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EQUITABLE

PRESENTS

THE AMERICAN BEAUTY GIRL

MARGARITA FISCHER

IN A POWERFUL DRAMATIC TALE
AS UNUSUAL AS IT IS ENTERTAINING

"THE DRAGON"

IF YOUR MOTHER ABANDONED YOUR FATHER-ATTRACTED BY ANOTHER MAN. AND YOUR FATHER'S LIFE WAS RUINED, HIS FORTUNE LOST, YOUR HOPES BLASTED, AND CAREER DULLED - WOULD YOU GO THROUGH LIFE CAUSING DEATH. UNHAPPINESS AND DESPAIR TO THOSE RESPONSIBLE FOR YOUR FATHER'S PAINS? OR WOULD YOU, TOO, BECOME A VICTIM OF ***THE DRAGON*** THAT BROUGHT MISERY TO YOUR HOME ?

RELEASED JAN. 3

EQUITABLE MOTION PICTURES CORPORATION

LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR

RELEASING THROUGH

WORLD FILM CORPORATION

Triangle Plays Help The Box Office

The remarkable number of signed contracts received for the presentation rights of TRIANGLE PLAYS is due to the old axiom, "the purchase of any commodity by the middleman is made for just one reason—to make money for himself. It matters not whether the product be cheap or expensive, near at home or out of town, if the opportunity for profit is offered the purchase will be large!"

The rapidity with which the signed contracts have been coming in proves this beyond a doubt. The average exhibitor today, the exhibitor who can appreciate TRIANGLE PLAYS, is a shrewd, hard-headed business man who knows the best pictures when he sees them, the type of plays that appeal to his particular patrons, and the kind of plays that will turn the spasmodic picture-goer into a regular.

Such an exhibitor knows TRIANGLE PLAYS. He investigated them at the start and has watched their progress since the beginning. He knows the men who are back of this corporation, the men who have made a life study of the motion picture business and helped to transform it from a small beginning to the fifth largest industry in this country. Such an exhibitor has watched with particular care the quality of TRIANGLE PLAYS and by this time is convinced that the quality of the first few pictures has been constantly maintained and that if possible the latest pictures have been even better than the first.

The hard-headed exhibitor knows that it is to his advantage to present TRIANGLE PLAYS to his patrons, for he knows that they will appreciate their superior quality, that they will enthuse over the marvels of TRIANGLE PRODUCTION, and that increased Box Office returns will be the result. He cannot fail to appreciate the immense advantage of showing motion picture plays that have been a success at the Knickerbocker Theatre in New York.

HAVE YOU SIGNED YOUR CONTRACT?

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

Triangle Plays for the First Week of the New Year

The TRIANGLE releases for the first week of the New Year offer two particularly strong, gripping, and intense five-reel dramas, and a pair of Keystones that are in many ways the best that have yet been filmed.

"CROSS CURRENTS," in which Helen Ware makes her Triangle debut, is a gripping tale of a woman's sacrifice for the man she loves. Realizing he is growing weary of her she releases him so that he may marry another woman, but the shipwreck of a yachting party casts the two on a desert isle together and the old love rekindles. Happily they live together until the wife arrives with a rescue party, and knowing that the man's loyalty belongs to the wife the woman walks straight to a watery grave.

In "Between Men," W. S. Hart takes the part of a man who never forgets a favor. When an enemy threatens the man who befriended him with financial ruin, he responds to the call with alacrity. It's a fight to the finish both with brains and fists to save the fortune of the friend and win the hand of the daughter. The terrific hand to hand combat, the terrible Wall Street scene and the final victory combine to produce a play in which not a moment drags.

In many ways "Dizzy Heights and Daring Hearts" is one of the most wonderful Keystones ever filmed. Aeroplanes looping the loop, the thrilling chase of a biplane, the miraculous rescue from the top of a tower, and a 200 foot smokestack blown up are only a few of the thrills, and again we have Weber and Fields, those famous comedians, this time in "The Worst of Friends," a Keystone that is better than "The Best of Enemies," if that is possible.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

French Battle Pictures, Five Reels, Obtained by Donald C. Thompson

"SOMEWHERE IN FRANCE"

Ask These Exchanges for Immediate Bookings

Progressive Motion Picture Company, 645 Pacific Building, San Francisco.

Progressive Motion Picture Company, Central Building, Seattle.

Famous Players Film Service, Inc., 12th and Penn Streets, Pittsburgh.

Famous Players Film Service, Inc., Consumers Building, Chicago.

Famous Players Film Service, Inc., 532 Walnut Street, Cincinnati.

Famous Players Film Company of New England, 31 Beach Street, Boston.

Famous Players Film Company of New England, 19 Congress Avenue, New Haven.

Wm. L. Sherry Feature Film Co., Inc., 130 West 46th Street, New York City.

Exchanges and Exhibitors in Other Territories Communicate at Once With

ARTHUR S. KANE

901 CANDLER BUILDING
220 WEST 42nd STREET

New York City

Pa Zays "When You do Something New do it RITE" — thatz WHY i got Kalem TO PUT me in THE moviez — WATCH FER me Siz. HOPKINZ (MYSELF)

TRADE KALEM MARK

THE BLACK CROOK

Magnificently Spectacular Adaptation of the Famous Extravaganza

In Five Parts —A General Film Company Release, Mon., January 10th

A Dazzling Twenty-Four Sheet Stand

Is included in the unusually complete line of four-color lithographs. Also two styles of one-sheets, two of threes and a six. Attractive heralds, newspaper cuts, etc.

The Special Music Provided at Cost Price Is the Best Buy Any Exhibitor Could Make, Not Only to Aid His Presentation of "The Black Crook," But For Later Use By His Orchestra.

KALEM COMPANY

235-239 West 23rd Street, New York City

"It's Distinctive!"—That is the Secret of "Stingaree's" Success—E. W. Hornung's Character Creation is Unique, His Stories of a Consistent Strength Never Before Attained in Series Productions.

The Purification of Mulfera

Eighth Episode in the series by the author of "Raffles" Lightens the Tense Dramatic Strength of the Other Issues by the Introduction of a Delightful Comedy Touch—Released Wednesday, January 12.

Remember—"the series hit of the year" costs you no more than an ordinary release. Twelve two-act episodes, each complete in itself, and released one every Wednesday. At any General Film Co. office or the Greater New York Film Rental Co.

Are You On the Mailing List for the New Kalem Bulletin? Better Write Now!

Striking 1, 3 and 6-sheet, four color lithographs on each issue. Other advertising aids, too.

KALEM COMPANY

235-39 WEST 23RD ST., NEW YORK, N.Y.

YOU are wasting your opportunities if YOU ignore advertising.

This Woman has

One ready to do good; Impossible?

THE RED

Pathé's big serial produced by Balboa, from scenarios by Will M. Ritchey

Complete in 14 episodes of 2 parts each

The PATHÉ

EXECUTIVE

25 WEST 45th ST

two right hands!

the other to do evil.
Not at all—see

CIRCLE

Featuring RUTH ROLAND
and FRANK MAYO
Stories by Albert Payson Terhune
Widespread publicity

EXCHANGE inc.

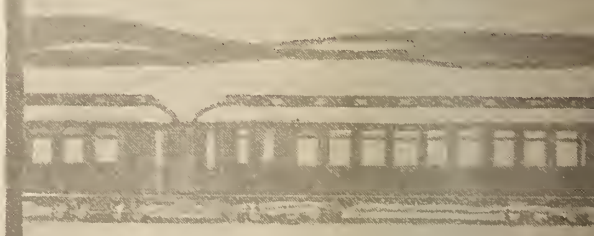
OFFICES
NEW YORK

Pathe and Henry W.

EXCUSE

A rip-roaring comedy drama with
GEORGE F. MARION
VIVIAN BLACKBURN
and GERALDINE O'BRIEN

George F Marion



A perpetual mileage of laughs without any stopovers

The PATHÉ EXECUTIVE
25 WEST 45th ST.

Savage present

ME!

This 5 part GOLD ROOSTER offering is from the phenomenally successful play by Rupert Hughes, which played to record crowds

Vivian Blackburn

It features nearly the entire original cast

RELEASED DEC. 31st

EXCHANGE inc.

OFFICES
NEW YORK

First Official French Government Motion Pictures of

FIGHTING IN FRANCE

READ THIS OFFICIAL LETTER

(Translation)

Minister of Foreign Affairs,
Office of the Minister.

Dear Mr. Powell: I herewith send you the cinematograph films you have selected. As I have already told you, these films have been taken from the "operateurs mobilises" at the front of the French army, with the authorization of the Great General Staff. It is, as you know, quite superfluous to affirm their authenticity, or to add that they have not been retouched. This is indisputable.

Accept, dear Mr. Powell, the expression of my heartiest best wishes.

FOURNOL (Bureau Chief).

These pictures were loaned by the government of France to

The World

through E. Alexander Powell, its war correspondent, for presentation in the United States and Canada.

These are the only motion pictures exhibited to the Allied Diplomats at the French Embassy at Washington, Thursday, November 18.

FIGHTING IN FRANCE

has been playing to thousands every day at the Fulton and Forty-Fourth Street theatres, New York, and in the Keith theatres in New York and Brooklyn.

LEADING NEWSPAPERS

including Chicago Daily News, Boston Herald, Philadelphia Ledger, Cleveland Plain Dealer, Montreal Star, Quebec Chronicle, Ottowa Journal, Winnipeg Telegram, Minneapolis Tribune and New Orleans Times-Picayune have blazed the way in publicity as the official French pictures have been shown in these cities under their auspices.

STATES RIGHTS JUST RELEASED

Wire at Once for Privileges to

THE NEW YORK WORLD or MORRIS GEST

Princess Theatre New York City

Paramount
from the beginning to the present, has been characterized by conservative business methods. Its progress has been consistent and uninterrupted.
PARAMOUNT has larger plans mapped out—plans that mean benefit to the exhibitors and public as well as to PARAMOUNT—that is, PARAMOUNT'S policy. These plans will develop and become established as have other PARAMOUNT plans.
Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.
PARAMOUNT
ACHIEVEMENT
1916

THE BIG "A" FEATURES

Are Being Disposed of Rapidly on the A B C Plan

A Theme Worked Out in a Conscientious and Striking Manner

FIRST RELEASE

HIS TURNING POINT

FIVE REELS
FEATURING

LEATRICE JOY ZEIDLER AND ANDREW A. ROGERS

The Story of a Young Man Who Has Fallen Among Evil Companions and Is Reformed By the Influence of a Little Girl.

STATE RIGHT BUYERS AND EXCHANGE MEN

COMMUNICATE WITH US AT ONCE FOR OUR FEATURES ON OUR A B C PLAN

ASSOCIATED RELEASES, WEEK OF JANUARY 3, 1916

2 reel	Drama	Santa Barbara	"The Thought"	1 reel	Comedy	Atla	"Out of the Pan Into the Fire"
2 "	"	Ramona	"The Missing Link"	1 "	"	Federal	"Ike Meets the 'Gink' of Denmark"
2 "	"	Alhambra	"The Xmas Spirit of the Slums"	1 "	"	Banner	"Quitting by Request"
2 "	"	Empire	"The Master Rogue"	1 "	"	Deer	"False Rumors"

Associated Film Sales Corporation

ARTHUR BARD, Gen'l Mgr. - - - 110-112 West 40th St., New York City

COMING METRO EVENTS

METRO PICTURES

Again Speaking of Consistency:

From an Exhibitor, Bruce Godshaw, in the *Exhibitor's Herald,* issue of November 27, 1915—

"But how to induce the patrons to continue to come from a distance, with the climatical conditions and car fares as their points of consideration, is my continual problem. My wares must be consecutively attractive; there must be no chasms of apparent mediocrity between one night and the other unless there is a difference in the admission price. But if a uniform scale of prices prevails, a uniform program is necessary.

"To illustrate: If a Mary Pickford or a Francis X. Bushman production can be seen for a dime, is it reasonable to figure that as many people will come out to see a Bruce McRae, a Gail Kane or a Frederick Perry, etc.? Not ordinarily! But it is possible, I believe, if a "feature program" maintains a standard—throws out the inferior offering and creates a "confidence" in the output. For instance, I will cite the Metro program. While possessing many prominent stars, they have others of lesser importance, but the business holds up to within a few dollars of each other for me, whether it is a William Faversham, an Olga Petrova, an Emily Wehlen or a Mary Miles Minter. I am not on the "outs" with any film exchanges. My relations are equally friendly with all and I do not try to favor any in these articles, but I find much pleasure in being truthful when occasion demands, and in the instance of Metro I admit increasing business from week to week—because they have not had a poor release. They are clean, clever, novel and—best of all—the public is sharing my opinion. Metro night with me is secured. I am not compelled to spend time nor money in forcing an attendance for Metro night."

The experience of Exhibitor Godshaw is the experience of other Metro Exhibitors. QUALITY. PLUS CONSISTENCY WINS

METRO PICTURES

METRO PICTURES CORPORATION

presents

Booth Tarkington's

THE TURMOIL

with

VALLI-VALLI

and GEORGE LEGUERE

A METRO wonderplay produced in 5 Acts by COLUMBIA PICTURES CORPORATION

and directed by Edgar Jones

Released on the METRO Program January 10th.

METRO PICTURES

COMING METRO EVENTS

METRO PICTURES

Jan. 17	A Rose of the Alley	*Rolfe Photoplays, Inc.* Mary Miles Minter
Jan. 24	The Upstart	*Rolfe Photoplays, Inc.* Marguerite Snow & George Le Guere
Jan. 31	Man and His Soul	*Quality Pictures Corporation* Francis X. Bushman & Beverly Bayne
Feb. 7	Her Debt of Honor	*Columbia Pictures Corporation* Valli Valli
Feb. 14	Dimples	*Columbia Pictures Corporation* Mary Miles Minter
Feb. 21	Red Mouse	*Quality Pictures Corporation* Francis X. Bushman & Beverly Bayne
Feb. 28	The Lure of Heart's Desire	*Popular Plays and Players* Edmund Breese

Metro Pictures Corporation

MUTUAL MASTERPICTURES
DE LUXE EDITION

Early forthcoming five reel productions to be released by David Horsley as Mutual Masterpictures, de luxe edition, are "The Bait" and "Vengeance is Mine!"

The former features William Clifford and Betty Hart, supported by a cast of well known players together with the Bostock animals and is scheduled for release January 22.

"Vengeance is Mine!" presents Crane Wilbur in a role that gives his abilities wide scope. An especially selected cast has been engaged for his support. "Vengeance is Mine!" will be released January 31, instead of January 26, as previously announced.

In the making of these features there is brought into play the unparalleled equipment of the complete David Horsley studios; absorbing stories written by trained and high salaried scenario writers; the wide knowledge of technical experts; the stage craft efficiency of competent directors; the ability of many popular players and the thrilling performances of the matchless Bostock animals. The effect of such a combination is the production of Masterpictures, de luxe edition, not only in name but in fact.

In addition to the release of such features Mr. Horsley will release every Friday, as heretofore, one of the humorous single reel Cub Comedies featuring the funniest man in America, George Ovey.

Bookings on all these David Horsley productions to be had at Mutual exchanges.

DAVID HORSLEY PRODUCTIONS

MUTUAL MASTERPICTURES
DE LUXE EDITION

MUTUAL FILM CORPORATI

Announces

The first of the three-a-w

MUTUAL MASTERPICTUR
DE LUXE EDITION

WILLIAM RUSSEL
• AND •
CHARLOTTE BURTO
— IN —

The
THOROUGHBRE

A Stirring Drama
in Five Reels

RELEASED THE WEEK
OF JAN. 17TH.

produced by America

MUTUAL MASTERPICTURES
DE LUXE EDITION

MUTUAL FILM CORPORATION

Announces

For Release Week of Jan. 17th

An absorbing Play in Five Reels.....

WILLIAM CLIFFORD
· AND ·
MARGARET GIBSON

— IN —

The BAIT

.....A.....

MUTUAL MASTERPICTURE
DE LUXE EDITION

Book through your nearest Mutual Exchange

produced by Horsley

MUTUAL MASTERPICTURES
DE LUXE EDITION

MUTUAL FILM CORPORATION
Announces

WOLVES OF SOCIETY

A MUTUAL MASTERPICTURE
DE LUXE EDITION
THREE-A-WEEK

A POWERFUL SOCIOLOGICAL DRAMA IN FIVE REELS

Book through an
Mutual Exchang

A Mutual Productio

MUTUAL PROGRAM

UTUAL FILM CORPORATION
Announces

IN THE NAME OF THE LAW

A Powerful Feature Production in Three Reels Portraying the Attractive Star

GLADYS HULETTE

ONE OF THE THREE **THREE REEL** FEATURES RELEASED ON THE MUTUAL PROGRAM THE WEEK OF JAN. 11TH.

A Thanhouser Production

We have secured good advertisers to talk to YOU. Listen to them!

MUTUAL SPECIAL FEATURE

MUTUAL FILM CORPORATION *ANNOUNCES*
A SENSATIONAL SCOOP!

FIGHTING FOR FRANCE

THE SAME WAR PICTURES THAT HAVE PLAYED TO PACKED HOUSES DURING THE LAST FEW WEEKS IN NEW YORK, CHICAGO BOSTON, SAN FRANCISCO AND LOS ANGELES. RELEASED JAN. 1ST TO EXHIBITORS EVERYWHERE. PRESENTED BY OFFICIAL AUTHORITY OF THE FRENCH GOVERNMENT

FIVE REELS!

RELEASED JAN. 1ST

WIRE YOUR NEAREST MUTUAL EXCHANGE NOW FOR PRICES AND DATES . . .

MUTUAL PROGRAM

The Gamble

A "Flying A" drama of the wheat fields. Forceful and picturesque. Two parts, featuring

HAROLD LOCKWOOD

May Allison **William Stowell**

Directed by Thomas Ricketts

RELEASE DATE, JANUARY 16th

Viviana

A two-part "Flying A" drama especially written with

VIVIAN RICH

Supported by GEORGE PERIOLAT and a special cast.

Directed by Reaves Eason

Release Date, January 10th

The Secret Wire

Two-part "Flying A" drama, with

HAROLD LOCKWOOD

May Allison **William Stowell**

Directed by Thomas Ricketts

Release Date, January 14th

Spider Barlow Meets Competition

Single reel "Flying A" comedy drama.

Winifred Greenwood **Edward Coxen**

George Field

Directed by Charles Bartlett

Release Date, January 14th

The First Quarrel

A "Beauty" comedy, with

Carol Halloway and John Sheehan

Directed by James Douglass

Released January 11th

Getting in Wrong

A "Beauty" comedy, with

Neva Gerber
Lucille Ward
William Carroll

Directed by Jack Dillon

Released January 15th

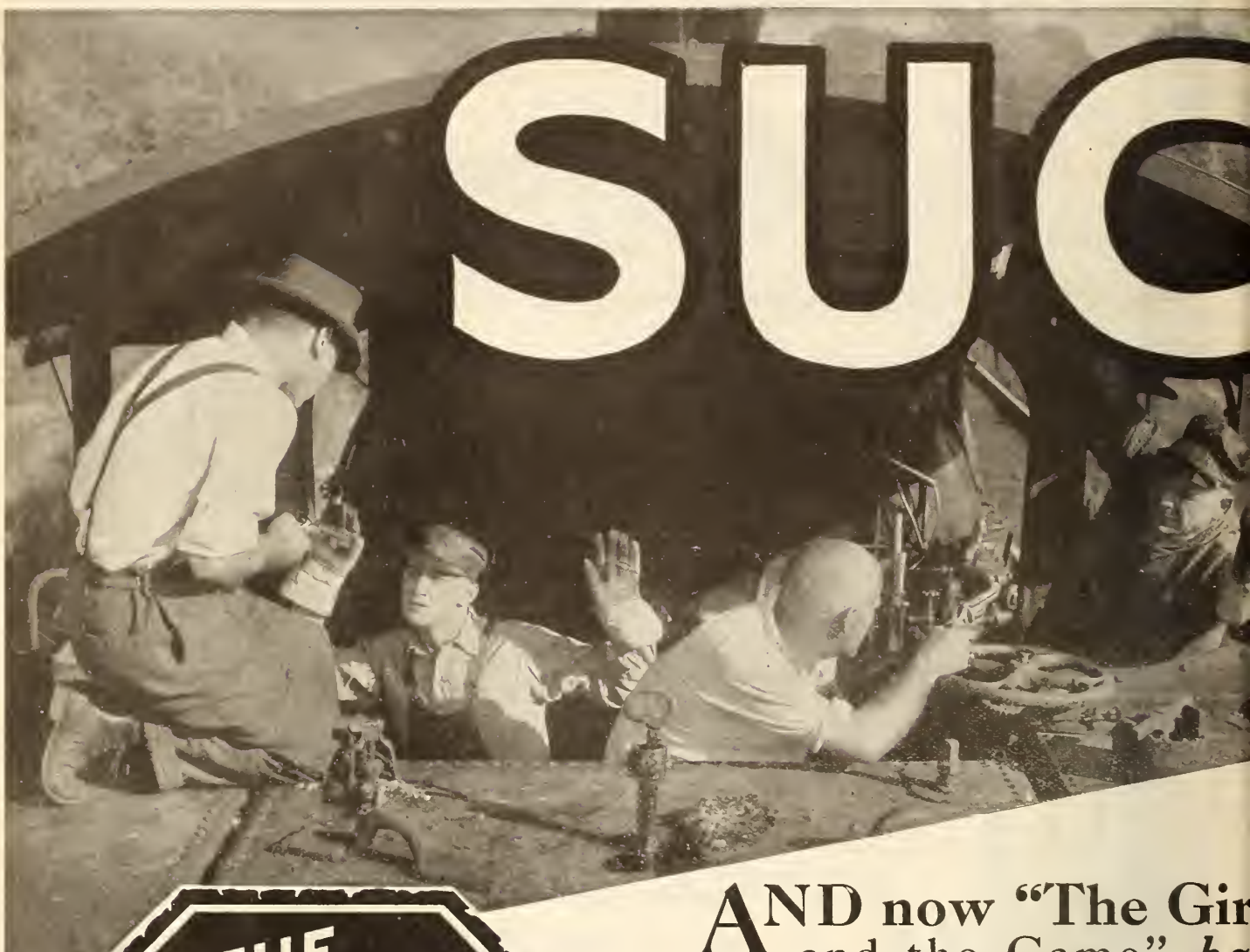
All "Flying A" and "Beauty" films are distributed throughout the United States and Canada exclusively by Mutual Film Corporation

American Film Company, Inc.

Samuel S. Hutchinson, President

Chicago, Ill.

MUTUAL SP



THE GIRL AND THE GAME

AND now "The Gir
and the Game" *ha*
proved itself the greatest success o
the age. Thousands of theatres now hav
shown the first chapters of this railroa
film novel. Tremendous *crowds, crowd*
crowds, have surged into theatres ever
where to view Helen Holmes in this ne
production of breath-taking thrills.

Everybody Everywhere Talks About This Railroad Novel

Helen Holmes' absolute fearlessnes
— her daring exploits — her expressiv
beauty—her beautiful gowns—are the talk of a mi
lion people, who are seeing the great picture an
reading the wonderful story in the newspaper

IAL FEATURE

CESS!

The story of "The Girl and The Game" by Frank Hamilton Spearman, is appearing week by week, as the film is released, in more than 1,000 leading newspapers, including

New York World	*San Francisco Chronicle*
Pittsburgh Press	*St. Louis Globe-Democrat*
Atlanta Constitution	*Cleveland Leader*
Omaha Bee	*Philadelphia North American*
Buffalo Courier	*Memphis Commercial Appeal*
Indianapolis Star	*Milwaukee Sentinel*
Chicago Evening Post	*New Orleans Times-Picayune*
Detroit Journal	*Los Angeles Tribune*
Baltimore American	*Dallas Journal*
Boston Globe	*Seattle Post-Intelligencer*
Cincinnati Times-Star	

And One Thousand Others

No other film production ever has received one-half the newspaper co-operation that has been accorded "The Girl and the Game." The leading papers all over the United States are publishing this thrilling story.

15 Weeks of Stupendous Thrills! 15 Weeks of Big Profits!

"The Girl and the Game" consists of fifteen two-act chapters. One chapter to be released each week. Each separate chapter is a succession of *great big THRILLS! Thrills that are logical! Thrills with a punch!* One-half a million dollars has been expended to make these thrills the greatest ever—to make them *pull the crowds* to your theatre. Book "The Girl and the Game" RIGHT NOW — before it is too late.

For complete booking information apply to "The Girl and the Game" department of any Mutual Exchange in America, or to "The Girl and the Game" department of Mutual home office, New York City.

SIGNAL FILM CORPORATION

SAMUEL S. HUTCHINSON, President

Publicity Office: 222 South State Street **CHICAGO, ILLINOIS**

MUTUAL PROGRAM

WATER STUFF

She couldn't swim. She needed the five dollars, though, that are paid to moving picture "extra" girls, and so she jumped. She screamed as she leaped from the burning vessel. Then the deep, dark ocean waters closed over her flaxen curls. It's a "Mustang" three-reel subject from Charles E. Van Loan's famous "Buck Parvin and the Movies" series that millions read in The Saturday Evening Post. Book published by George H. Doran Company—a comedy that nearly ends in tragedy, with

"Art" Acord

Larry Peyton *Dixie Stratton*
Queenie Rosson *Ashton Dearholt*
Directed by William Bertram

Released Jan. 15th!

Two-Reel "Mustang" Drama

The Hills of Glory

Helene Rosson *E. Forrest Taylor*
Directed by William Bertram

Released Jan. 17th

All "Mustang" dramas are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

American Film Company, Inc.

SAMUEL S. HUTCHINSON
President

CHICAGO
ILLINOIS

MUTUAL PROGRAM

Slapsticks With A Reason

VOGUE COMEDIES

An Innocent Crook

Laugh? Why, man, they'll roar when you show your patrons this side-splitting comedy. It's the latest "Vogue" featuring that new, eccentric comedian—

Sammy???

Released the Week of Jan. 3rd

Another "Vogue" Comedy

Sammy's Scandalous Scheme

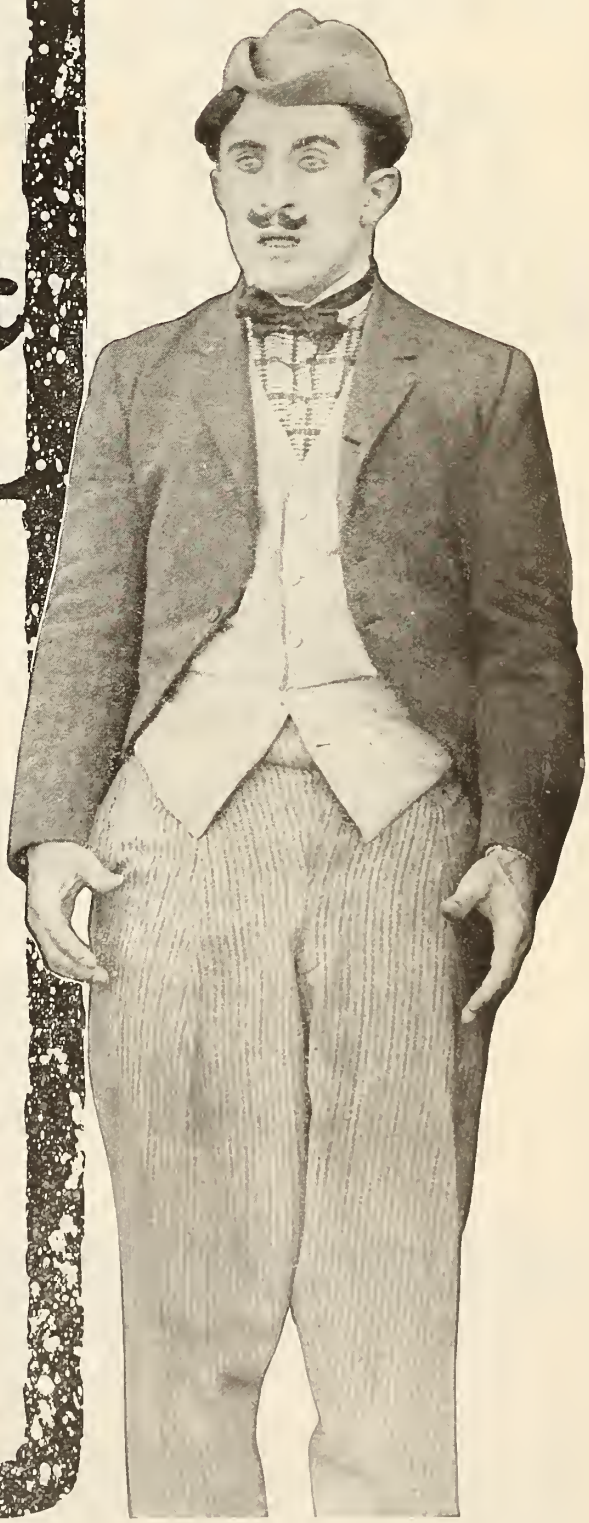
Released the Week of Dec. 27th

"Vogue" comedies are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

Vogue Films, Inc.

Executives: Joseph H. Finn, Samuel S. Hutchinson.

Publicity Offices—222 S. State St.
Chicago, Illinois.



MUTUAL WEEKLY

The PALACE

America's Greatest Vaudeville Theater

SHOWS THE

MUTUAL WEEKLY

Because it is the **BEST** by Actual Comparison with all others

You Can

*Give your Patrons the same Reel News of the world **FIRST** just as shown at the Palace Theater New York*

Compare all motographic weekly programs and see how the **Mutual Weekly leads.** Haytian Revolutionary scenes were shown by the Mutual October 28th, the same historic incidents now offered two months later by another news reel.

The Palace Theatre is the Pride of the United Booking Office. Every number on the bill must be the Best. That's why it shows the Mutual Weekly.

For particulars visit or write any Mutual Branch.
Manufactured for the **MUTUAL PROGRAM BY GAUMONT.**

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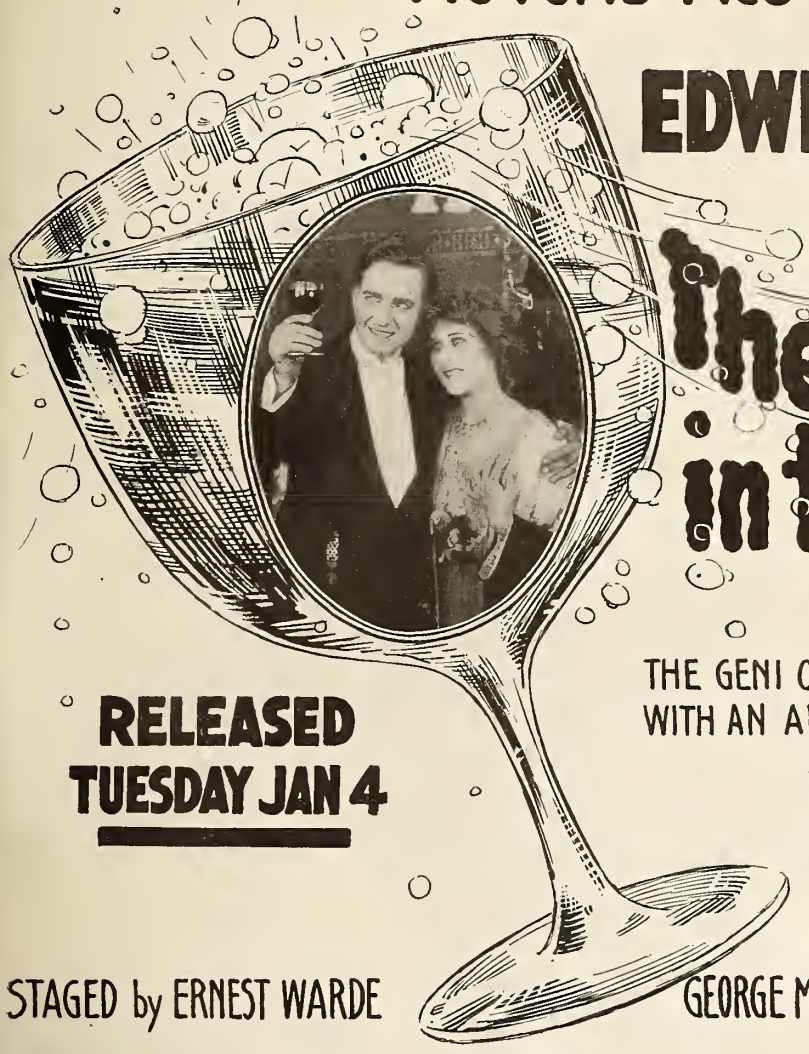

EDWIN THANHOUSER
PRESENTS

the BUBBLES in the GLASS
IN 3 ACTS

THE GENI OF GRAPE GRAPHICALLY DRAMATIZED WITH AN ALL-THANHOUSTAR CAST, INCLUDING

HARRIS GORDON.....

THOS. A. CURRAN · KATHRYN ADAMS
ETHEL JEWETT LORRAINE HULING
GEORGE MARLO · MORRIS FOSTER · MADELINE FAIRBANKS

RELEASED TUESDAY JAN 4

STAGED by ERNEST WARDE

FALSTAFF COMEDIES

OPTIMISTIC ORIENTAL OCCULTS
Released in 1 Reel Monday, January 3

Featuring RILEY CHAMBERLIN.

HILDA'S HUSKY HELPER
Released in 1 Reel Thursday, January 5

With Louise Emerald Bates. Claude Cooper and Frances Keyes.

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

MUTUAL FILM CORP. SOLE DISTRIBUTORS FOR THE UNITED STATES, MEXICO AND CANADA

YOU are wasting your opportunities if YOU ignore advertising.

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ROBERT B. MANTELL

America's Most famous actor

GREEN-EYED

Direction J. Gordon Edwards

THE GREATEST PICTURE DRAMA OF

FOX FILM

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Motion Picture Magazine
Modern Priscilla
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The Strange Case of
MARY PAGE
IS A STORY OF AN UNCONQUERABLE LOVE

The Exhibitor Who Books This Essanay Series Presents

HENRY WALTHALL and EDNA MAYO

In a Powerful Feature
Every Week For Fifteen Weeks
No Series Before E'er Had a Cast Like This
Gowns by Lady Duff Gordon (Lucile)

A Succession of Perfect Productions Backed by Nation Wide Advertising In Newspapers and Magazines

ESSANAY
"FIRST TO STANDARDIZE PHOTOPLAYS"
1333 Argyle Street, Chicago
George K. Spoor, President

LOOK AT THEM
AND
YOU WILL BOOK THEM

ESSANAY PHOTOPLAYS ARE ALL DISTINCTIVE

THEY POSSESS AN INDIVIDUAL CHARM

Book the latest

ESSANAY-CHAPLIN

"Charlie Chaplin's Burlesque on Carmen"

IN 2 ACTS

★★★★★★

G. M. ANDERSON'S

next great drama is

"Her Lesson"

IN 2 ACTS

RELEASED JAN. 4

THE PLOTS ARE FASCINATING LOGICAL

REALISTIC IN ACTION ARTISTIC IN SETTINGS

TRY THEM AND YOU WILL BE CONVINCED

"MILE-A-MINUTE MONTY"

Cartoon Laughs Jan. 5.

By LEON A SEARLE
the world famous cartoonist

"THE HOUSE OF REVELATION"

3-act drama Jan. 8

Presenting ELIZABETH BURBRIDGE and JOHN LORENZ

TRADEMARK
Reg. U. S. Pat. 1907

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

Essanay

presents

ANN MURDOCK

and

RICHARD C. TRAVERS

in

"CAPTAIN JINKS of the Horse Marines"

in 5 acts

A fantastic comedy
by Clyde Fitch.

Adapted from the great stage success and directed by Fred E. Wright.

ANN MURDOCK

BOOK ESSANAY'S GREAT FEATURE SUCCESSES

"A DAUGHTER OF THE CITY"
(5 Acts)
With MARGUERITE CLAYTON and E. H. CALVERT

"THE ALSTER CASE"
(5 Acts)
With BRYANT WASHBURN, JOHN COSSAR, RUTH STONEHOUSE, ANNE LEICH

"THE CRIMSON WING"
(6 Acts)
With E. H. CALVERT and RUTH STONEHOUSE

"THE RAVEN"
With HENRY B. WALTHALL and WARDA HOWARD

"IN THE PALACE OF THE KING"
(6 Acts)
With RICHARD C. TRAVERS, NELL CRAIG, ERNEST MAUPAIN, LILLIAN DREW, SYDNEY AINSWORTH and THOMAS COMMERFORD

"THE MAN TRAIL"
(6 Acts)
With RICHARD C. TRAVERS

"A BUNCH OF KEYS"
(5 Acts)
With JUNE KEITH, JOHN SLAVIN and WILLIAM BURRESS

"THE BLINDNESS OF VIRTUE"
(6 Acts)
With EDNA MAYO and BRYANT WASHBURN

"THE WHITE SISTER"
(6 Acts)
With VIOLA ALLEN and RICHARD C. TRAVERS

"THE SLIM PRINCESS"
(4 Acts)
With RUTH STONEHOUSE

"GRAUSTARK"
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Directed by Arthur Berthelet.

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

NEW YORK CITY
TWO HUNDRED AND TWENTY WEST FORTY-SECOND STREET

"The Exhibitors' Medium of Communication"

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XIII | JANUARY 8, 1916 | No. 1

What Is The Motion Picture?

RATHER a strange question this, to ask within this art and industry. But I wonder how many of us know just what the motion picture, simply and basically, is.

Also, and quite as important, I wonder how many newspaper editors know; which means, is the public getting a true impression of the picture and its sphere?

* * *

TO introduce an interesting slant upon the question and one which may lead to an answer, let us go back to the telephone.

Most people have heard the story of how Bell took his invention to the heads of the Western Union Telegraph Company. He went to them first, believing that they would, above all others, grasp the true import of what seemed to him a revolutionary idea.

But they didn't. They missed it by the width of this continent which the telephone now covers.

It was interesting, they told him—quite a clever idea. But it was a toy—a scientific toy. They advised him to go to some novelty concern. They, themselves, were engaged in a very serious business, namely the sending of messages by electric wires.

* * *

THEN came the phonograph.

Two men who backed the invention went to the Regina music box company, expecting to find there sympathetic imaginations.

But the music box company disapproved severely of the idea—that is, in a musical way. It was interesting enough in itself, quite clever in fact. But the squeaky instrument was only a toy—a scientific toy.

Some novelty manufacturers might be interested. As for themselves they were engaged in the artistic reproduction of music.

* * *

THESE instances are cited—not to prove that, if you have a good and new idea, the worst reception it can possibly have will come from those right in the field to which it pertains—but rather to introduce a third invention, the motion picture.

The motion picture was also regarded at first as a toy, a scientific toy. Some people thought it could be controlled like a toy or scientific instrument; and I fancy they were somewhat amazed to see it burst all bonds and spread out over the civilized globe like a thing of magic.

I fancy this same type of mind is still amazed at each new departure of the picture and is constantly wondering what the darn thing will do next.

The first evolutionary period of the picture, then, was the scientific novelty period.

Within the industry we have long ceased even to think of this "novelty" period. With the public this is far from true. The best indication of the latter situation is the coinage and continued use of the word "movies," which simply shows that a lot of people are still more interested in the phenomenon of pictures in motion, than in the pictures themselves.

* * *

THE word "movies" is just as silly and misrepresentative as would be the word "printies" applied to newspapers and magazines—if, for instance, the printing press were still new, still a striking novelty, and we were more interested in the phenomenon of type than in what the type said and did.

The novelty period of the motion picture may be said to have been followed by the theatrical period.

This is only natural since the exhibition of pictures was a "show" business, and in a very large sense, still is. It is also only natural that the theatrical men who were attracted to the production of pictures should look to the stage for their material, their policies, and their inspiration.

* * *

IT is far from my intention here to detract at all from the efforts of these theatrical men; they are largely responsible for the fact that pictures today are photoplays and not "movies"; nor from the stage, which has helped largely to give the picture its present artistic success.

But it is wrong, absolutely wrong to confound the motion picture with the stage. It is misleading to the public and to the picture itself. All the good the stage has done the picture will be equally met with harm, if we continue constantly to measure the one by the other.

* * *

WE can well cease all comparisons—or leave them to the discussion of drama leagues and other time-killing clubs and societies.

The motion picture is not to do away with the spoken drama—any more than it is to do away with books. It doesn't infringe upon the stage any more than do magazines, for instance.

It affects the stage only where and when it offers a more desirable amusement—like magazines, again, for instance—at less cost.

* * *

BUT the point is: the spoken drama is the spoken drama and the motion picture is itself. The two are entirely distinct.

The motion picture is a fundamental thing—a new

(Continued on page 97.)

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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Vol. XIII January 8, 1916 No. 1

Every Exhibitor's Opportunity

IF one stroke of your pen would kill censorship, would you hesitate?

Every exhibitor is, at this moment, in a position to do something which will cost him no more effort than a single stroke of the pen, and which will go a long way toward accomplishing the death of censorship over motion pictures.

* * *

IT is this:

Let the men who have the power to establish a censorship over you, know that you are not indifferent to it now—if you ever were—that you will not compromise with it; that you cannot prosper under it; and that you are ready to spend the money NOW that censorship would eventually cost you, to fight and resist its creation.

* * *

THE censorship movement would never have grown to such threatening proportions, had the theatre managers, exchange men and producers in this business taken any steps whatever, in the past, to combat it.

We have said this before, but it is worth repeating, even though past indifference has given place to present "preparedness."

* * *

THE motion picture industry has hitherto behaved as if it were "too proud to fight," on the question of censorship.

The film man has labored under the delusion that "peace at any price" was more desirable than a legitimate defence of *the rights of any business man to regulate his own business, until he demonstrated, beyond a reasonable doubt, that he was unable to do so.*

So the makers of state laws and national laws have heard only one side of the question.

They have had nothing to listen to but the calumnies, the mistatements, the distorted facts and garbled instances and uncorroborated testimony of the opponents and adversaries of the motion picture.

Not only that, but they have never been able to find anyone interested enough to offer a defence, an explanation, a contradiction. The motion picture, until now, has never once appeared, in the person of anyone to present its own case.

* * *

AND the price the "too-proud-to-fight" producer, the "peace-at-any-price" exhibitor has paid for his indifference is this:

Three state censorship laws, in Ohio, Pennsylvania and Kansas.

Twelve censorship measures introduced into twelve state legislatures last year, and one Federal censorship measure.

A bill to create a Federal motion picture commission now before Congress, revived from last session.

* * *

BUT "Preparedness" comes in as a trade policy with the New Year, and "Peace at any price" goes out with the old.

1916 will see every element in the industry in active warfare against censorship.

And the first step will be a hearing before the Committee on Education at Washington, at which every producer will personally be represented, to denounce censorship, and to demonstrate its injustice, its iniquity, its illegality before the law-makers of the nation.

* * *

YOU, as an exhibitor in Maine or Montana, in California or Connecticut, cannot be there in person.

But you CAN send your message to Congress upon the subject of censorship through your trade paper, which WILL be represented there, *for the express purpose of representing you.*

Turn to page 103 of this issue, upon which the blank coupon, ready for the expression of your sentiments, is printed.

Cut that coupon out and mail it today. Tomorrow may be too late.

* * *

EVERY coupon that is returned will be laid before the congressional committee, as proof that the entire motion picture business is as one on the question of censorship—*proof that the fifth greatest and most powerful business in the country can defend itself as a great and leading business should*; proof that the motion picture is a force to be reckoned with in the political councils of the nation, and not merely a helpless victim for the predatory ambitions of professional reformers.

It will take but a stroke of your pen.

Do it now.

"Unto Caesar the Things That Are Caesar's"

OWING to a misunderstanding, an article in the December 25 issue of Motion Picture News, headed "Demand for Film News in Dailies is Lasting," was erroneously attributed to P. R. Plough, as Photoplay Editor of the Philadelphia *Evening Ledger.*

In reality, Kenneth MacGowan is *The Ledger's* Photoplay Editor, and it was he who wrote the article. Incidentally, it ought to be said that Mr. MacGowan's motion picture department is one of the best in the country.

Motion Picture News makes the correction as a matter of justice to Mr. MacGowan no less than to Mr. Plough.

Censorship in Kansas Proves Its Own Uselessness

Only One and One-Half Per Cent. of Pictures Submitted for Examination to the Board Have Been Rejected, a Proof That Censoring of Motion Pictures Is Entirely Unnecessary—The Body Presiding Over the Destinies of Pictures in the State Shows Ignorance and Carelessness in Discharging Its Duties

Special to Motion Picture News

Kansas City, Dec. 23.

THERE is no need for the censoring of motion pictures in the State of Kansas. According to a report that has been issued by the Censorship Board, that covers the period from April 12, to October 1, inclusive, only about one and one-half per cent. of the pictures that have been submitted for censoring have been rejected.

This report sets forth that since the Censorship Law became effective on April 12, up to October 1, the censors had looked at 4,840 reels, and out of this number rejected only thirty subjects.

But despite this small number of rejections the exhibitors of the state have been compelled to pay into the treasury in censorship fees $14,164. It cost to look at these pictures $2,778.71, which leaves a clear income to the state of $11,385.29.

In addition to the above enormous expense that the exhibitors have been put to, they have been subjected to delays and in some instances, arrests and fines. In other instances closed houses, all because the Reverend Festus Foster, the traveling representative of the Censorship Board did not know what films had been censored.

Fined When in the Right

J. J. Marshall, of Manhattan, Kan., was arrested and had to pay a fine of twenty-five dollars because he ran a picture that Mr. Foster did not know had been passed by the Appeal Board over the heads of the censors.

The picture, "Despair," a three reel Essanay, was submitted to the censors on December 6 by the General Film Company. It was turned down.

Eight days later it was submitted to the Appeal Board, which consists of three persons. Two of the members said it was all right.

No receipt was given, as the film company had the receipt from the first censors showing that the money for the censoring of the picture had been paid.

In the bulletin, issued by the Censor Board, which shows what pictures have been passed and which have been rejected, "Despair" was listed as passed and approved. Mr. Marshall booked the picture and was arrested and fined for showing it. Another instance where an exhibitor was compelled to close his house for one night is that of S. A. Davidson, of Cherryvale. He booked "The Call of the Dance," a three reel Kalem for the night of December 16.

Censors Show Ignorance

On the morning of the sixteenth Mr. Davidson received a call from Mr. Foster, who told him that he could not run the picture because it had not been censored.

Mr. Davidson could not get another picture in time and was compelled to close his house and disappoint his patrons. Yet this same picture was passed on December 2.

The report that has been sent out by W. D. Ross, superintendent of public instruction and state motion picture censor, is filled with mistakes, and some of them are such that will cause damage somewhere.

For instance, in several cases they have the Universal Animated Weekly, listed as made by the Selig company and released by the Universal.

In other places in the book they have Paramount pictures listed as V-L-S-E. Many other mistakes could be pointed out.

Whether the censor board keeps an accurate record of its activities or not is a question. From the report sent out on films that have been passed, and those that have been rejected, it has not.

Some time this Board is going to run into a snag in sending out inaccurate reports, such as has just been sent out to the exhibitors and other interested parties.

J. E. Foland.

Film Jury Will Pass on Blue Bird Productions

Subjects Failing to Come Up to the Standard Set by the Officials of the Company Will Not Be Released—Date of Its First Meeting is December 29

THAT a jury composed of representative exhibitors is to pass upon the quality of all features produced by Blue Bird Photo Plays, Inc., has just been announced by the officials of that organization.

Furthermore, declare these officials, no subjects which fail to meet with the approval of the "exhibitors' jury" will be allowed to bear the Blue Bird trade mark.

The details of the plan were described to a representative of this publication by Sol. Berman, recently appointed New York manager.

According to Mr. Berman, the first jury meets on Wednesday, December 29, for the purpose of passing judgment on "Secret Love," the first of the five-reel subjects to be issued on the Blue Bird program, and "Undine," which follows it.

"Secret Love," based upon Frances Hodgson Burnett's powerful novel, "The Lass of Lowries," features Helen Ware.

"The decision to allow the exhibitors to decide whether or not our features contain sufficient merit to be issued was reached only after considerable thought had been given the matter," said Mr. Berman.

"The statement made by a certain film magnate recently to the effect that it is impossible to prevent 'weak sisters' from finding their way into a feature program caused us to determine that this should not hold good in our organization."

The New York manager of this newest feature organization then went on to say that his fellow officials fully realized their own inability to pass an impartial judgment on Blue Bird Features.

"The very fact that each subject cost us at least $25,000 is calculated to bias our opinion," he said.

As the result the "exhibitors' jury" plan was decided upon. This jury will consist of from twelve to fifteen exhibitors doing business in New York and vicinity.

Four weeks before the release date of a subject, it will be run for the inspection of this jury.

Thus, should the concensus of opinion be that the subject does not possess sufficient dramatic and box-office merit, it will be thrown out and another production substituted without disorganizing the program.

In dwelling upon this subject, Mr. Berman emphasized the fact that the jury would be composed of "representative exhibitors." By this, he stated, he meant the men who own the smallest houses as well as the individuals who operate the most important theatres.

Blue Bird service would be sufficiently elastic to enable every exhibitor in the country to use it.

Still another feature of the Blue Bird plan to guarantee the quality of its releases is to have a different jury pass upon the subjects each week.

At the same time exhibitors will be urged to attend these showings, even though they may not be on the jury for that particular week, so that they may observe just how the plan to provide them with 100 per cent. quality production works.

Switching from this subject for a moment, Mr. Berman told of the advertising campaign about to be instituted.

In addition to newspaper advertising, more than four hundred bill boards, every one of them so located as to dominate its territory, have been contracted for New York and Brooklyn. The rest of the country will be taken care of proportionately.

KNICKERBOCKER STAR FEATURES AGAIN ON GENERAL

Under a special arrangement with the General Film Company, Knickerbocker Star Features have once more become a part of the General Film Program, replacing the three-reel Edison Friday release.

The first release of December 24, entitled "Every Girl," will be followed on December 31 with "The Mysterious Bride." Both of these features have Claire Whitney in the leading role.

The future Knickerbocker Star Features will consist of star plots, star casts and star photography, it is announced.

GLIMPSES OF "DAPHNE," "THE PRICE OF POWER," AND "WAIFS," COMING TRIANGLE PHOTOPLAYS FROM THE FINE ARTS AND KAY BEE STUDIOS

ILLNESS OF FARNUM HOLDS BACK PRODUCTION OF "BEN BLAIR"

Dustin Farnum, the Pallas-Paramount star, recently passed through the first serious illness he has ever experienced. For five days he was confined to his bed in his home in Los Angeles with malignant tonsillitis and for that many days not a morsel of food passed his lips.

His throat was so swollen and raw that he could not even swallow water or take soup or any liquid nourishment. However, he is recovering rapidly and will be back before the camera soon.

Mr. Farnum was expected to make the trip with others to a ranch of 289,000 acres near San Diego, where 50,000 head of cattle roam, for the filming of scenes in "Ben Blair," the latest Farnum-Pallas Pictures production.

The others had departed and Mr. Farnum was to follow immediately, but he was attacked so suddenly that even while he was planning to leave he was forced to take to his bed. Consequently, the scenes were held up for several days.

MARSHALL NEILAN GUEST OF COL. SELIG

Marshall Neilan, director of motion pictures, was in Chicago Monday, December 20, the guest of William N. Selig, president of the Selig Polyscope Company. Mr. Neilan was en route from New York City to the Pacific Coast, where he will again direct Selig productions at the Los Angeles studios.

Mr. Neilan is not only famed as a director but has also won an enviable reputation as a motion picture star player. Several important plays have been handed to Mr. Neilan, who will start production just as soon as he arrives at Los Angeles.

IVAN PLAYERS TO REMAIN TWO WEEKS IN ATLANTIC CITY

A good many of the scenes in "A Fool's Paradise" being located in Atlantic City, Ivan Film Productions, Inc., sent forth its company of forty players to spend two weeks on the beach.

"A Fool's Paradise" stars Christine Mayo. It is said that prior to the departure for Atlantic City elaborate sets were erected in addition to those already erected for the use of Mr. Abramson.

Yuletide Brings Shifts in General Exchanges

Changes Extend from Down East to Southwest, Is Announcement Made Coincident with Arrival in New Orleans of E. J. Farrell, Newly Appointed Southern Division Manager

Special to MOTION PICTURE NEWS

New Orleans, Dec. 24.

E. J. FARRELL, newly appointed southern division manager for the General Film Company, has just completed a circle of the officers which will henceforth come under his jurisdiction. He left Boston on December 3, and so arranged to end up in that city, his home, for the Christmas holidays.

Announcement of several important General shifts came coincident with his arrival in New Orleans, where he went to install H. G. Morrow, formerly of the Jacksonville, Fla., branch as manager of the New Orleans office.

Arthur Heyman, manager of the Washington, D. C., branch, has resigned and will be replaced by Mr. Koerpel, of the Albany, N. Y., office. Alfred Bevan, manager of the New Haven, Conn., office, will replace Mr. Koerpel.

A. L. Ehrgott, manager of the Bangor, Me., office, will be installed as manager of the New Haven office. George Newhall, superintendent at the Boston office of General, has been assigned to manage the Bangor office.

CLARA KIMBALL YOUNG AND PAUL CAPELLANI IN A STRIKING SCENE FROM THE WORLD FILM PRODUCTION OF "CAMILLE"

Mr. Farrell's first Southern stop was at Dallas, Tex., where he appointed David Prince manager there, replacing C. C. Ezell. In Houston he made no changes, but at New Orleans he installed Mr. Morrow to succeed John T. Ezell.

He left New Orleans on December 14, for Atlanta, which will be his headquarters; but the Christmas holidays he arranged to spend in Boston.

A broader and more liberal policy, consistent with good business judgment, is the General's aim for 1916, Mr. Farrell explained in the course of a conversation with a representative of MOTION PICTURE NEWS in New Orleans. He said:

"The General wants to act in the spirit of giving the exhibitor what he wants, rather than making him take what the regular program has to offer. For that reason a projection room will be installed at once in the New Orleans office of General.

"We are planning regular exhibition days, when the exhibitor may come and see what he is getting without having to rely on press notices. He may bring his friends, if he likes, and their criticisms will be welcomed. In every department of General the needs of the exhibitor will be the paramount feature.

"It is perhaps a little too early to announce any more plans for this territory, but I am going to try to drive home the argument that each exhibitor may help another exhibitor by co-operation; and likewise co-operation with the exchange which serves him will do much to eliminate his undesirable neighbor.

"I refer to the pay-in-advance system, which has worked to the best advantage of all concerned in the territories in which it has been tried."

Mr. Farrell is one of the oldest employees in point of service with General, and his advancement on December 1 to southern division manager by President J. A. Berst came as a recognition of his value to the company.

Famous Novelist Becomes Writer for Kalem Screen

George Bronson-Howard, Whose "God's Man" Has Given Him a Permanent Place in American Literature, Contracts to Supply Company With Original Stories, Beginning With "The Love Pirates," to Appear in Fifteen Two-Part Installments, Each Episode Complete in Itself

GEORGE BRONSON-HOWARD, novelist and playwright, has succumbed to the lure of the screen and has contracted to write a series of original stories for production in motion pictures.

The author of "Snobs" will write the stories for the next Kalem dramatic series under the title, "The Love Pirates," It will be staged in fifteen two-part instalments and, as with all Kalem series productions, each episode will tell a complete story in itself. Work of production began this week.

Though long ranked among the most prominent of literary lights, and easily the youngest American novelist of distinction, it is since the publication of "God's Man" that Bronson-Howard has been given unqualified recognition as among the American writers whose work is certain to live.

The Bronson-Howard series will not be an adaptation of anything already presented to the public. The title, "The Love Pirates," will give an idea of the theme the novelist has chosen to mark his debut as a writer especially for the screen. He has built his stories around two young women whose natural characteristics make the sobriquet "Love Pirates" more than appropriate.

The girls are fascinating creatures who live by their wits and wiles, choosing for their victims the wealthy and sophisticated, and showing them that there are those even more wise in the ways of the world. The stories will each detail a separate adventure which befalls the "Love Pirates" in preying on the blasé and self-centered idle rich.

Ingenious Swindling Scheme Exposed

Many of the ingenious schemes best known to police officials will be laid bare while the author, because of his wide experience as a newspaper man and in government service, has been able to present many of the lesser known artifices employed by sharp-witted schemers.

The Kalem organization is making elaborate preparations which assure "The Love Pirates" publicity backing on a scale equal to any yet attempted in the motion picture field.

The stories fictionized by Hugh C. Weir, will be syndicated in a list of newspapers covering this country and Canada, each story being published the week simultaneously with the release of the picture it concerns.

Because of the prominence of George Bronson-Howard's name, the original note to the stories and the recognized ability of Mr. Weir it has been possible to secure many newspapers for the syndicate list that have in the past looked askance on the publishing of fictionized motion pictures.

All of the large cities of the country are included in the list in addition to the medium and smaller sized cities. It is expected that the list will be ready for publication within a few weeks.

Not one star, but two, will be featured in the screen versions of the Bronson-Howard stories. Kalem has delegated the production of the series to the Glendale company under the direction of James W. Horne, which is responsible for the "Stingaree" series which Kalem pronounces "the series hit of the year."

Marin Sais and Ollie Kirkby, both of stellar magnitude, will share honors as possessors of the title "The Love Pirates."

Comedy Satiric in Nature

Or rare beauty, Marin Sais and Ollie Kirkby have both gained extensive personal following by their work in Kalem productions, notable among recent releases being "Stingaree" and the four-part feature, "The Pitfall."

The comedy is of the satiric nature to be expected from the author of "Snobs," and "The Red Light of Mars." Though barely in his thirties, and with a life filled with activity, by his prolific pen and broad vision George Bronson-Howard has succeeded in obtaining recognition as a novelist, dramatist and librettist.

Like many other leading literary men he is an ex-newspaper man. He served on the New York *Herald,* the Brooklyn *Citizen,* and the Baltimore *American,* after which he went to the Philippines in 1900 for a news syndicate.

While there he held office in the Customs and Constabulary service under the Philippine Civil Government, leaving there to accept a post in the army of the Chinese Imperial Service, where he drilled recruits and assisted in the reorganization of the forces of the Flowery Kingdom.

He served in Manchuria during the early days of the Russo-Japanese War as a correspondent for the London *Daily Chronicle* until he was deported by the Russians for getting uncensored matter through the lines.

Writes Nearly All of *Popular*

After a few years in newspaper and magazine work in California on his return to this country, he came East to engage in more ambitious work. His contributions to the *Popular Magazine,* which included the famous "Norroy, Diplomatic Agent," stories are well remembered. This serial has been translated into nearly every language. He wrote at this time "The Only Law," undoubtedly the first crook play, and the forerunner of the "Within the Law" type.

"The Only Law" was later revived under the title "The Double Cross," with such stars as Arnold Daly, Emmet Corrigan, and Florence Rockwell in the cast. "Snobs," the first starring vehicle of Frank McIntyre, was a big hit on Broadway and equally successful when adapted to the screen.

Turning to a lighter field Mr. Howard wrote the book and lyrics for two Winter Garden successes, "The Passing Show of 1912" and "Broadway to Paris." The following season he collaborated on another Winter Garden hit, "The Whirl of Society."

"Scars on the Southern Seas," "Sea Gold," a serial; "The Red Light of Mars," a play; "An Enemy to Society," the novel later successfully dramatized, and more recently, "God's Man," a novel, are other well known works from Mr. Howard's pen during the succeeding years.

Surely there are bright omens for the success of "The Love Pirates," following as it does, so sensationally successful a work as "God's Man," which critics have declared to be a masterpiece.

Plays of Tried Stage Worth for Essanay 1916 List

"Misleading Lady" to Make Eyes at Public in Comedy Lure, While "Captain Jinks of Horse Marines" Will Ride Rough Shod Over the Blues

ESSANAY is planning what the company regards as an unusually strong list of releases for 1916, and for January it has produced two plays that made a considerable success on the stage as well as shorter plays of standard worth.

The two multiple reel features are "The Misleading Lady," by Charles W. Goddard and Paul Dickey, and "Captain Jinks of the Horse Marines," Clyde Fitch's comedy.

Ann Murdock was engaged by Essanay to take the leading feminine role in the later production with Richard C. Travers, who plays the title role. Fred E. Wright, Essanay director, arranged this stage production for the screen in five reels.

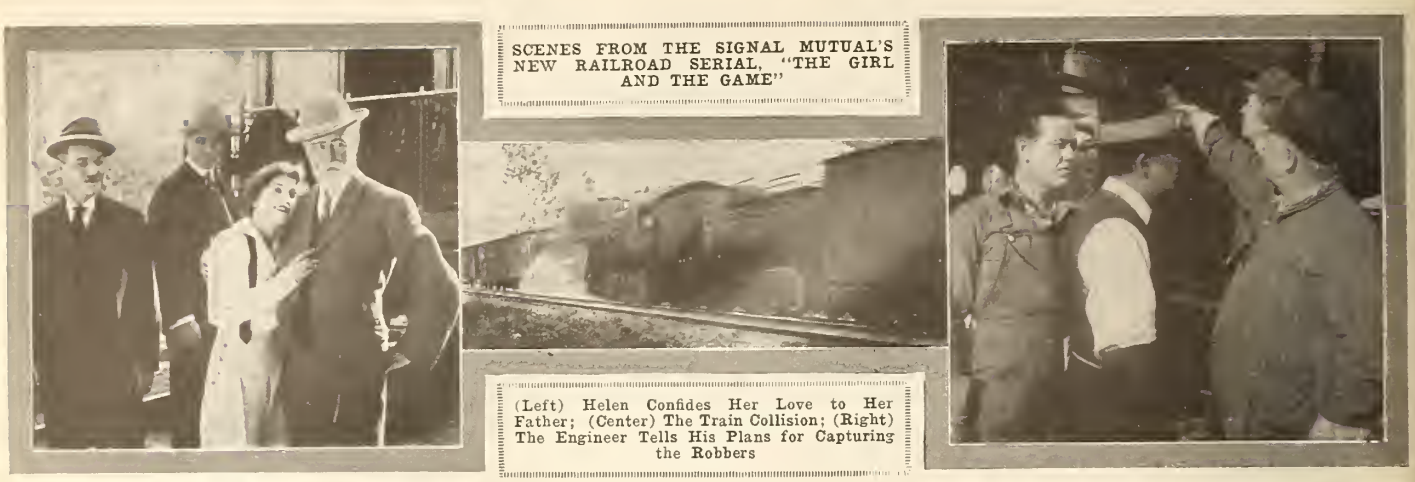
"The Misleading Lady," also in five acts, was adapted from the stage success by H. S. Sheldon and was directed by Arthur Berthelet. It features the well-known film stars, Henry B. Walthall and Edna Mayo.

Several three-act dramas are scheduled, including "The Prisoner at the Bar," which features Darwin Karr and Warda Howard and directed by Joseph Byron Totten; "The House of Revelation," featuring John Lorenz and Elizabeth Burbridge and directed by Charles J. Brabin; "Pieces of the Game," featuring Bryant Washburn and Nell Craig and directed by Clement Easton.

Among the two reelers are "Angels Unawares," featuring Ruth Stonehouse and Edmund Cobb, and "Her Lesson," featuring G. M. Anderson.

The fables of George Ade will be continued during the month and also the animated cartoons. The cartoons include besides those of Wallace A. Carlson on Dreamy Dun and on the news of the day, a cartoon by the noted cartoonist, Leon A. Searle.

Still another feature which will be released early in February is "Submarines of Society," a five act drama by Richard Goodall which features Marguerite Clayton, Lillian Drew, E. H. Calvert and Ernest Maupain, Mr. Calvert also directs the play.



SCENES FROM THE SIGNAL MUTUAL'S NEW RAILROAD SERIAL, "THE GIRL AND THE GAME"

(Left) Helen Confides Her Love to Her Father; (Center) The Train Collision; (Right) The Engineer Tells His Plans for Capturing the Robbers

BOARD OF TRADE ANNUAL MEETING SET FOR JANUARY 10

The Motion Picture Board of Trade of America will hold its annual meeting in the Blue Room of the Hotel McAlpin, New York, on January 10, at two o'clock. This is to be an especially important session; it is the first annual meeting, directors for the year will be elected, general business will be cleared up, and there will be an interchange of views on the condition of the trade, and the outlook and policy for the future.

J. W. Binder, executive secretary, 18 East Forty-first street, New York, has urged all members to be present, and those who find themselves unable to attend are earnestly requested to send their proxies to Mr. Binder.

Maryland to Have Get-together Meeting Soon

Election of Officers Will Take Place and Campaign for Activity Will Be Mapped Out for the Spring and Autumn Seasons

Special to Motion Picture News

Baltimore, Dec. 24.

IT is expected that a great deal of enthusiasm will be infused in the Maryland branch of the Motion Picture Exhibitors League of America the first week of the new year.

On Tuesday, January 4, a luncheon will be held at which all the members of the Maryland League are expected to be present, and it will be known as a general get-together meeting.

At this meeting, officers for the year will be elected, and a general plan of activity mapped out for the spring and fall.

The get-together meeting is the outcome of the supper held on November 30. At the latter gathering, National President, Frederick Herrington, of Ohio, spoke of the importance of co-operation.

The words of the president have evidently taken root, as the coming meeting will be along the lines that he recommended.

Heretofore, the annual meetings of the National League have been held in July, but last July, officers were elected for six months only, as some of them were disinclined to continue in service for a longer period.

At a recent meeting of the executive committee, it was decided that it was advisable to change the time for the annual meetings from July to January, and the fact that the officers were elected for six months only, made this move possible.

The present officers of the league have practically all decided to decline renomination in order to permit more general distribution of honors.

During the three and one-half years existence of the Maryland branch, the officers have been in almost every case, re-elected, and it is felt that it would be better for the organization to discourage consecutive power.

For this reason, Marion S. Pearce has declined re-election. Just who will succeed him is not definitely known.

One of the active members of the league, who is being very persistently talked of as a successor to Mr. Pearce, is Guy L. Wonders, of the Wilson theatre, and one of the leading exhibitors of the city of Baltimore.

Other officers of the Maryland branch who will decline re-election, are: William A. Kalb, first vice-president; J. Thomas Bohannon, second vice-president; Frank H. Durkee, secretary.

Mr. Wonders is at present treasurer of the league. J. Howard Bennett, national vice-president for Maryland, has also declined renomination.

The meeting on January 4 will be held at mid-day, and will be preceded by a very elaborate luncheon, to be given at one of the hotels in the center of the city.

A. F. Gillaspey.

Hand Picked Plays for Vitagraph Comedy Gallopers

Hunt and Morrison Will Race Through "The Little Trespasser" on January 3, While Sidney Drew, Et Al., Will Hot-Foot It Over the Screen 4 Days Later

IN the list of releases announced by the Vitagraph Company for the week beginning January 3, for the new Personally Picked Program of a four-reeler and a one-reele comedy, released Monday, January 3, are "Who Killed Joe Merrion?" featuring Joseph Kilgour, S. Rankin Drew and Rose E. Tapley, directed by Tefft Johnson; and a Wally Van comedy, "When Hooligan and Dooligan Ran for Mayor," featuring the Vitagraph Comedy Four, Hughey Mack, Kate Price, William E. Shea and Flora Finch.

Also released on Monday, January 3, is a one-reel comedy, "The Little Trespasser," directed by C. Jay Williams, and featuring Jewell Hunt and James Morrison. On Friday, January 7, is a Sidney Drew comedy, by James Montgomery Flagg. The Saturday release is a Broadway Star Feature, "Tried for His Own Murder," produced by Van Dyke Brooke and featuring Maurice Costello and Leah Baird.

In "Who Killed Joe Merrion?" the story is told of a scapegrace son of a judge who promised his dying wife never to refuse to aid the son. A murder is committed and circumstantial evidence sends a man to life imprisonment.

The judge then finds evidence that his own son is the murderer although the killing was due to an accident. The convict escapes and stabs the judge, but later learning the truth, gives himself up to the law, while the son starts life anew.

Kilgour as the judge, Rose Tapley as his wife, and S. Rankin Drew as the son give their usual capable portrayals and other Vitagraphers are well cast. Beatrice Heron-Maxwell wrote the play which was picturized by Eugene Mullin .

On the same Personally Picked Program is "When Hooligan and Dooligan Ran for Mayor," showing Hughey Mack and William Shea as rival candidates. The comedy is typically Wally Van.

"The Little Trespasser," for release January 3, is a pretty comedy showing Jewell Hunt and James Morrison in pleasing roles. A poor girl trespasses on the estate of a wealthy man, and the son undertakes to scare her away. In the end, she captures him and in turn wins the father's consent to a marriage.

Mr. and Mrs. Sidney Drew are seen in a one-reel comedy by James Montgomery Flagg, "His Wife Knew About It." In order to keep the cook with the family, the husband takes her to the theatre.

His wife knows about it, but some friends of the husband try to keep the truth from her and protect the husband's reputation.

"Tried for His Own Murder," is a three-reel Broadway Star Feature, produced by Van Dyke Brooke, featuring Maurice Costello and Leah Baird.

Five Features from Fox in First Month of Year

Ten Screen Stars of Note Will Appear in the Pictures Made by the Company, Including Theda Bara, Robert Mantell, Genevieve Hamper, Samuel Ryan, Ruth Blair, Clifford Bruce, H. Cooper Cliffe, Stuart Holmes, Claire Whitney and William E. Shay—Last of Month's Film Was Made in Jamaica

THE William Fox announcement for January, the first month of the New Year, embraces five feature pictures, with no less than ten nationally recognized screen stars, including Theda Bara, Robert Mantell, Genevieve Hamper, Samuel Ryan, Ruth Blair, Clifford Bruce, H. Cooper Cliffe, Stuart Holmes, Claire Whitney and William E. Shay.

Robert Mantell and his talented wife, Genevieve Hamper, will be seen in the first release of the year, "The Green-Eyed Monster," scheduled for January 2. It is a story of unusual dramatic power whose theme hinges on the curse of jealousy, written by Nixola Daniels and directed by J. Gordon Edwards.

In addition to the work of the players, it carries an added attractiveness in the location of the scenes which are laid in France and India.

Mr. Mantell, Miss Hamper and Stuart Holmes carry the story in the portrayal of the principal characters.

In lighter vein is the release for January 9, a visualized version of Richard Mansfield's stage success, "A Parisian Romance," featuring H. Cooper Cliffe as Baron Chevrial, the character made famous by Mr. Mansfield, and Dorothy Green as Rosa.

While following the stage version in its essential points, it enlarges and expands the story where even the most advanced stagecraft would fail, presenting a fuller conception of the author's ideals.

Back Stage Atmosphere

It is a story that admits of embellishment, rich settings and grouping of numbers of people, and of the "back stage" atmosphere of the theatre.

While the ending is sombre, there is much of the comedy element in "A Parisian Romance" that is brought out in the main by Mr. Cliffe, and this relieves in a measure the more tragic episodes.

Besides the two principals, others in the cast include Margaret Skirvin, Angelica Spier, Isabel O'Madigan, Harold Hartzelle, Dion Titheradge, Jennie Bidgood and eighty ballet girls recruited from the Metropolitan Opera House.

An air of newspaperdom pervades the release for January 16, which is entitled "The Fourth Estate," a dramatic film story that hits at forces that conspire to control the public press.

It was written by Joseph Medill Patterson and produced for William Fox by Frank Powell with Ruth Blair, Samuel Ryan and Clifford Bruce in the portrayals of the leading characters.

Story Filmed in Chicago

The story was filmed in Chicago, the plant of the Chicago *Herald* being used for the scenes representing the interior of a newspaper office.

The characters are men and women typical of the political and newspaper life of a great city, stories of them having been written and written again by every big city daily in the country.

The principal interest in "The Fourth Estate" will center in the scenes that show a big city newspaper in the course of its various stages of "going to press," scenes that visualize the actual making of a paper in an established big city plant.

Theda Bara will again shine in a vampire role in the release for January 23, a story of a Russian serf's beautiful daughter, who, trodden beneath the heel of a duke, bares her fangs to mankind. The story's title is "The Serpent" and fits well the character of Vania as played by Miss Bara. It was written and directed by R. A. Walsh, who employed an unusual cast of William Fox players in its enactment.

Besides Miss Bara, James Marcus, George Walsh, Carl Harbaugh, and Nan Carter will be seen.

The last release of the month. "The Ruling Passion," scheduled for January 30, was taken in Kingston, Jamaica, British West Indies, and produced for Mr. Fox under the direction of Herbert Brenon.

It is a story that opens in London, England, and shifts to India, where the most important scenes are enacted. Hypnotism plays an important part in the development of the plot, and it is because of this occult power the story has its being.

Kingston Suitable for Locations

The topography in and around Kingston lent itself admirably to the picturing of scenes in which the atmosphere of India was required, blending with the native Indian costumes in such manner as to give the greatest degree of realism obtainable without actually going to the country in which the action takes place.

Claire Whitney and William E. Shay are the principal players in the enactment of "The Ruling Passion," Miss Whitney being seen as Claire and Mr. Shay as Prince Ranjit Singhi.

Horsley to Supervise Features for Mutual Program

Producer on His Arrival in Los Angeles Will Watch Details of Subjects Made in His Studio for Release as Masterpictures, De Luxe Edition

DAVID HORSLEY left New York on Saturday of last week for his studios in Los Angeles. Immediately upon his arrival he will assume complete personal supervision of all productions being made, particularly those to be released as Mutual Masterpictures De Luxe Edition, as it is his desire that these shall be in fact "masterpictures."

Just prior to his departure Mr. Horsley inserted a few remarks about the new Mutual policy and also briefly covered the arrangements he had made for the production of his early forthcoming Masterpictures, De Luxe Edition.

"I am sure that the Mutual Film Corporation's recently announced policy of expansion as applied to the release of six features every week will be a tremendous success," he said. "As its aims have already been outlined in the trade journals whatever I might say in that strain will merely be a matter of reiteration.

"It points a way to greater profit for the exhibitor, which certainly is a desired objective point in the picture business, as far as the exhibitor is concerned, in these particular times.

"At this time we have two Mutual Masterpicture, De Luxe Edition, productions under way. Each, of course, is in five reels. One is called 'The Bait' and the other 'Vengeance Is Mine!' The former is a drama of the Northwestern woods, written by Theodosia Harris, chief of my scenario staff, and is to be released January 22. We will feature in this release William Clifford and Betty Hart, supported by an especially engaged cast.

A number of the scenes will bring in the Bostock animals, which will work under the training hand of Capt. Jack Bonavita.

"Crane Wilbur wrote the scenario for 'Vengeance is Mine!' and of all the scenarios he has written to date this, I think, is the best. Mr. Wilbur contributed most of the stories used in the releases in which he appeared to date.

"Mr. Wilbur will be featured in 'Vengeance is Mine!' and is also to be supported by a specially selected cast, many of them very well known people. This production is to follow 'The Bait' in schedule for January 31, having been chosen for the release date.

"Our casts betoken strength; we have the directors—men of ability—in Messrs. Broadwell, Fahrney, Bowman and Davis.

"And as to stories—another important phase—we are getting the best that money can buy. Theodosia Harris is a most successful writer. She has prepared and had produced a large number of works.

"Further along this line, our efforts in the direction to obtain good stories is exemplified by an arrangement perfected during my stay in New York with Mr. Roy L. McCardell, who, under the agreement, will write animal stories exclusively for me."

VITAGRAPH'S LEASE OF THEATRE NOT RENEWED

One of Broadway's best known picture houses, the Vitagraph theatre, will return to the legitimate this month. The Vitagraph Company will not renew the lease upon its expiration January 31, and the theatre will again be known as the Criterion.

CHAPLIN'S PLANS STILL UNKNOWN

Special to Motion Picture News

Los Angeles, Dec. 24.

Members of the Essanay-Chaplin company have recovered from the effects of making the fight scene in the tavern for the burlesque on "Carmen," and are now able to return to work and make the last few remaining scenes.

The producing organization will have this finished, and the subject will be shipped by the latter part of the week.

This is Charlie Chaplin's last Essanay subject under the contract made last year and no announcement could be secured from the studio staff as to the future with regard to this comedian and the company.

MARY BOLAND BEGINS WORK IN A TRIUMPH

Mary Boland begins work within a week at the Bronx studio of the Triumph, the Equitable's producing ally, in "Three Pairs of Shoes," an original photodrama which will be under the direction of Edmund Lawrence, whose work in "The Warning" attracted so much attention.

Mr. Lawrence has just finished "The Ransom," in which Julia Dean appears.

V-L-S-E to Place "H-V" Topicals in Every Corner

Distribution, Aided by Publicity in Hearst Publications, Will Consist of Two Releases, Tuesdays and Fridays, Approximating 1,000 Feet Each, Beginning Jan. 4

FOLLOWING the announcement that the new Hearst-Vitagraph News Pictorial would be released through the V-L-S-E, representatives of that organization made a very quick and effective canvass of the field, with the result that this news feature will have, they say, a wider distribution from its inception than any film of like character has ever obtained.

The first release will be on January 4. There will be two releases each thereafter, on Tuesday and Friday. Each release will consist of approximately one thousand feet of film.

Eight hundred feet of this film will be devoted to national and international subjects, the other two hundred will have to do with the local news of the particular zone in which it is displayed.

In addition to this, there will be "extras" such as newspapers issue. This means that when some great, important national or international happening occurs, the motion picture narrative of it will be rushed to those exhibitors who are regular users of this service.

With this special will go proper publication, advertising, and proper lobby and outdoor posters.

With all the pictures, there will be issued a one sheet poster, and a set of five original photographs, 11 x 14, with printed captions illustrating scenes from the reel.

As has been indicated in the announcements for this pictorial, it will be extensively advertised in all of the Hearst magazines and newspapers.

The first advertisement for the pictures appeared in the Hearst papers of Sunday, December 26. It occupied a full page. Quarter page advertisements are scheduled to appear daily thereafter.

In addition to these advertisements, the Hearst papers will print once a month a list of all exhibitors in their respective territories, showing the Hearst-Vitagraph News Pictorial.

This will be distributed afterwards in a handy booklet memorandum form, which is an innovation that it is thought will be welcomed by both the trade and the public for the reason that the great difficulty in the advertising of such features in the past, has been to inform the public where these might be seen.

The first release will be issued from New York and will contain a full one thousand feet. After the system of distribution has been effected, releases will be mde from Chicago and from San Francisco as well, each containing eight hundred feet of the same material which makes up the New York release, and two hundred feet of subjects of interest primarily to the particular sections of the country in which those cities are located.

V-L-S-E will use for this service its system of exhibitors' criticism reports, which have proved so helpful in judging the merits of their regular features.

These are blanks sent out with each film, having space for the exhibitor to make his comments upon how the film was received in his house. This will provide an absolute check on the kind of material for the news feature which finds most favor with the public.

Among the many novelties which have been introduced for this service in addition to the cartoons by Tom Powers and the exceptional fashion pictures which are to be run, will be a human interest department in which will be shown studies of men and women prominent in the public life.

The editing of this news service is under the direction of Ray Hall, who has his headquarters at the Vitagraph plant in Brooklyn. Mr. Hall for many years was in the general news service field, including such organizations as the United Press and the International News Service, and was formerly editor of the Hearst-Selig News Pictorial.

It was due to Mr. Hall's enterprise, that the Hearst-Selig News Pictorial carried the famous "scoop" on the Eastland disaster in Chicago, shipping prints to every exchange receiving this service, within seven hours after the Great Lake ship settled at its dock.

And Now It's Travel Lecturer Burton Holmes in Film

Best-Known Platform Speaker on "Forrin Parts," Whose Seven League Boots Have Taken Him 2,500,000 Miles, Will Show "Easy Chair Journeys" for Paramount

BURTON HOLMES, famous traveler and lecturer on travel, has been added to the Paramount forces. Through a contract just signed, his travel pictures will be released and booked solely through the Paramount exchanges, beginning in January.

BURTON HOLMES

Mr. Holmes will personally edit, assemble and manufacture these films, which will embody the same kind of views which he has been showing in connection with his "Travelogues." At the present time, it is announced, he has enough material to give to motion picture audiences, through Paramount, a new subject every week for more than a year.

Further details as to the exact nature of his first releases and the dates on which they can be seen will be made known soon.

"It is our aim to make the Paramount-Burton Holmes Travelpictures short, to offer plenty of variety, and to bring out the human interest in the life of the countries to be visited on what we might call 'Our Easy Chair Journeys,'" said W. W Hodkinson, president of the Paramount Pictures Corporation, in discussing the new arrangement.

Practically eight months of the year, Mr. Holmes devotes to the search for something new, picturesque, or awe-inspiring. With his two associates, Oscar Bernett Depue, lantern operator and camera expert, and Louis Francis Brown, business manager, Mr. Holmes is said to have traveled more than two and a half million miles.

He was the first lecturer to introduce an entire program of colored views, and the first to realize the value of motion pictures in illustration of travel.

He has brought his audiences genuine and original pictures where action was the keynote of interest, such as native dances, waterfalls, geysers, street scenes, pageants and parades, and religious ceremonials.

Besides placing at the disposal of Paramount his library of motion pictures, Mr. Holmes will continue his travels on the hunt for new subjects. He will also write the descriptive titles for all the films.

These travelpictures will take the theatregoers to all the interesting places in North America, from Alaska to Florida, and from Niagara to the Yosemite, as well as to the Orient, Europe, and so on to other interesting parts of the world.

Freuler Sees 1916 a Milepost in Film History

The Year Will Become Significant for the Advent of the Full-Blooded Scenario, Free from Gross Technical Flaws, and Appealing by Strength of Its Story—Awakening of the Lay Press to the Demand from the Public for News About Photoplays Will Be Greater Than Ever

"THE year just ending has been crowded with the most significant developments in the history of the motion picture industry. Young Nineteen Sixteen comes in with busy prospects. The last few months of 1915 have seen more really big things happen than any similar period in the development of the business," said John R. Freuler, president of the Mutual Film Corporation, the other day.

"A glimpse of the past may give us a peek at the future.

"I believe that 1916 will see yet further important developments in the scenario. The really great scenarios are yet to come. Mechanically the picture is rather a satisfactory product now and while important and revolutionary developments in that direction are of course always possible there do not appear t be any near at hand.

"Meanwhile the story, the real character and quality of the thought and matter conveyed by the film, will come in for a great deal more active attention.

"It is interesting to note that within the year 1915 we have seen almost every American author of prominence become a writer for the motion pictures. It is only a few weeks ago that the Mutual Film Corporation announced 'The Girl and the Game,' a special release, which is the first motion picture work of Frank H. Spearman, latest of the American novelists of note to come 'into the pictures.'

Entry of Prominent Authors in 1915

"This wholesale capture of authors by the motion picture can really be credited to the year 1915. It is true that there were a few who ventured with timidity and questioning into the film field in 1914, but those of that year were relatively so few in number that we may call them pioneers.

"The year 1916 by this token must be expected to develop the writers for the film drama into better artists, better builders with the materials of photoplay construction. They will learn to think in pictures.

"They will have gained conceptions of the range of both the limitations and the possibilities of the camera—and I am inclined to agree with President Hutchinson of the American Film Company, when he says the motion picture has no limitations of expression.

"With our master writers equipped with this knowledge of their newly adopted medium we can look forward to improvement of the film drama in terms that will make the great achievements of the past look relatively insignificant.

"If I were to attempt the somewhat difficult task of enumerating the other important developments of the year in the motion picture industry I should name:

"SERVICE BEYOND THE FILMS—The birth of a new relation between the distributors and the exhibitors of film, by which the exhibitors receive more than a mere supply of pictures; by which they receive aid in publicity, music cues, exploitation methods and general assistance in the successful operation of the motion picture theatre. This service betterment is reflected in the increase of the number of Mutual branches to the present total of sixty-eight covering the United States and Canada.

Admission Prices Boosted

"HIGHER ADMISSION PRICES—A strengthening trend toward higher prices of admission in a very large number of theatres, moving upward from the five and ten cent level to the class of ten, fifteen and twenty-five cent admissions—this resulting in part from the improving standards of the films and in turn resulting in the production of better films.

"BETTER PICTURE ART—Generally more active attention among manufacturers to the plots and photography of the picture drama, resulting in the enlistment of writers of ability and note for the production of scripts, meeting and encouraging a rapidly improving public taste in screen art.

"CENSORSHIP—The beginning of a public awakening to the evils and perils of censorship, exemplified importantly in a number of communities where public intelligence over-ruled the absurdity and prudery of censors who sought to bar 'Damaged Goods' and other great feature releases.

"AWAKENING OF THE LAY PRESS—The establishment of photoplay departments in many newspapers and other publications of general circulation, and a more intelligent treatment of the film drama among publications of all classes—a somewhat belated recognition of the increasing important number of readers who are anxious for the news of the films.

"Looking ahead to developments to come I can see nothing that looks more important than the necessity for growth and betterments in the business of exhibiting pictures. Great big important strides have been made in the construction of pictures, in the distribution of pictures, in the advertising of pictures—and now there is a very great deal up to the exhibitor.

Don't "Exhibit"—"Present" Pictures

"Certain investigations made near the close of this year by the Mutual Film Corporation, looking into the operating methods of many thousands of theatres in all parts of the country, convince me that the exhibitor has many more opportunities for growth ahead of him than he has achievements behind him.

"The art of 'presenting' pictures to the public is just beginning to be recognized. Those exhibitors who have developed the business of 'exhibiting' pictures into the business of 'presenting' them have reaped big profits. I have yet to hear of a well conducted motion picture house losing.

"The exhibitors as a class must be aroused to new efforts. The exhibitors as a vital factor in the industry are in danger of lagging behind both the development of the picture and the development of the public taste for the pictures.

"Great responsibility for the growth of the motion pictures as an art and as the material of an industry rests with the exhibitors.

"Nobody in the world knows how to run a perfect motion picture house. If there was any final and absolute standard or model the exhibitors' problem would be ended. But there are certain men in the vanguard of film theatre progress and from their experience and successes we may all take inspiration and gather new zeal.

"With this condition and these necessities in mind the Rothapfel-Mutual tour was conceived. I know that not every exhibitor can have a house on Broadway and that not every exhibitor can be S. L. Rothapfel. But I do know that the energy and ingenuity with which he made his beginning from that Forest City, Pa., village show into the brilliant achievement of the Strand in New York can inspire every exhibitor. Mr. Rothapfel and those who with him have achieved these remarkable successes have no patent on hard work and sincere application and thought, or the use of common business sense.

"The Rothapfel-Mutual tour has been concluded but a few weeks, yet I can say with considerable assurance that it has been a most effective contribution to the welfare of the motion picture theatre, and worthy of a place near the top of the column of 1915's film events.

"I have felt the keenest pleasure in reviewing the great array of reports that have borne to me the enthusiasm of exhibitors along the path of the Rothapfel-Mutual tour. I know now that the exhibitors to whom we must look as our representatives to the public have accepted this effort by the Mutual Film Corporation in the sincere spirit in which it was offered."

KULEE FINDS OLD OFFICES TOO SMALL FOR INCREASING BUSINESS

Kulee Features, Inc., is now occupying new and more extensive quarters in the Candler Building, New York. Business has grown so rapidly with this company, which began its career last summer with the twelve-star feature film "How Molly Made Good" as an initial offering, that more space has become an actual necessity.

The new office is on the same floor as the old office in the Candler Building. Alterations suited to the company's needs are just completed. Among other features of the new quarters will be a private projecting room—a luxury of which up to this time the Kulee Features have been in sad need.

"How Molly Made Good" has temporarily gone on the road after its six weeks' successful run in Gotham, and is making a name for itself and little Marguerite Gale. As for "Germany on the Firing Line," the German official record of the war which the Kulee Features Company is exhibiting, the film is attracting crowds in New York.

SCENES AND STARS FROM UNIVERSAL PHOTOPLAYS: Hobart Bosworth in "Two Men of Sandy Bar"; Myrtle Gonzalez in "Missy"; Flora Parker De Haven; "The Heart of a Mermaid"; Gretchen Lederer as the Duchess in "Two Men of Sandy Bar"

"FIGHTING BLOOD" FIRST FOX PRODUCED IN LOS ANGELES

Los Angeles, Dec. 24.

The first subject to be taken up by the Fox Company recently established here, will be entitled "Fighting Blood," from an original scenario by Oscar Apfel. The scenes for this are laid in Kentucky and the West, and afford Mr. Farnum the sort of a part for which he is best noted. Upon the completion of this the company will film "Hoodman Blind."

At this time it is not definitely known whether the Fox Company will have more than one producing company at the Coast, but it is understood that in all probability another director and company of players will come Westward soon.

Electrical equipment needed for special lighting effects is now in transit, and a large quantity of props and stage paraphernalia now on the way. All stage settings not shipped from the East will be made new.

Hush! It Was Rush in Slush at "U" from Snow Mush

Heavy Storm Keeps Members of Studio at Leonia, N. J., on the Jump, and Bad Weather Makes Homeward Journey to New York Anything but a Picnic

THE Coytesville studio of the Universal Film Manufacturing Company will be closed on the last day of December, and all companies working there will be transferred to the new plant at Leonia, N. J., the first of January.

Bert Adler, who has been in charge of the Coytesville plant, will become assistant to Manager Julius Stern at Leonia, where he will also be casting director. Mr. Adler has always been known as a hustler, and surely he will have something to do in his many and varied duties at Leonia.

The members of the Universal Film Manufacturing Company employed at the new studio at Leonia experienced some hardships on their first day at the new plant.

That happened to be the day of the big snow storm, and although New Yorkers could manage to get around New Jersey got a worse dose of bad weather and the actors and actresses found themselves snowed under when it came time to start the homeward journey.

For instance, Jack Cohn had loaned his rubber boots to a young fellow around the studio that he might shovel a path between the laboratory and the studio.

Incidentally, the young fellow got some snow in the boots, and when Cohn came to put them on he sent his perfectly dry foot in a boot with several inches of water at the bottom.

U. K. Whipple, who had been traveling back and forth in his new automobile, got about half way home when his machine stalled, and stayed in a snow bank until two o'clock the next afternoon.

Some of the folks were lucky enough to be carted in autos or teams to the ferry at twenty-five cents a ride. The next morning autos were charging fifty cents to take passengers to the studio.

Some of the acting people walked to the ferry, making the trip in an hour and a half, while those who took the electrics were stalled in the woods and had to walk the rest of the way.

Several stayed at the studio and utilized the props for the night. All in all, the Universalites at Leonia hope that this is not a forerunner of the hardships they will have to encounter the rest of their stay at Leonia, as they will never forget the first day at the new studio.

Romance Hovers Around House of Pathé in Its Rise

French Picture Making Establishment Was Founded 20 Years Ago by 4 Brothers Who Each Contributed Less Than $500, and It Now Pays at Least 2 $100,000 Salaries

THE story of the rise of the house of Pathé reads like a romance.

Twenty years ago it was founded by four brothers who each contributed 2,300 francs—less than $500 for each. After three weeks two of them withdrew.

Today Emile and Charles Pathé, the two who remained, are drawing $100,000 apiece in salaries, besides their profits.

Charles Pathé began in a small store with two of those primitive machines where one was privileged by depositing a coin to see a succession of tiny photos tumbling over one another, and giving the effect of life action.

Not long after, he purchased twenty machines, placed them in twenty different towns and, switched his pictures in weekly rotation.

From the profits he secured Lumiere's motion picture camera, then just completed, and began to take his own pictures ten or fifteen feet at a time. His wife feeding chickens, a railroad train entering a station, a man running—these were his early subjects. Gradually his films lengthened and his markets increased until they covered much of Europe.

Then the idea came to him that a story could be worked out on the screen. He hired Max Linder to work in comedies, and Louis J. Gasnier, a Parisian play producer, to direct these pictures. Here was born the photoplay of today. Mr. Gasnier is now vice-president and general manager of the Pathé in America.

Pathé's one-room factory of twenty years ago is represented in 1916 by a 14,000,000-franc factory in Joinville, France, with sisters in Montreuil, and other places, by others in England and the United States; the open air platform where the first picture plays were staged was the ancestor of the great modern studios in France, America, England and India; the selling force of one man is represented by scores of offices and exchanges in all parts of the world, with nearly forty in the United States alone; the Pathé news film has a lusty family in the Pathé News in the United States, the Pathé Gazette in Great Britain, the Pathé Journal in France, the Pathé Giornale in Italy, and another in Russia.

"CAUGHT WITH THE GOODS" RELEASED JANUARY 6

Mina scores another big laughable hit with their release of January 6, "Caught With the Goods." This picture is especially adapted for all married men whose vocation necessitates their journeying on railroad trains—especially the class who find it impossible to make their eyes and feet behave when they see a pretty girl across the aisle who (like themselves) has naughty eyes and naughty feet.

In this case a married man's left bower, his mother-in-law, catches him with the goods.

Boston Film Men Are Fully Satisfied With Year's Profits

Many an Exchangeman and Exhibitor Will Reserve a Table in a Lobster Palace and Sit the Old Year Out and Welcome in the New, With Its Promise of Still Better Business—No Cause for Complaint Anywhere in New England, and Outlook for Territory Is Very Bright

Special to Motion Picture News

Boston, Dec. 24.

THERE'S many a motion picture exhibitor and exchangeman in this vicinity who has hired a table for New Year's Eve; and this year both of them may sit the old year out with the satisfaction which comes from the recollection of twelve months of good business and the anticipation of twelve more of better.

For the film man in New England has had little to complain of the past year. Last winter he played to good houses; now he sees people entering his theatre who have never sat before the screen before.

Not only in numbers, but in quality, the motion picture audience is proving. And this throws its reflection into the till of the exchangeman, with the result that you can't find one who is looking toward the future with a frown.

It doesn't take any prophet to forecast the fact that 1916 is going to be, in the New England branch of the film industry at least, what the lazy and misled press agent would call a "banner year."

There were three events of unusual importance during 1915. These were the controversy over "The Birth of a Nation" and the resultant legislation in the Massachusetts Assembly; the special production of the Lasky-Farrar "Carmen" film at Symphony Hall; and the introduction of Triangle to the ranks of local competitors.

Fight United Film Men

The fight over the Griffith film, the Boston censor law which resulted from that fight, how the film was passed by the very board the agitation of the negroes brought into being—all these are things familiar enough to the follower of the News columns.

But the ultimate effect of that fight has not yet been felt. It should be remembered that wars sometimes unite a people. The Civil War did that for America. And it is significant that the fight over a film founded on Civil War events united the motion picture men of the Bay State. Their powers before this had been tested to some extent; but the negroes put up a real battle. Hence the Bay State film man has passed through the crucible. He has been tried and found not wanting in an emergency.

Therefore he is ready for whatever battle over censorship offers in the session of the legislature, which opens in early January.

He knows he can fight now. In January he will prove it, as soon as the enemy advances with both old and new censorship ammunition.

The Griffith film itself commanded respect for the screen where there had been no respect before. The Farrar film did the same thing. Mr. Lasky, Mr. Goldfish and Mr. Gest were building for the industry as a whole, as well as for one branch of it, when they engineered Miss Farrar's screen debut at Symphony Hall, the scene of her triumphs in concert.

No one has attempted to estimate how many picture patrons the "Carmen" film has made, nor how much Mr. Fox gained by presenting his Theda Bara version of it during the week the Lasky picture went on the Park's regular program.

But that the influence of the better picture is improving the quality of the audiences there can be no doubt whatever.

Effect of Triangle

Better pictures was what the public expected of the Triangle, and it has not been disappointed. Triangle features are being shown in one of the city's largest auditoriums, the Boston theatre, and in the new Fenway, which is perhaps the finest film house built in the city proper during the year.

The house is located in the Back Bay district, the residential section for a large proportion of the better class of public the film needs.

The coming of Triangle has also meant the opening of a new exchange, down in the Pleasant street district. The Big Four also added an office in Boston this year.

Just a run through that district will reveal the fact that pessimism as to the future cannot grow there. The exchange managers and their roadmen are on the jump most of the time. They report that conditions throughout New England reflect the prosperity felt in Boston, where the picture houses are playing daily to big crowds, despite the fact that the spoken drama is also having a good season.

But there is not in Boston any striking indication of rivalry between the silent and spoken drama. Both are offered freely and the Bostonian may choose between them.

What's Expected of Next Year

During the year Paramount came into the Park theatre, improved its clientele, vastly bettered exhibition conditions there, and then left. It would not be surprising if Paramount should come into town again, perhaps as a result of the Paramount-Klaw and Erlanger combination.

All in all, the year just past was so good that next year will have to be that "banner year" if it surpasses 1915.

Leslie H. Allen.

Ambrosio to Produce for American Market

Italian Producer, Who Has Acquired Rights to Six D'Annunzio Plays and Recently Came to New York to Dispose of Two Jolivet Films, Engages Hamilton Revelle

BRINGING over with him two six-reel feature productions, made in Italy and starring Rita Jolivet, well known to American amusement lovers, Mr. Ambrosio, one of the best known of Continental film producers, has been in New York since December 6. He is accompanied by Mrs. Shultz, his private secretary.

Mr. Ambrosio's immediate mission in this country is to market "Zwany" and "The Hand of Fatma," for which Miss Jolivet posed. The films were made in Italy about two months ago, and the supporting cast consists entirely of Italian screen actors and actresses.

These subjects are expected to find a welcome in America not alone because of the presence of Miss Jolivet in the cast, but also because of the elaborate style in which they were produced.

Mr. Ambrosio is also planning to enter the American market extensively. His films are already well known here. For this purpose he has engaged Hamilton Revelle, who has appeared in M. tr. productions and is a well known legitimate star.

Revelle will go to Italy next spring for appearance in a number of Ambrosio productions which will find their way to the American market.

In order to make these pictures thoroughly acceptable to American audiences, Mr. Ambrosio expects to secure an American director. Any peculiarities of acting and staging which might militate against the popularity of these pictures in America will thus be eliminated, Mr. Ambrosio believes.

For example, he finds that Americans are not always pleased with the vigorous gesticulations which make up a large part of the Italian screen actor's "dramatic vocabulary."

An American director would be able to correct this, and would also be able to provide genuine American scenes in pictures which call for this country as part of their locale.

Mr. Ambrosio has recently acquired the rights to six plays by Gabriel D'Annunzio, the Italian poet and dramatist. For the feature role in these an American star will be secured. Mr. Revelle may be assigned the task, though this has not been definitely determined.

The extensive Ambrosio studios, said to equal in size any studio in this country, will be employed in the production of the D'Annunzio subjects, and the dramatist himself will aid personally in their screening.

Mr. Ambrosio and his secretary will return to Italy on December 28.

ARCHITECTS STILL AT WORK ON GAUMONT STUDIO PLANS

As a preliminary for the large building operations planned by the Gaumont Company at Flushing, N. Y., a number of contracts have been let for tearing down the present studio and adjacent buildings.

The architects are still at work upon the plans of the new studio, which will be thoroughly modern.

Metro Believes It Has Picked Winners for 1916

Among Them Will Be a Series of 14 Pictures, Two Reels Long, Featuring Bushman and Beverly Bayne and Photo Drama Starring 13 Other Searchlight Players

"THE year 1916 is to be by far the most important year in the history of the development of motion pictures, and it is certain to be a year of the survival of the fittest."

This is the prediction of President Richard A. Rowland, of the Metro Picture Corporation, made in the course of an interview outlining the Metro plans for the new year.

Metro announces, as its permanent list of stars under long time contracts, Francis X. Bushman, Beverly Bayne, Mme. Petrova, Ethel Barrymore, Mary Miles Minter, Hamilton Revelle, Valli Valli, Martha Hedman, Mabel Taliaferro, Edmund Breese, Emmy Wehlen, Marguerite Snow, Julius Steger, Lionel Barrymore and Grace Valentine.

To this several have been added by contract, but the announcement will not be made in detail until after the first week in January.

A decided innovation for Metro will be a series of fourteen pictures, two reels in length, in which Francis X. Bushman will be the star, and Beverly Bayne, is to be featured with him. Each one of these pictures will be complete in themselves, but they will constitute a completed long story when they have all been shown. A celebrated author has completed the series, and at the proper time the details will be announced.

A general campaign of nation-wide newspaper advertising will supplement the most pretentious publicity campaign yet seen in motion pictures. Special campaigns have been outlined and will be conducted in behalf of the Bushman-Bayne series, and in connection with two other special series of two reel subjects in which two distinguished women stars will be featured.

Production of Metro photoplays will be carried on almost exclusively in the East, although the Quality Pictures Corporation will continue to hold its Los Angeles studio in readiness in case of need.

Metro now has studios at 3 West Sixty-first street, New York City, where the Rolfe, Photoplays, Inc., under the general management of Maxwell Karger, and Columbia Pictures Corporation under the general management of Charles Maddock, have been making pictures during the past six months; a studio in Fort Lee, N. J.; the Popular Plays and Players studio, at 238 West Thirty-fifth street; as well as the largest studio in the world under glass, and another local studio will be added to the list before March.

While special stress will be laid on the making of five reel feature subjects, there will also be one reel comedies and two reel subjects, in which the foremost Metro stars will appear.

The list of Metro productions for the year include a large number of original scenarios in addition to adaptations from famous plays and books already purchased by the scenario department.

"Metro looks forward," said President Richard A. Rowland, in speaking of the coming months, "to a great year because Metro enthusiasm, Metro spirit and Metro ability is concentrated as never before, on the making of good pictures.

"We are proud of our record, but we are by no means content to rest on it, and merely be satisfied with what has been done. The year 1916, will, I know by far, be the most important year in the development of motion pictures and it will be a year of the survival of the fittest.

"The public is no longer content with pictures that are partly good or fairly entertaining. They have been educated by the seeing of better pictures to a point where nothing but the best can possibly be expected to hold the old patronage and draw new patrons to the picture houses.

"We have been forced into the belief that Metro pictures are the pictures best suited to the masses and the classes and with quality, consistency and vitality as the three words of our creed we look forward with confidence to newer and greater things. Metro has set its own mark, blazed its own trail and the success that has come, we assume with modesty."

SELIG PREPARES BIG PUBLICITY MATTER FOR BEACH PICTURE

The Selig Polyscope Company is preparing a wealth of publicity material to accompany the release of "The Ne'er-Do-Well," which is to be released in ten or more reels shortly after the new year. Posters have been prepared and in addition there are heralds, press sheets and cut sheets.

Everything in the publicity line that will help the exhibitor has been prepared by the Selig Company. "The Ne'er-Do-Well" was written by Rex Beach, produced by Colin Campbell and features a cast of players, including Kathlyn Williams, Wheeler Oakman, Frank Clark, Eugenie Besserer, Sidney Smith and others.

BILL TO PREVENT TENT SHOWS IN ST. LOUIS

A bill to prohibit moving picture shows in tents in St. Louis, after September 1, 1917, was passed by the Board of Aldermen last week.

The bill, if signed by the mayor, will prohibit the opening of any such shows and decrees that all such existing ones cease after the date specified.

Harry Raver Believes in Conservative Advertising

Producer of "The Other Girl" Intends to Build Up a Line of Publicity Sure of Inspiring Confidence, as if He Had Given His Word Personally

HARRY R. RAVER, president of the Raver Film Corporation, believes in advertising his pictures conservatively. Recently he published an advertisement of his picture, "The Other Girl," in which he reviewed the film himself. He acknowledged that the picture was not without the ordinary faults. He also acknowledged its merits, and told what they were.

MARGUERITE SNOW AS BEATRICE MITCHELL, THE MINISTER'S WIFE, IN "THE UPSTART," METRO PICTURIZATION OF A STORY BY TOM BARRY

In explanation of this unique style of advertising, Mr. Raver said:

"I naturally thought a long time before I came out with such radically different copy than has been appearing. But then let's look at it this way. I might spend hundreds of dollars advertising a picture before I have seen it myself, while it is still in work.

"I might have told the motion picture people that it is the greatest picture ever produced, it is faultless; I defy anybody to find anything wrong with it.

"And then some critic might find some little detail off. After all the praise I have given it, this small bit of criticism is going to loom up like a house afire.

"Now, I come out and admit that it might be faulty that it perhaps isn't perfect. As a matter of fact, I have never seen a picture that wasn't defective in some way, such as consistent, even photography, perfect direction and printing.

"These flaws I feel free in saying can be found in every picture, perhaps not noticeable to the layman, but to the motion picture people apparent.

"While an advertising man or two might have taken exceptions to my style, it has not deterred me in my purpose.

"This conservative copy has brought more replies than anything I have ever attempted before.

"They have not only been replies of inquiry, but invariably contained a paragraph of congratulations because I did not attempt to use superlatives or overpraise my picture.

"It is merely living up to the slogan 'Truth in Advertising' and building a line of advertising in which they can have just as much confidence as they could in my word given to them personally."

ARBUCKLE AND MABEL NORMAND ON WAY TO EASTERN STUDIOS

The new Eastern Keystone company under the direction of Roscoe (Fatty) Arbuckle will start from Los Angeles for New York on December 26. The celebrated Mabel Normand is the star, and prominent among the principals are Minta Durfee and Al St. John.

The company, while possibly making a few stands en route to film scenic views, expect to arrive in New York on New Year's Day or soon thereafter.

They will probably use Fort Lee studios but their work will not be confined to this city as they will handle a good many locations in various parts of the East.

This will be Miss Normand's first eastern film taking in three or four years. She is delighted at the prospect. While an Atlanta girl, Miss Normand's mother and sister live in New York and there will be a joyful family reunion about the first of the year.

FRANCES NELSON'S ROLE IN NEW DRAMA IS EMOTIONAL

Frances Nelson, who assumes the leading role in the film version of Jules Eckert Goodman's drama "The Point of View," is the most recent recruit of stellar rank to the World Film forces.

Her role in "The Point of View" is said to be well suited to her emotional powers.

Miss Nelson, who has just passed her nineteenth year, graduated from high school in St. Paul, Minn., not so very long ago. She has appeared in stock and legitimate attractions, and has also been featured in several film productions.

NOVELIST BACHELLER A DIRECTOR OF MIRROR

Irving Bacheller, the famous novelist and author, has become a member of the official family of the Mirror Films, Inc. Mr. Bacheller has been elected a member of the board of directors of the company and has agreed to give some of his time to the literary aspect of motion pictures as exemplified in the offerings which the Mirror company will make to the public beginning the first of the year.

U. S. CAMERA MAN PICKED TO FILM 4TH MIRROR SUBJECT

J. M. Blaney, for seven years the camera man in geographic survey exploration and photography for the Bureau of Navigation of the United States, has been engaged by the Mirror Films, Inc., to take the big scenes in its forthcoming feature films.

Since his work for Uncle Sam, Mr Blaney has been employed by numerous motion picture companies.

MYRTLE GONZALEZ TO RIDE IN FLOWER AUTO AT PASADENA

Myrtle Gonzalez, star of the Universal company, has been invited by the management of the Pasadena Tournament of Roses to participate in the floral parade on New Year's Day, entering a flower bedecked automobile.

Miss Gonzalez has consented to do so and the Universal City colors, green and gold, will predominate among the flowers which will cover her machine.

Miss Gonzalez, who is a native of Los Angeles and who has always lived in that region, has missed but few of the annual tournaments of the association.

KARPEN IS TITLE EDITOR FOR "U" PRODUCTIONS IN THE EAST

Manager Julius Stern of the Imp-Leonia studios has just announced the addition to his staff of a title editor, C. A. Karpen, who will have charge of writing and editing all titles and leaders for all the Universal Film Manufacturing Company's pictures made in the East. Mr. Karpen started in his new duties this week, at the new studio at Leonia.

ANN MURDOCK, ESSANAY STAR, YOUNGEST FROHMAN STAR

Ann Murdock, star of "Captain Jinks of the Horse Marines," Essanay's film version of the Clyde Fitch comedy, is a well known stage celebrity. She is a member of the Charles Frohman forces—the youngest stellar member, it is said.

ANN MURDOCK

Some of her Frohman successes were "The Beautiful Adventure," "A Celebrated Case," and "Excuse Me." Her stage career has also included engagements under the Henry B. Harris banner.

In the photoplay version of "Captain Jinks" Miss Murdock plays the part of Trentoni, the prima donna. Richard C. Travers appears opposite her in the title role.

NOLA LEADING WOMAN INJURED IN "KIDNAPPING" STUNT

While making scenes requiring great skill in horsemanship in City Park, New Orleans, La., Leatrice Joy, leading woman for the Nola Film Company of New Orleans, which recently announced it would release its products through Associated, was painfully injured.

Miss Joy was being "kidnapped" by a gypsy horseman, and was riding at breakneck speed with her foot in one stirrup. The gypsy held her tightly with one arm, and maintained a grasp on the horse with the other.

The cause of the fall was due to the fact that the gypsy could not get a firm hold on the Japanese silk kimono that Miss Joy was wearing.

The gypsy fell across Miss Joy, although the horse leaped aside without touching the riders.

Miss Joy manifested the greatest nerve and gameness. Her only inquiry after the fall was this: "I hope we get a fine picture."

The spectacular fall was a great coup for the camera, which faithfully recorded the incident.

GAUMONT TO FEATURE SYDNEY MASON AND MARGUERITE COURTOT

The Gaumont Company will feature Sydney Mason with Marguerite Courtot in the Mutual Masterpicture Company to be directed by Henry J. Vernot at Jacksonville, Fla.

Before appearing upon the screen, Mr. Mason supported Blanche Walsh and Lillian Langtry. His last legitimate work was for Cohan and Harris in "Get-Rich-Quick-Wallingford."

In support of James O'Neil Mr. Mason first appeared before the camera at the Famous Players studio.

After engagements with Universal and Frohman pictures, he joined the Gaumont stock company.

In "The Devil's Darling" he played opposite Francine Larrimore. When Gaumont releases "The Secret Agent" next month, Mr. Mason will be seen in support of Robert T. Haines.

"ONE DAY" COMPANY SENT SOUTH BY MOSS

The players appearing in the B. S. Moss screen production of "One Day," a sequel to Elinor Glyn's "Three Weeks," left New York last Saturday aboard "The City of Montgomery" with Savannah as their destination.

In addition to Jeanne Iver, the star of the organization, Director-General Hal Clarendon and head camera man H. M. Dean and the supporting company, there were in evidence the technical director and his staff, assistant camera men, property men and electricians, making in all a total of forty-two for whom passage was booked.

With the photographing of the few scenes to be enacted in and around Savannah, which necessitated the making of this trip, "One Day" will be in its completed form, and will be the January release of the Moss Motion Picture Corporation, which controls "The Salamander," selling on a state rights basis.

PITTSBURGH EXHIBITORS REALIZE IMPORTANCE OF ADVERTISING

Special to Motion Picture News

Pittsburgh, Pa., Dec. 24.

The Pittsburgh exhibitors are gradually being educated to advertising and are buying more space in the newspapers than ever before in the history of the business in this section.

The daily newspapers are carrying a directory of the shows at the various theatres each day, and the Sunday editions are running columns of advertising and news matter for the motion picture fans in this section.

The exhibitors have found that the daily newspaper ad does them a world of good, and all who are now using the newspapers are getting their friends interested, with the result that the advertising is increasing right along.

This phase of the business had been sadly overlooked during the years that the business has been going on in this section, and with the exchanges and exhibitors waking up, they state they are now doing double the amount of business that they did before their theatres were publishing their programs in the daily papers.

Mutual Draws Upon Best Fictionists for Scenarios

Men Whose Yarns Have Appeared in *The Saturday Evening Post, Scribner's, McClure's,* Are Busy with Screen Contributions to the Company

IN its determination to present the very best in story and plot in the motion pictures released through its service, the Mutual Film Corporation is drawing upon the services of the best fiction writers of America.

One of the most frequent scenario contributors to the American Film Corporation at Santa Barbara, is Kenneth B. Clarke, the fiction writer whose short stories appear in the *Saturday Evening Post.*

Two photoplays by Mr. Clarke are now in the course of production at the American studios. "The Suppressed Order," a three part drama, in which Winnifred Greenwood, Edward Coxen, George Field and Sylvia Ashton play the leading roles, is from his pen. Also is the eccentric comedy "The Impossible Yarn of McQuirk."

"The Cactus Blossom," an American "Mustang" release of December 31, is also the picturization of one of Dr. Clarke's stories. In it, Anna Little and Frank Borzage play the leads.

The series of humorous motion picture stories by Charles H. Van Loan, which were published in the *Saturday Evening Post,* "Buck Parvin in the Movies," are be-released tri-weekly in the Mutual and Mustang Star Features, with Art Accord and Anna Little.

Five of the installments have already been released. They are "Man Afraid of His Wardrobe," "Buck's Lady Friend," "This Is the Life," "Film Tempo," and "Author! Author!" "Water Stuff," the sixth of this series is already nearly completed, and will appear in January.

A third well known fiction writer and contributor to the current magazines who has been engaged to write a series of Mutual photoplays, is Frank H. Spearman, the author of numberless railroad yarns, whose efforts at scenario writing are now being directed to the Signal Film Corporation's picturized novel, "The Girl and the Game."

Mr. Spearman is a contributor to *Scribner's, McClure's* and other periodicals of equal standing. He is the author of "Whispering Smith," "The Mountain Divide," "Held for Orders," "The Nerve of Foley," "Dr. Bryson," and other short stories and serials published in newspapers and magazines.

The first installment appeared December 27, "The Girl and the Game" will be released by the North American Film Corporation as a Mutual Special.

Then there is Roy McCardell, the New York newspaper man, and the winner of the $10,000 prize for furnishing the idea and the scenario for the spectacular serial, "The Diamond from the Sky," which recently finished its first run releases.

Mr. McCardell has been a frequent contributor to the scenario department of the American Film Company and the David Horsley Productions. Negotiations have just been completed between Mr. McCardell and Mr. Horsley, whereby Mr. McCardell will write a new series of picture plays to feature Crane Wilbur, the Horsley star, and the Bostock Animals.

Rufus Steele, another writer for the *Saturday Evening Post,* has contributed a worthy addition to the Mutual Program in the plot and story of "The Deathlock," a Mutual Masterpicture, to be released December 30.

"The Secret Agent," a Gaumont three-reel Rialto release featuring Robert T. Haines, is the filmization of a *Saturday Evening Post* story by Arthur E. Stringer.

"The Other Side of the Door," an American Mutual Masterpicture, to be released January 6 is taken from a book by the same name written by Lucia Chamberlain.

Rennold Wolf, the well known New York dramatic critic, and the author of many of the most popular musical and theatrical successes for several seasons back has written several comedies for the Gaumont Company.

"Hunting," a one-reel funny picture featuring Budd Ross, is the most recent offering from Mr. Wolf's pen to be filmed for Mutual release. This picture is scheduled for release December 26.

Edna Mayo as Girl Who Makes Way Like Walthall

Mary Page, Heroine of Essanay Release for January, Makes Same Kind of Fight for Recognition in Stageland That Actor Playing Chief Role Went Through Years Ago

BY a strange coincidence, in "The Strange Case of Mary Page," the Essanay series in which Henry Walthall and Edna Mayo are starred, Miss Mayo plays a part that coincides in many ways with the story of the life of Henry Walthall.

Mr. Walthall came to New York from a village in Shelby County, Alabama, seeking his fortune on the stage. He struggled for a hearing and finally got a place with a repertoire company touring the smaller cities. He had troubles and inconveniences galore until he finally fought his way to stardom.

Miss Mayo as Mary Page is a small-town Southern girl, who goes through many of the trying experiences that were Mr. Walthall's. But, being a girl, in love and pursued by a man she hates (and of whose murder she finally is accused) Mary Page has more trouble to combat than Mr. Walthall ever dreamed of.

The Essanay Company, for two years, has been planning to produce a moving picture series. At first they didn't have quite the star they believed necessary. They signed Mr. Walthall, settling that difficulty.

Then they had trouble finding a suitable story. After a long search they discovered it. The production of "The Strange Case of Mary Page" is the result.

It is announced that this tale is first a huge red-blooded love story. The thrills are many, but they are all consistent with the tale.

The first episode will be released the latter part of January.

"U" Board of Directors Votes Thanks to Laemmle

At Annual Meeting, Where All Officers Were Re-elected, Progress of the Company Is Also Reviewed—Officials Plan Bigger Film Output for 1916

AT the annual meeting held on December 15, in the executive offices, 1600 Broadway, New York City, the following were re-elected directors of the Universal Film Manufacturing Company: Carl Laemmle, R. H. Cochrane, P. A. Powers, Joe McKinney and John B. Stanchfield.

Carl Laemmle was re-elected president; R. H. Cochrane, vice-president; P. A. Powers, treasurer, and Joe Brandt, manager of the home office, was elected secretary.

The board of directors extended a vote of thanks to President Laemmle for the profits and success of the year 1915.

The progress of the company the past year was reviewed, especial mention being made of the nearly completed plant at Leonia, N. J., which will be the Universal City of the East. The increase in volume of business in 1915 was declared to have outdistanced the figures of any previous year.

With the new electrical studio at Universal City and the new Leonia plant, the Universal officials are planning a larger output.

Several prominent stars have been signed by the Universal, it is announced, and their names, together with a list of plays and books which Universal has contracts to film, will be made known shortly.

WIFE OF GAUMONT ACTOR DEAD

Mrs. Phin Nares, wife of a member of Gaumont's Casino Star Comedy Stock Company, expired December 20.

She had herself occasionally appeared in Casino productions with her husband.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

INDIVIDUAL ADVERTISING OF PICTURES BRINGS GREATEST RETURN TO EXHIBITOR

EXHIBITORS who wish to get the greatest possible return from advertising ought to devote particular attention to their newspaper copy.

Effective newspaper ads cannot be written by everybody. Neither can they be written without a pretty accurate knowledge of the thing to be advertised. This is true of motion pictures no less than of other commodities. Could you imagine anybody writing an ad of a particular kind of soap when he didn't know whether it was laundry soap or toilet soap?

Pictures are not *just* pictures, any longer, and they can't be advertised successfully as *just* pictures. They have to be advertised as particular kinds of pictures—individually. If they are not, the newspaper reader's interest will not be aroused to its maximum. He may go to see the picture about which he has read in his paper, and then again he may not.

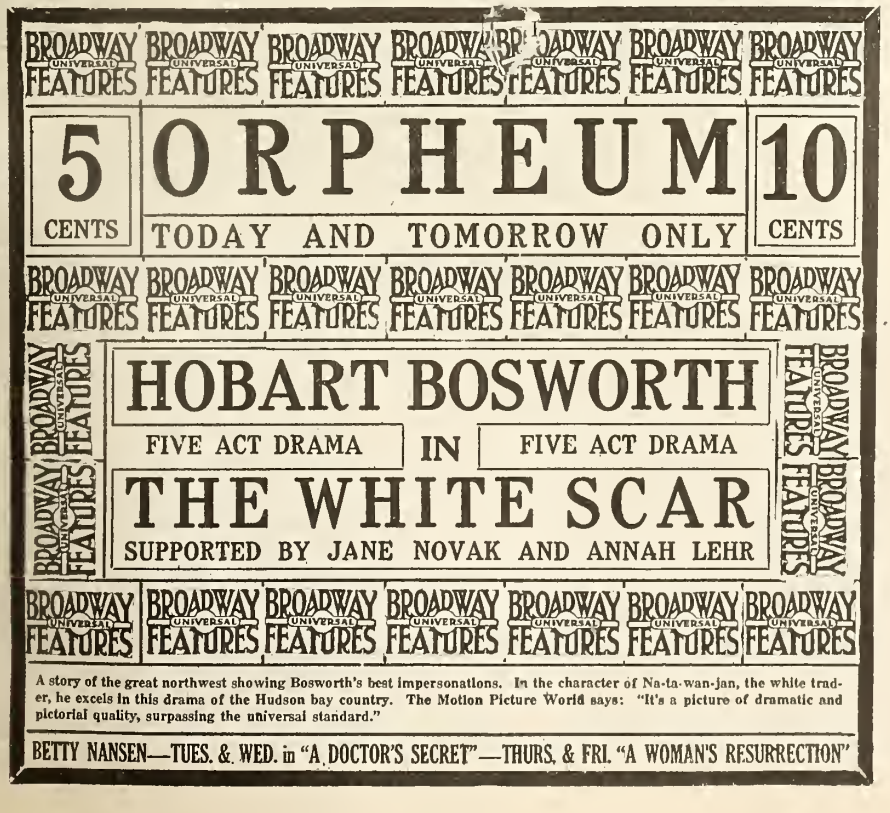
The man who writes picture theatre advertising for his local newspaper ought to find out as much as possible about the picture he is advertising. And then he ought to tell the newspaper reader, in as attractive a way as he can, what he has found out.

The most successful exhibitor advertising today is the advertising that arouses the reader's interest, first, and then makes him want to buy; that is, to buy a seat in the theatre. Such advertising must make the reader feel that the picture under discussion is *his* kind of picture. How can he feel that if the ad merely gives him the title, name of the star, name of the manufacturer, and a hastily written glimpse of the plot?

Look at the reproduction of the newspaper ad on this page. Note the large amount of space used, and note how it has been used. Is there anything interest-compelling in the ad? Wouldn't it have been better to say less about the trade mark and more about the picture? The use of the trade mark is excellent. But there is such a thing as overdoing it. No doubt this ad pulled a good many people into the theatre. It could have pulled a good many more if it had been written from a different angle—the angle of "The White Scar." There is, to be sure, a brief description of the picture, but there is nothing attractive in it.

Exhibitors ought to make a special case of every picture they advertise. Of course this takes time. But it is so important a matter that the exhibitor could well afford to devote both time and money to it—even to employing expert ability.

NEWSPAPER AD SERIES No. 2: ADVERTISING OF THE ORPHEUM, CANTON, OHIO


BROADWAY UNIVERSAL FEATURES
5 CENTS
ORPHEUM
10 CENTS
TODAY AND TOMORROW ONLY
HOBART BOSWORTH
FIVE ACT DRAMA IN FIVE ACT DRAMA
THE WHITE SCAR
SUPPORTED BY JANE NOVAK AND ANNAH LEHR
A story of the great northwest showing Bosworth's best impersonations. In the character of Na-ta-wan-jan, the white trader, he excels in this drama of the Hudson bay country. The Motion Picture World says: "It's a picture of dramatic and pictorial quality, surpassing the universal standard."
BETTY NANSEN—TUES. & WED. in "A DOCTOR'S SECRET"—THURS. & FRI. "A WOMAN'S RESURRECTION"

MANUFACTURER PUBLICITY THAT REALLY HELPS THE EXHIBITOR

When the Selig Red Seal Play, "A Black Sheep" was released, the manufacturer called the attention of the Commercial Club of Tombstone, Ariz., to the fact that their town would be exploited in the picture. The club, appreciating the publicity that the town was receiving through the film, at once arranged for a special showing.

In "The Chronicles of Bloom Center" a real village named Bloom Center was uncovered in the Middle West and the series was shown there with great success simply because the Selig Company called the attention of Bloom Center exhibitors to the series.

There is no reason why every manufacturer should not make it a regular practice to let exhibitors know every time any picture has local advertising possibilities.

BOOK OF THEATRE TICKETS AS XMAS GIFT SUGGESTION

A new note in Christmas gift suggestions has been sounded by H. S. Clemmer, manager of the Clemmer and one of Spokane's "live wire" exhibitors. He has provided books of tickets to his theatre, neatly bound and in attractive form, offered at special holiday rates.

There are three kinds of books in the set, each filled with 11 tickets, 15-cent, 10-cent and 5-cent, respectively.

CAR STRIKE IN WILKES-BARRE AFFECTS PICTURES

Wilkes-Barre motion picture exhibitors are facing the hardest season in the history of the local trade. The city has been tied up by a car strike for two months and the exhibitors report business bad.

WEEK RUNS FOR THE SMALL TOWN EXHIBITOR

The manager of the Star Theatre in Kane, Pa., a town having a population of only 6,600, arranged for a Big Four week, and although his house has a seating capacity of only 225, his profits for the week were larger than those usually realized by a house of twice the capacity.

The Sales Department of the V-L-S-E is encouraging such runs on the basis that frequently a large percentage of a community does not have a chance to see the successes when they are first shown, and that if these are repeated at some future date, the exhibitor obtains the full value of the word-of-mouth advertising which was created during the original showing of the feature.

They therefore advocate that the strongest pictures should be re-booked and grouped into a solid week's showing backed by a liberal advertising campaign.

PASADENA EXHIBITOR CO-OPERATES WITH NEWSPAPERS

J. M. Root, of the Strand theatre, Pasadena, has just added a ladies' orchestra, under the direction of Inez Bushnell of Seattle, to his house.

Mr. Root thoroughly appreciates the advantage of co-operating with the press, and is one of the biggest newspaper space users in Southern California.

THE WEEK'S BEST LIVE WIRE STUNT

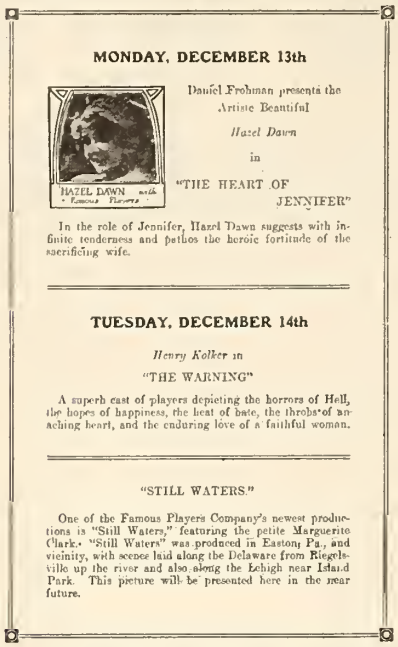
The recent experiment made by Manager J. L. Partington of the Imperial theatre, San Francisco, in featuring stage sets has been so successful that these will be a part of the program each week. Theatre-goers thought that the efforts put forward in this line when Geraldine Farrar was featured in "Carmen" and Mary Pickford in "Madame Butterfly" could scarcely be surpassed, but have been delighted to find that each succeeding week shows an improvement.

Recently the "Prince and the Pauper" was the attraction at this theatre, but instead of endeavoring to produce stage effects in line with the story, Manager Partington presented something novel, illustrating in a happy manner what can be done with local material. The closing of the Exposition was the theme of this stage set, the curtain rising on a beautiful picture of the Palace of Fine Arts and the Lagoon bathed in moonlight.

From the wings of the stage came an electriquette, the electric vehicles so popular at the Exposition, bringing a dainty miss who sang three songs. Behind the Palace of Fine Arts beams of colored lights played, the familiar aurora of the Exposition, and at the conclusion of the songs, Art Smith, the aviator, appeared high above the building, making one of his illuminated night flights.

So enthusiastically was this received by the audience, that Manager Partington has decided to devote added attention to special features of this kind.

HOUSE ORGAN SERIES No. 14: COMBINING HOUSE ORGAN AND HERALD



MONDAY, DECEMBER 13th

Daniel Frohman presents the Artistic Beautiful

Hazel Dawn

in

"THE HEART OF JENNIFER"

In the role of Jennifer, Hazel Dawn suggests with infinite tenderness and pathos the heroic fortitude of the sacrificing wife.

TUESDAY, DECEMBER 14th

Henry Kolker in

"THE WARNING"

A superb cast of players depicting the horrors of Hell, the hopes of happiness, the heat of hate, the throbs of an aching heart, and the enduring love of a faithful woman.

"STILL WATERS."

One of the Famous Players Company's newest productions is "Still Waters," featuring the petite Marguerite Clark. "Still Waters" was produced in Easton, Pa., and vicinity, with scenes laid along the Delaware from Riegelsville up the river and also along the Lehigh near Island Park. This picture will be presented here in the near future.

(LEFT) TYPICAL PAGE OF THE HOUSE ORGAN OF THE LEHIGH ORPHEUM, SOUTH BETHLEHEM, PA. (RIGHT) FIRST PAGE OF A FOUR PAGE HERALD BOUND IN THE CENTER OF THE HOUSE ORGAN PROPER. THIS IS AN EFFECTIVE, AND INEXPENSIVE, METHOD OF ADVERTISING.

As the result of this it is not uncommon to see a one or two column story by the Strand publicity man, William A. Haas, in the Pasadena papers, and every attraction is given attention by the papers.

MAKING THE "CIRCUS" METHOD OF LOBBY DISPLAY EFFECTIVE

[Editor's Note: Second of a series of articles on picture theatre advertising by J. W. Martin, NEWS Milwaukee correspondent].

For the motion picture theatre which "circuses" all its attractions, the addition of a large number of mirrors upon the sides of the lobby is not a bad idea. These can be utilized for cutouts from lithographs which may be pasted upon the glazed surface and then lettered around with whitening.

Many well appearing signs can be worked up by this method.

A stretcher preferably of steel tubing may be erected upon which to hang a three-sheet or larger paper. This will do away with the necessity of tying and tacking up the paper and will prevent it from being blown about. In the wide shallow lobbies or fronts that are open to the street, an electric sign with changeable letters has proven very successful in many houses. Signs along the bottom of the box office are not always advisable. They are not only constantly being cut off from view of the street but cause blockades around the ticket window when people stop to look at them.

Just why more attention is not paid the lobby by theatre managers is difficult to say as it is not only his best advertising medium, but the one requiring the smallest outlay, yet nine times out of ten he neglects it and allows the doorman or janitor to "fix it up" according to their own "artistic ideas."

EMPLOYEES CO-OPERATE TO MAKE THEATRES SUCCESSFUL

The Clark and Rowland interests in Pittsburgh, Pa., will never suffer when it comes to loyalty of the attaches and their interest in the work of pleasing the public. The employees report all little defects in the services of the theatres and are watchful so as to get the best results with the least possible effort.

The managers of the various theatres have arranged a program whereby a dinner will be held monthly. They are to be "get-together dinners," and the managers will talk over various methods of improving the service in the houses and bettering conditions in regard to labor, projection of pictures, etc.

Mr. Clark will be one of the members of the dinner parties and will listen to the suggestions made and will pass final judgment on making the changes. A badge about the size of a dime, with the Clark and Rowland monogram on it, will be given to employees in the service more than six months. This button will entitle the wearer to admittance to any of the theatres owned by the company throughout the section.

EXHIBITORS: WHY NOT TRY THIS PLAN IN YOUR CITY?

Thomas D. Soriero has set an example in enterprise for Boston film exhibitors. As manager of the Park theatre, he has reached an agreement with the Shepard Norwell Company by which that department store devotes a whole window and a section in the middle of its newspaper advertising to exploitation of the films at the Park.

Mr. Soriero does the same thing in connection with the Gaiety theatre, Providence, R. I., and finds that it is a paying proposition.

AMONG THE EXCHANGES

NEW YEAR WILL FIND NEW FACES IN MANY NEW ORLEANS EXCHANGES

FOLLOWING two weeks of unprecedented activity and numerous changes of management among New Orleans exchanges, the new year will find new faces at most of the film offices.

Rumors that a general shake-up in New Orleans exchange circles would be accomplished, was followed by the visit of high officials of several important companies, and announcements of resignations, appointments and shifts followed in rapid succession.

The most important appointment is that of S. T. Stephens, who assumes charge of the Mutual Film Corporation's New Orleans office. Mr. Stephens, for more than a year manager for Fox Film there, wired in his resignation two weeks ago.

Negotiations to induce Mr. Stephens to stay with Fox followed. Sam Dembow, Jr., southern division manager for the Fox Film Corporation, was sent to New Orleans to talk things over with Mr. Stephens.

When it was realized that Mr. Stephens' decision was final, employees of the Fox office presented a touching testimonial to their departing manager. They called him into a side office and presented him with a beautiful opal and pearl tie pin.

Mr. Stephens' appointment followed the visit to New Orleans of Hunter Bennett, sales manager out of New York, and the subsequent resignation of Ross Hardenbrook as manager of the New Orleans office.

On the same day, the announcement was made that Maurice F. Barr had resigned as manager of the World Film Corporation.

Then, a quick shift was announced. Ross Hardenbrook assumed charge of the World, while Barr announced that he had connected with the Consolidated Film and Supply Company, as representative. It was erroneously announced last week that Mr. Barr had assumed charge of Universal features.

Sam Dembow announces that Spencer G. Sladdin, ex-newspaperman from New York, would temporarily assume charge of the Fox office until a permanent successor to Mr. Stephens is announced. Mr. Dembow has purposely lingered in the city to make this appointment, announcement of which is expected within a few days.

An important change at the New Orleans office of the General Film Company was accomplished by E. J. Farrell, who was recently appointed southern manager for that company.

John T. Ezell, manager for General for about eight months, was replaced by H. G. Morrow, who was manager of the General's Jacksonville, Fla., office.

Incidentally, Mr. Farrell made a broad and sweeping announcement of the General's new policy, which will be found in another column.

On the eve of Hunter Bennett's departure for New York City, a regular love feast was held at the office of the Mutual Film Corporation.

There were hints of a surprise in the air, and surprises they proved to be, both for the employees of the office and for Mr. Bennett.

Acting as spokesman, S. T. Stephens, the new manager-to-be, presented Mr. Bennett with a silver cigar case and match lighter. This came as a gift of the employees and of Al. G. Durning, manager of the Greater New York Film Rental Company, and a few other of Mr. Bennett's New Orleans film friends.

Again acting as spokesman, Mr. Stephens announced to the assembled employees that all salaries would be raised. The boost amounts to as high as twenty per cent. in most cases. Mutual's growth in New Orleans has been consistent.

The company now is housed in a large building remodelled especially for their needs. On the first of the year, new ideas in the selling of films are to be incorporated into the New Orleans office, it is broadly hinted.

Finishing touches are being made to additions to the Kleine-Edison office in the Nola Building. This company, a newcomer, apparently has made good in this territory.

Jack Auslet, treasurer of the W. I. Swain's Greater Shows, which are wintering in New Orleans, now is handling "The Christian," and reports that this eight reel feature is booked over Louisiana territory for a solid eight weeks.

"The Red Circle," Pathé's latest, is going strong in this territory and is receiving unprecedented advertising.

As this letter goes forward, it is strongly intimated that the next few weeks will witness an upheaval of motion pictures in New Orleans. It is said that the entrance of the bigger programs, a thing denied the largest city in the South and granted to many cities considerably smaller, is only a question of a short time.

Not only that, but it is a settled fact that New Orleans within a week will get a sure enough picture house modelled along New York lines, with a full orchestra and an exceptionally strong program.

DAY MADE EASTERN DISTRICT HEAD FOR FOX

Harvey B. Day has been appointed eastern district manager of the Fox Film Corporation, with supervision over Philadelphia, Pittsburgh and Syracuse, N. Y.

GOLDSTONE AND KAHN SELL FILMS BY MERCHANDISE DISPLAY METHOD

"A traveling salesman goes into a city, spreads out his wares in a splendidly furnished room of a hotel, and invites the dealers in to buy. Why not the same method for the disposal of motion pictures?"

Manager Philip Goldstone of the World exchange in Omaha was talking.

He had tried the plan, and found that it worked well. He and A. Kahn, roadman in Iowa, planned to make the experiment in Des Moines, Ia.

Kahn went to the city after a correspondence campaign with the exhibitors and invited them in. He had a number of films with him, plenty of paper to show the class of advertising, and a good machine. He made sure of the very best projection, of the most comfortable chairs, and invited in not only the exhibitors, but the newspaper men.

They all attended, congratulated him over the idea, booked the pictures and became regular customers. The newspaper men went back to their offices and wrote stories praising the initiative displayed by Kahn and Goldstone.

Now Kahn is planning to follow out the same idea in other cities and Goldstone has given the plans to his other roadmen.

TWO MEN TO HANDLE "MARY PAGE" SERIES OUT OF KANSAS CITY

Manager R. O. Proctor, of the General Film Company, Kansas City, has installed a new projection room in his exchange. It is absolutely fireproof and will take care of his business nicely.

Two new regular roadmen and two that will handle the "Mary Page" series in that territory have been added to the staff of the General Film Company by Manager Proctor. George B. Reusor and A. Hewitt are the regular men and E. A. Barnhardt and H. E. Ulrich are the men that will sell the "Mary Page" series of the Essanay Company.

Martin and Estes, who have a number of state rights films and who recently purchased an interest in the Willis Wood theatre, Kansas City, have moved their offices from the Gumbel Building to the Willis Wood Theatre Building.

HIRSH BUYS NEW YORK RIGHTS TO CORBETT SUBJECT

Nathan Hirsh, president of the Pioneer Feature Film Corporation, 130 West Forty-sixth street, New York, has acquired the New York state rights to "The Burglar and the Lady," a five reel production featuring James J Corbett and Claire Whitney.

The feature will be released on December 28.

MANAGER FURNISHES "DIAMOND" FREE FIRST NIGHT

Ed Bierman, formerly with the World exchange in Omaha, is now doing state work throughout Iowa for the Essanay people.

To get exhibitors started to using "The Diamond from the Sky," Manager Taylor of the Mutual exchange in Omaha furnished the film free for the first night. The idea was a success.

Charles Manfra, formerly in charge of the advertising department of the Fox exchange in Omaha, has gone on the road under Manager Joe Levy. Manfra is well liked in Omaha and is keeping up his popularity outside.

"Co-operation between exchange managers and their salesmen" is an idea upon which Manager Philip Goldstone of the Omaha World exchange has been dwelling lately. By sending ahead letters and full information, boosting his salesman with the exhibitor, and doing his utmost to promote good feeling between the man on the road and the folks in the exchange, Goldstone has managed to keep his men with him for a long time.

EHRGOTT LEAVES BANGOR OFFICE OF GENERAL FOR NEW HAVEN

A. L. Ehrgott, who for the past three years has been the manager of the branch office of the General Film Company in Bangor, Me., has been transferred to New Haven, Conn., to take charge of the company's branch there, and while the Bangor trade regrets to lose him they congratulate him on his advancement and promotion to a larger and more lucrative field.

Mr. Ehrgott has built up the company's business in Maine in a most satisfactory manner, and both he and Mrs. Ehrgott made a great many friends, becoming very popular socially.

On his departure the employees of the office gathered at the railroad station to bid him farewell and presented him with a handsome desk watch as a remembrance.

He has been succeeded by George H. Newhall, of Lynn, Mass., who was connected with the Boston office of the General Film Company for the past five years. Mr. Newhall is not unknown in Bangor, having served as Mr. Ehrgott's assistant in 1913 and the appointment is a poular one.

SEATTLE V-L-S-E AWARDS GOLD WATCH FOR EXHIBITOR STUNT

The gold watch which Tom North, manager of the Seattle office of the V-L-S-E offered as a prize to the exhibitor receiving the most votes from his fellow exhibitors in the Seattle territory, for the best advertising devised and actually put into use on Big Four productions, was awarded Christmas Day to F. L. Stannard, manager of the Gem theatre, Wenatchee, Washington.

Mr. Stannard was not only one of the most prolific in the "stunts" which he originated to exploit the Big Four features, but his ideas are said to have been unusually effective.

One which gained for him the greatest comment, was a window display on the Lubin feature, "The College Widow," in which a reproduction of the Yale Bowl was shown with two foot-ball teams represented by dolls in foot-ball uniforms lined up for action.

The window was decorated with college flags and contained an attractive card reading: "See the big football game in 'The College Widow' at the Gem theatre today."

Mr. North in awarding the watch, announced that the contest had been productive of enlarged business for both the exchanges and the exhibitors. Several hundred ideas were presented as having stimulated business, and these were all distributed to the other exhibitors in the territory through the medium of the "V-L-S-E Pals."

TRAVELING EFFICIENCY MANAGER TAKES PLACE OF MUTUAL DISTRICT MANAGER

As the motion picture business more firmly establishes itself among the leading industries efficiency grows to be in greater demand not only in the theatre, but in the exchange.

B. M. Judell, efficiency manager in the Middle West for the Mutual Film Corporation, in Omaha the other day, emphasized the fact that more efficiency in all departments, and not more management, is needed.

The Mutual corporation recently did away with the district manager plan and now has traveling managers, or efficiency men.

The efficiency men now are constantly visiting the offices, looking not only into the detailed management of the exchanges, but into the general conditions as well.

Judell, while in Omaha, spent most of his days about the exchange with Manager Taylor. He constantly asked questions, jotting down every answer. Everything he noticed, he jotted down. He talked with every employe in the office and noted further details. These notes, he said, would be classified and sent in to the head office. There other experts would go over them.

At the theatres he talked with the exhibitors about what kind of pictures they liked best, what was lacking in different kinds of pictures, ventilation, and in fact everything. All the time he made notes. Not an exhibitor but could tell all kinds of faults with every make and every kind of picture.

Just before he left Omaha Mr. Judell said: "I've been all over the Middle West. Out here conditions were never better, and they are improving. I find newer, better and larger theatres, and the exhibitors as a class are fine, up-to-the-minute business men, every one a credit to his community. In Omaha particularly I am astonished at the amount of building now under way. Omaha is one of the most progressive cities I have met with, both as to motion pictures and general conditions."

BUTNER FINDS BUSINESS GOOD IN HIS SECTION

J. C. Butner, manager of the Boston office of the Mutual Film Corporation, reports business to be in a flourishing condition. As the old year dies he finds a steadily increasing demand for Mutual features and a growing interest in Mutual affairs since the announcement of the new policy.

Just now there are two of the large film houses on Washington street which are using first run Mutual features. These are the Washington Street theatre and the Old South theatre.

Mutual pictures have also been placed, among several other new exhibitors, in the Opera House at Lawrence, Mass., where they are shown preceding the regular stock and vaudeville programs.

PRIVATE SHOWINGS HELD FOR TORONTO RENTERS

A new custom is rapidly gaining ground in Toronto and that is for the exchange manager to arrange a private showing of his latest releases and invite a number of customers and others to view them, amid the comfort of some theatre not used for a matinee.

Several exchange men are doing this now in Toronto and the idea is finding great favor.

TINKER TAKES CHARGE OF PHOENIX IN MAINE TOWN

The Phoenix Film Corporation is opening a distributing branch at Ellsworth, Maine, under the management of Earle B. Tinker. Mr. Tinker while with the Phoenix formerly did a good business, and though he resigned to accept the management of the United office in Bangor, he soon returned to the Phoenix.

This company buys open market features, and is one of the important factors in the independent feature line in the east. Edward L. McEvoy is Boston manager, and the vice-president is Charles H. Duffy.

The Phoenix is distributing the Bernhardt film "Camille" successfully, and another winner is the Rupert Hughes play, "All for a Girl." This is a Maine story, and affords Manager Tinker a chance to give his patrons a "home" feature.

Mrs. Imogene Pettingill, formerly manager of the Strand theatre, Ellsworth, is now associated with Manager Tinker in the Phoenix Ellsworth, Me., branch.

LENNON PLACES UNIVERSAL SERVICE IN 8 GRIFFIN HOUSES

The Canadian Universal Company's Toronto manager, F. R. Lennon, stated that during the last two months he had placed Universal service in eight of the eleven houses controlled by the Griffin's Amusement Company in Ontario.

The towns covered include Thorold, Woodstock, North Bay, Belleville, Welland, St. Catherines, Hippodrome, Toronto and Owen Sound.

The Griffin Company is one of the pioneer amusement concerns in Canada and also one of the largest.

BYRD IS IN CHARGE OF FOX OFFICE AT DALLAS

William Byrd has been appointed manager of the Fox Film Corporation's branch at Dallas, Texas.

Mr. Byrd took full charge of the office on December 18.

ACTION SCENES IN "ROSE OF THE ALLEY," A METRO DRAMA IN WHICH MARY MILES MINTER IS STARRED

SYRACUSE, N. Y., IS CENTER OF MANY STAFF CHANGES

George Blackman, for more than three years in charge of the Syracuse, N. Y., office of the Mutual Film Corporation, has resigned to accept a position with the Universal in the eastern part of New York state.

Mr. Wolff, formerly manager of the Rex Film Exchange at Albany, has accepted a similar position with the Mutual Film Corporation at Syracuse, N. Y.

Morris Fitzer, of the Greater New York Film Rental Company at Syracuse, has resigned to accept a road job in the Eastern part of New York state with the Fox Film Corporation.

J. R. Jermain has been transferred from the managership of the Toronto Fox Film Office to Syracuse, N. Y., and C. C. Mc Kibbin, whom he succeeds, has accepted the position of manager of the Pittsburgh office of the Triangle Film Corporation.

Nelson Gallon has accepted a position with the Paramount Program, covering New York state. He succeeds Al. Davidson, who died last week.

NO LASKY "CARMEN" SHOWING FOR BRITISH COLUMBIA

Manager Soskin, of the Vancouver office of the Famous Players Film Service, Ltd., stated to the News correspondent last week that the Lasky production of "Carmen" will not be brought into British Columbia, as the recent newspaper agitation against the picture on account of Geraldine Farrar's alleged pro-German tendencies has destroyed its usefulness in that province.

It is worthy of note, however, that the production has been run with great success in Alberta, notably at the Allen Theatre in Calgary, and at the Rose in Regina, Saskatchewan.

VOIGHT PICKED FOR EXCHANGE BOARD MANAGER IN 'FRISCO

The Film Exchange Board of Trade of San Francisco has selected Fred Voight from a large field of aspirants to fill the position of manager, recently made vacant by the resignation of R. E. Stebbins.

Mr. Voight has had considerable experience in film exchange work, having been a special representative of the Mutual Film Corporation at the San Francisco office, and before then was an exhibitor.

Mr. Stebbins has been manager of the Board of Trade since its formation more than a year ago and left the position to engage in film exchange work, having affiliated himself with the Progressive Motion Picture Company.

EHRGOTT CONFERS WITH PRESIDENT BERST

A. L. Ehrgott, manager of the Bangor, Me., branch of the General Film Company, recently returned from New York, where he in common with other representatives of the company were called for a conference with the new president, J. A. Berst.

At this conference the new policy of the General Film was outlined to the men, which Mr. Ehrgott says is one of fewer releases and higher quality.

"Exhibitors with whom I have talked since returning seem to look with favor on our new policy," said Mr. Ehrgott to the representative of Motion Picture News. "They feel that it is a step in the right direction, and like all business men they are looking for the best that they can get for their money.

"There is no doubt that the people are becoming more and more critical, and they demand more from the film producers."

WOOD AND HARRINGTON APPOINTED FOR MUTUAL ON WEST COAST

Jay Harrington, salesman for the Mutual out of Seattle, returned from Spokane last week. Mr. Harrington was in Spokane territory for five weeks.

Orwin Woody has been appointed salesman for the Mutual out of Portland, Ore., succeeding J. Kirkpatrick, who recently resigned to go to Metro.

Carey Wilson, special representative of the Fox Film Corporation, is spending a few days in Seattle, looking over the local film conditions. After a few days there he will go to China and Japan in the interests of the company.

HOFFMAN ON TRIPS IN EAST AND MIDDLE WEST

N. H. Hoffman, general manager of the exchanges for the Universal Film Manufacturing Company, has been making two and three day visits to the important exchanges in the East and Middle West.

NEBRASKA EXHIBITOR PRAISES LASKY "CARMEN"

A. D. Flinton, president of the Kansas City Feature Film Company, Paramount exchange for Missouri, Kansas, Nebraska and Iowa, is in receipt of a letter from A. Cinberg, of the Magnet theatre, Lincoln, in which, among other things, Mr. Cinberg says:

"I take this opportunity to tell you that of all the Paramount Pictures which we have shown, we have never had one receive so much praise as 'Carmen.' Personally, I think the Lasky Feature Play Company is to be greatly congratulated. 'Carmen' is absolutely perfect."

MUTUAL TO MOVE FROM PORTLAND TO BANGOR IN SPRING

William C. Green, manager for the Mutual in Maine, has decided to wait until spring before changing the Maine headquarters from Portland to Bangor. He has decided to go to Bangor then because of the advantage of the central location of the city.

This will be the fourth distributing concern engaged in the motion picture business in Bangor, the General, Universal and United all having branch offices there.

HARDENBROOK FINDS SOUTHERN CONDITIONS BRIGHT

Ross Hardenbrook, manager of the Mutual exchange in New Orleans, spent more than a week in Alabama and Tennessee. He was not selling pictures, but in his own words "looking the situation over."

He returned this week, and says that everywhere he visited he found conditions brighter and the exhibitors in a happier frame of mind than they have been for some time.

N. Y. FILM RENTAL OPENS CINCINNATI BRANCH

I. J. Schmertz, of New York City, during the past week opened the Cincinnati, O., branch of the Greater New York Film Rental Company.

These offices will occupy the third floor of the Oriel Building, at 412 Vine street. The second and fourth floors are occupied by the offices and shipping departments of the Fox Film Corporation.

Film News From Foreign Parts

Amendment to British Film Tax Lowers Import Duty

Special to Motion Picture News

London, Dec. 15.

THE British House of Commons has agreed to an amendment in the film import duties. Mr. Montagu, who brought the matter forward, moved amending proposals with regard to cinema films, so that the duty calculated on films of a standard width of 1⅜ inches, would be for blank films one third of a penny instead of a halfpenny per linear foot, and on negatives fivepence instead of eightpence, the duty on positives to remain at one penny. He explained that it appeared to be necessary to specify the standard width of film, to prevent evasion by importing films of double width and cutting them afterwards. It was estimated that the financial effect of the proposed alteration would be a reduction in the revenue of the tax by £50,000 to £100,000.

One member suggested that a better method for the calculation of the duty would be to take superficial measurements instead of lineal measurements. The amendment was agreed to, Mr. Lough remarking that the tax was working very badly, and it would be better to drop it altogether.

The first of the films of the troops, taken under the auspices of the War Office is expected about Christmas. The War Office consulted the film manufacturers association, who have undertaken the development of the film, which will be censored by the War Office and the general headquarters, and to distribute it to the trade.

The pictures will be taken by operators from Jury's and Gaumont's. Cinemas are being established for munition workers, and for some time now one of the biggest firms in the country has provided their workers with cinema entertainments.

Know Value of Recreation

It is evidently realized that it is not enough to pay good wages, and that the minds of the workers must be kept bright, and relieved after the strain of long hours in the factories.

The Trans-Atlantic All British comedies are forging ahead, and work has just been completed on a work featuring the famous comedienne, Louie Freear, whose success in "A Chinese Honeymoon" will be remembered by all theatre goers.

Whimsical Walker, the popular Drury Lane clown, who for many years has delighted London audiences, has been engaged for these comedies, and he makes his first screen appearance in "The Nut and the Kernel," which will be released on January 24.

The T. A.'s fourth All British drama is "The Devil's Bondman"—a really creditable production. One scene shows the complete destruction of a large motor car. This film is a worthy successor to "Hard Times," "Royal Love," and "The Woman Who Dared," the initial trio. The T. A. company has just released the first part of its serial "The Broken Coin."

The Juvenile Film Company's subject, "A Chip of the Old Block," depicting the antics of Chaplin's juvenile mimics has been most enthusiastically received and the film has promise of a glorious future. Metro films are being accorded encouraging support and those of Mary Miles Minter, the charming child actress, will soon win their laurels for such films as "Emmy of the Stork's Nest" and "There's a Silver Lining."

Prominent Stage Players in Films

A significant corollorary to the development of the British film industry is the interest which is being taken by eminent actors and actresses, many of whom are now playing in film drama. There was a time well within recollection, when practically the whole of the theatrical profession "cold-shouldered" the cinema, but recently a most active interest is being taken.

Lady Trec makes her first appearance on the screen in the Ideal Company's prize film, "Whoso Is Without Sin," the scenario of which was constructed by Miss M. Sherman, and adjudged to be the best among some hundreds.

Nearly five reels in length, the story, which is capably handled is a striking social drama, strong and human. It is written around the scriptural text "he that is without sin among you, let him be the first to cast a stone at her." To the second of his novels, which has been filmed, "Far from the Madding Crowd," Thomas Hardy has written a resume of the story, embodying the chief incidents in the film.

This is a production of outstanding merit, visualising some gorgeous and spectacular scenes. Florence Turner takes the leading role. Henry Ainley plays in "The Great Adventure," 5,000 foot drama; Sir John Hare in "Caste"; Derwent Hall Caine in "The Christian"; and in January, Sir George Alexander and Irene Vanbrugh will play in the ever popular "The Gay Lord Quex."

Three "Americans" Offered

The filming of a new Charlotte Bronte novel and another Dickens story is in contemplation.

The authorities have prohibited the importation of Danish films, presumably on the ground that Germans are suspected to be associated with, or are financing, some of these film ventures.

The American Company is presenting to the British public three new brands of films—American Distinctive Creations (the first of which are "The Quest," "Infatuation," "Miracle of Life," "Her Heart's Desire," "Clipper" Features ("The Great Question"), and Mustang films (first issues shortly).

There can be no gainsaying that the Famous Players version of Hall Caine's "The Eternal City," is a remarkable film, but this is also true of "The Christian," the novel by the same author, which has been interpreted for the screen by the London Film Company.

Taking over two hours to unreel, and probably to accommodate the theatres which prefer less lengthy films, it is intended, I understand, to issue the subject in two parts for exhibition in separate and successive weeks.

The trade press is most enthusiastic in its praise of "The Christian." The leading roles are taken by Derwent Hall Caine, who by this time will have arrived in America and Miss E. Ritson.

The Vitagraph Company in introducing the "Blue Ribbon" features has taken a very popular step, and if each of its films is of the same distinctive quality as "The Chalice of Courage," then its success is assured.

Spectacular Scenes Admired

The spectacular scenes, particularly the snow and mountain views, have won unqualified admiration, and there is no doubt that more subjects like this will be looked for. "Island of Regeneration" of the same brand is also noteworthy, and quite vindicates the high quality of the "Blue Ribbon." "Mortmain" is the next subject.

Messrs. J. D. Walkers World Films is issuing to the general public at a charge of 3d. per copy the journal known as the *Review*, published monthly in the interests of Famous Players, Lasky and Walkers films.

On the authority of the *Daily Mail* it is stated that the Chambers of Commerce are undertaking the showing of the picture "The Battle Cry of Peace," which is dubbed "frankly propagandist" telling the nation to "be prepared."

In one week no fewer than 18 four-part films are announced, to be released in January and February of next year. Most of them are British, but among the American, are Metro and Famous Players.

VIOLET AXELL SIGNED BY IVAN FOR "FOOL'S PARADISE"

The Ivan Film Corporation has engaged Violet Axell to play the part of the baby in its forthcoming production of " A Fool's Paradise."

Little Miss Axell is considered one of the cleverest and most successful of the juvenile screen players.

Cheese Cake

(No. 114 Straight from the shoulder talk by The President of The Universal Film Mfg. Co.)

From Moving Picture Weekly, January 1st, 1916.

There was once a man who loved cheese cake. He ordered it whenever he went into a restaurant and he kept asking his wife to have it at home. Like a perfectly good wife she made it a point to have cheese cake in the house all the time. She finally got in the habit of serving it for every meal. The waiters in the restaurants used to speak of him as "Old Man Cheese Cake" and they always put cheese cake at his place whether he ordered it or not.

He was almost cheese caked to death. He got such an overdose of it that he couldn't stand the sight, sound or smell of cheese cake. One whiff of cheese cake used to give him nauseritis of the parallelopipedon. When he died, they brought a piece of cheese cake into the room and he got up and left his death bed in a high dudgeon, whatever that is.

Try the same stunt with your own favorite dish some time and it will work the same way, whether your favorite is ice cream, pickled whale oil, stuffed waffles, pate de goose livers, corn meal slush or plain potatoes boiled with their etons on. You can get an overdose of ANYTHING, no matter how good it may have seemed to you in the beginning.

That's the situation with regard to features just about now.

The exhibitors thought the public's favorite dish was features. So, instead of giving them one, two or three features a week, they gave them one every day and in some cases two a day. The dear old public liked it at first, but the revolt came just as I predicted it would.

The public stomach finally reached such a condition that it turned a Japanese flip at the very thought of seeing features ALL the time. And when the public flips up in the air, be careful that it doesn't land on top of you when it comes down again.

The natural antidote of too much feature is the UNIVERSAL PROGRAM, and the very fact that the exhibitors are flocking to the program fast and excitedly, simply proves all that I have said and predicted.

I believe that the big houses will always use SOME features. How many a week I can't say, but possibly, one, two or three. The UNIVERSAL will probably make that many itself. The little house, however, has simply got to have a program and it must have the best program it can lay its hands on. This naturally means the UNIVERSAL AND NOTHING ELSE.

I'm already beginning to receive letters from exhibitors complaining that they can't get service from the Universal Exchanges, in certain towns because the opposition has "monopolized the Universal program." They've let their competitors beat them to it, so they call it a "monopoly." It's too bad. I'm sorry for exhibitors caught short of the market in this way, but heaven knows I warned them of what was coming. The rush for the Universal program is on in full blast. Are you going to grab it while the grabbing is good, or are you going to feed cheese cake to a public that is already cheese caked to death?

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CARL LAEMMLE, President

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UNIVERSAL FILM MANUFACTURING CO.

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WHO'S BACK

Universal Film Manufacturing Co.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

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Looking Ahead With The Producers

WORLD FILM ANNOUNCES PLANS TO PRODUCE BOOK AND STAGE SUCCESSES FOR THE NEW YEAR

THE first month of the new year finds the World Film Corporation and its staff of directors, players and scenic artists engaged upon an important group of feature pictures.

Clara Kimball Young is at work under the direction of Edwin August in a Russian five-part drama dealing with revolutionary plots and counterplots. Many of the exterior scenes were taken during the recent big snow storm.

Particular enthusiasm was aroused among the heads of the organization by the successful staging of a scene depicting the Kishineff massacre in which nearly a thousand people appeared.

Director August and his assistant scoured New York's Ghetto for types to be used in this scene, engaging many Russian refugees who had lived through the actual massacre or other terrible experiences at the hands of the Russian police and Cossacks.

Director Chautard and a company headed by Frances Nelson, June Elvidge and Douglas MacLean are producing the filmed version of Jules Eckert Goodman's "The Point of View." The pictorial adaptation by Emmett Campbell Hall maintains only the thread of the original play.

George Beban's original story of life in pastoral France and in the Parisian studios and salons is rapidly nearing completion under Director Tourneur.

Upon completion of her Russian picture, Miss Young and a carefully selected company of film favorites will go to Havana, Cuba, for the rest of the winter, producing two new feature plays of Spanish character.

Kitty Gordon is progressing rapidly with her first film venture at the Paragon studio under the direction of Frank Crane. This picture, an adaptation of H. C. Phillips' "As in a Looking Glass," affords Miss Gordon the opportunity to wear a marvelous array of gorgeous gowns and to display every phase of her dramatic talent.

Holbrook Blinn, Director Barry O'Neil and the company producing "Life's Whirlpool," an adaptation of Frank Norris' great American novel "McTeague" have returned from the South with every foot of the picture completed.

It is being cut and assembled for immediate release.

Director Oscar Eagle and his star, Robert Warwick, have nearly completed the final interior scenes of the five-part filmed version of Henry Russell Miller's successful novel, "The Ambition of Mark Truitt."

The title for this picture has been a much discussed matter in the World Film offices, but a final decision has been reached on "The Quest Eternal."

BLANCHE SWEET, IN "RAGAMUFFIN," WRITTEN AND PRODUCED BY DeMILLE

In a role that is entirely different from anything she herctofore has done on the screen, Blanche Sweet will be seen as the star in a new Lasky Feature Play Company's production entitled "The Ragamuffin," released through Paramount Pictures Corporation on January 17. William C. DeMille is the author of the photoplay and its producer as well.

Miss Sweet's peculiar charm and beauty in this production are made more piquant by reason of the character of her role in the early scenes when she appears as a "ragamuffin"—a mite of a girl whom opportunity overlooked and who is a victim of a crushing and demoralizing environment. Then follows the regeneration, dramatically made possible by a series of subtle changes.

"The Ragamuffin" will be Miss Sweet's first photoplay following her re-engagement for a long period by the Jesse L Lasky Feature Play Company.

LONG-HAIRED ACTOR CAST FOR POET ROLE IN A "U"

"The Poet's Progress" is the title of a poet's comedy with a novel plot, written by Walter MacNamara for Matt Moore and Jane Gail.

Miss Gail plays the role of a smiling slavey and Matt is the poet.

Mr. Moore is cast in Director Paton's Submarine picture, and for that part has to have long wavy hair. This long hair so impressed Mr. MacNamara that he wrote a poet photoplay for him, which is now being produced at Universal City Junior, Leonia.

"CRASH," FROM GOODMAN PEN, FOR RELEASE ON V-L-S-E

"The Crash," from the pen of Daniel Carson Goodman, will be a multiple reel offering from the Lubin studios on the V-L-S-E program early this month.

Richard Buhler and Rosetta Brice, who had the leading parts in "A Man's Making," will appear in the featured roles. The suporting cast includes Francis Joyner. The story concerns the struggle of a man against great odds. Jack Pratt is directing the subject.

GLIMPSES OF THREE WORLD FILM OFFERINGS: "THE RACK," "THE POINT OF VIEW," AND "THE IRON SCOURGE"

ALICE BRADY, FRANCES NELSON AND CLARA KIMBALL YOUNG ARE STARRED IN THESE FORTHCOMING PHOTOPLAYS

LOOKING AT STRIKING MOMENTS IN COMING FOX SCREEN DRAMAS: (ABOVE LEFT TO RIGHT) COOPER CLIFFE AND DOROTHY GREEN, IN "A PARISIAN ROMANCE." WILLIAM E. SHAY AND CLAIRE WHITNEY IN "THE RULING PASSION"

THREE FOX FAVORITES, ROBERT B. MANTELL, GENEVIEVE HAMPER AND STUART HOLMES AS THEY APPEAR IN "GREEN EYED MONSTER"; (BELOW) RUTH BLAIR IN A SCENE FROM "THE FOURTH ESTATE"

"ROSE OF THE ALLEY," METRO, PAINTS UNDERWORLD LIFE

"Rose of the Alley," a five part feature production in which little Mary Miles Minter is starred and Thomas J. Carrigan is featured, has just been finished at the Columbia Pictures Corporation studio, and will be released on the Metro program January 17.

"Rose of the Alley" is an original story of New York City's underworld. There is but one lapse of time in the entire production. It was written by Harry O. Hoyt, who recently joined the Metro forces.

All the exterior scenes, as well as some of the interiors, were made in New York City, giving a vivid picture of a phase of life in the metropolis which has figured prominently in the newspapers during the last few years.

One of the characters in the future is "Kid" Hogan, a former prize fighter, who plays the role himself.

One of the big and interesting scenes in "Rose of the Alley" is a gang fight in a dance hall. This picture was made in a famous dance hall, and a thrilling exterior scene shows a number of the gangmen leaping from the second story to the pavement.

Another shows a leap of a man from the fourth story of an apartment house. More than three hundred people are in one scene.

ROBINSON AND GADEN IN "AS A WOMAN SOWS"

No sooner had the announcement been made of the Mutual's new policy in regard to Mutual Masterpictures, edition de luxe, than Gaumont started two of its new stars to work upon one of these features at its winter studios at Jacksonville, Fla.

Gertrude Robinson and Alexander Gaden are now well into "As a Woman Sows." This feature was written by O. A. Nelson. It was he who wrote "The Devil's Darling," one of Gaumont's most popular productions.

"As a Woman Sows" will be released as a Mutual Masterpicture, edition de luxe, about the third week in January. With Miss Robinson and Mr. Gaden in this picture are Yvonne Chappelle, Mathilde Baring, Helen Marten, Charles W. Travis and John Reinhard.

"DEVIL-IN-CHIEF," SELIG, HAS HERO WHO IS NO ANGEL

"The Devil-in-Chief," featuring Tyrone Power, supported by Eugenie Besserer, Edith Johnson and Wheeler Oakman will be released through General Film Service by the Selig Company on January 10.

The story deals with a man who, once betrayed by a woman, vows vengeance on the entire sex. How he gains this vengeance and finally comes to the realization of the hideousness of his triumphs through the innocence of a young girl, combines to present a powerful story.

"MAN AND HIS SOUL" HELD BACK BY NOBLE ILLNESS

John W. Noble, who is directing the Metro feature production, "Man and His Soul," in which Francis X. Bushman and Beverly Bayne are starred, was obliged to stop work on the production for several days because of illness.

He was confined to his home with a severe attack of grip.

IVAN'S "FORBIDDEN FRUIT" SHOWN IN WURLITZER HALL

Wurlitzer Hall, which was erected by that well known musical organization for private performances, exhibited "Forbidden Fruit," the new Ivan photo play, for the first time to the field at large.

The performance took place at the Hall, 120 West Forty-first street, on Friday, December 24, at 10:30 A. M.

THEDA BARA GETS FIRST TASTE OF OUTSIDE WINTER WORK IN "SERPENT"

THEDA BARA, the Vampire woman of the screen, received her first taste of outside winter work during the few days the recent snow lasted.

Miss Bara, dressed as a Russian peasant, together with Director R. A. Walsh, who is producing the picture for William Fox, James Marcus, George Walsh, Carl Harbaugh, Nan Carter and other members of a large cast, worked in a scene set in the woods representing a winter scene in Russia.

The picture is "The Serpent," in which Miss Bara will be seen in a character entirely different from any she has heretofore essayed.

Director John G. Adolfi is on the home stretch in his directing of a William Fox feature in which Vivian Martin is starred. The picture is one of deep human interest dealing directly with the lives of the less favored many and is a direct departure from the recognized Fox feature, being a comedy drama bordering on the tragic.

Claire Whitney and William E. Shay have just completed their work in "The Ruling Passion," produced for William Fox by James McKay under the supervision of Herbert Brenon in Kingston, Jamaica. It is a picture of oriental mystery and mysticism in which hypnotism plays an important part.

Niles Welch, Isabel O'Madigan and Laura Lyman are supporting Vivian Martin working under the direction of John G. Adolfi at the Fox-Kalem studios in New Jersey.

Violet Horner and Walter Miller are working in "Terese Raquin," being produced for William Fox under the direction of Keenan Buel. Mr. Buel is one of Herbert Brenon's corps of directors at Kingston, Jamaica.

The picture version is a visualization of the famous French novel of the same name and, like the printed story, is essentially French in theme and treatment.

FROM THE AMERICAN STUDIOS FOR PRESENTATION TO DEVOTEES OF MUTUAL SCREEN OFFERINGS

SCENES FROM "THE HILLS OF GLORY," "MATCHING DREAMS," "TIME AND TIDE," AND "THE MENDER"

JANE GREY, LILLIAN GISH AND ORRIN JOHNSON WILL BE STARRED IN THREE TRIANGLES

THREE novelties, soon to be produced by Triangle, show the versatility of the scenario writers and the resources of the two big studios of Fine Arts and Kay-Bee. They are "Waifs," starring Jane Grey; "Daphne," starring Lillian Gish, and "The Price of Power," starring Orrin Johnson.

Miss Grey will be suported in "Waifs," a Triangle-Kay-Bee play, by William Desmond, J. Frank Burke, Truly Shattuck and others of Thomas H. Ince's most sterling players. It is an extremely powerful story of how a disgraced theologue finds himself in the slums and is redeemed from the depths by the influence of a dance hall girl.

The role of the dance hall piano player is taken by Miss Grey and is said to afford her even greater opportunities than she had in "Let Katy Do It," in which she appeared for the Fine Arts-Triangle. Mr. Desmond has the leading male role.

"Daphne," a new Fine Arts production starring Lillian Gish with Elliott Dexter in her support, is said to be a romantic drama with a "punch." So formless and tame are most cloak and sword dramas that such a novelty promises a revelation.

The play begins with the persecution of "Daphne" a gamekeeper's daughter, by Philip de Mornay, the scion of a duke. Follow the kidnapping of the girl, her imprisonment in the demi-monde quarter of Paris, her sale as one of the colonists' brides then trafficked out to Louisiana, and adventures with pirates on the Atlantic.

Through a complexity of circumstances Philip de Mornay is taken aboard the bride's ship, a captive from a pirate vessel they have captured. Girl and man proceed to Louisiana, she is sold to a colonist, and is about to be wedded to the creole when De Mornay appears. He has ceased to persecute her and she has learned to love him. So the nuptials are happily changed to the marriage of De Mornay and Daphne.

D. W. Griffith thought so highly of this scenario by Granville Warwick that he has associated with Miss Gish and Mr. Dexter some of the very best Fine Arts stock players. Among them are Walter Long who was Gus in "The Birth of a Nation" and Santa Anna in "Martyrs of the Alamo"; Howard Gaye, who played General Lee in "The Birth of a Nation"; Lucille Young, Richard Cummings and Jack Crosgrove. W. C. Cabanne is directing "Daphne."

Third in the Triangle offering is "The Price of Power," an industrial story of extraordinary force in which Orrin Johnson will be seen as a workman who fights his way up to the status of a cotton mill owner only to lose his sanity and under a changed personality become a striker against his own regime.

"The Price of Power" is descriptive of the terrible price John Belmont pays for having ground down his fellows in his rise to wealth. Associated with Mr. Johnson in the cast are Sam DeGrasse, Spottiswoode Aitken, Gladys Brockwell, Vera Lewis, Marguerite Marsh, F. J. McDonald, Clyde Hopkins and Daisy Robinson. Verisimilitude is lent to some of the big scenes by their staging in an actual cotton mill near Los Angeles.

VITAGRAPH PLAYERS OVERCOME BY "PROP" GAS

Lack of foresight on the part of a director recently came near causing the deaths of several players at the Vitagraph studios in Brooklyn, N. Y.

The scene under production was one in a series directed by William P. S. Earle. The villain is supposed to stupefy his victims in the adjoining room by the use of poisonous gas sent through holes in the wall.

Bottles and retorts filled with nitric acid and brass filings were sending noxious fumes through rubber tubes into an adjoining set, a fact which Earle and his assistant, George Plympton, failed to note.

Escaping fumes caused directors and cameraman to start coughing and then it occurred to Earle to warn others to keep away from the vicinity. Walking around the set, he found Van Dyke Brooke and Leah Baird sitting in chairs, unconscious.

They were carried into the open air and revived. All the players in the studio developed coughs from the fumes.

REA MARTIN SIGNS WITH MIRROR FILMS, INC.

Rea Martin, until recently starring under Oliver Morosco at the head of the southern "Peg o'My Heart" company, has been engaged to play ingenue parts for the Mirror Films, Inc.

Miss Martin will begin work with the Mirror company about the first of the year. She will appear before the camera under the direction of Captain Harry Lambart.

Miss Martin's screen experience has been varied for one so young. She has appeared in Biograph pictures, in Universal successes and for the Kalem company. Her most recent work was done in a picturization of the late Clyde Fitch's play, "The City."

In this she took the part created on the stage by Mary Nash. Miss Martin has a big following throughout the country.

TRAVERS VALE, LOUIS VALE AND FRANKLIN RITCHIE WITH "U"

Among the latest and best known of the photoplay folk to join the forces of the Universal Film Company at its Pacific Coast studios are Travers Vale, Louise Vale and Franklin Ritchie, director, leading woman and leading man, respectively.

Vale goes to the company with unusually fresh laurels. For two years he has been considered one of the most capable of the Biograph Company's staff of producers. Prior to his joining that company he was allied with the Universal, Mutual, and other companies.

This latest Universal producing company will stage two reel subjects for release on the regular program. The first of its production is to be a two-reel picture by Harvey Gates entitled, "The Chasm."

CASINO COMEDY FOR JANUARY 9 CHANGES NAME

The Casino Star Comedy for release on the Mutual Program January 9 has been changed from "The Girls' Color Scheme" to "Alias Mr. Jones."

This new play, which is from the pen of S. A. Van Petten, will feature "Budd" Ross, who has just become a Gaumont star.

JOE BRANDT IS MADE GENERAL MANAGER OF THE UNIVERSAL

Joe Brandt, manager of the home office of the Universal Film Manufacturing Company, has just been made general manager of the Universal, in recognition of the excellent manner in which he has conducted the affairs of the firm since he was placed at the helm less than a year ago.

This appointment comes as a reward for the faithful manner in which he has managed and executed all the difficult and intricate business problems which daily come before the man who has charge of a concern the size of the Universal.

JOE BRANDT

Mr. Brandt started in three years ago in the publicity department, advancing step by step, until he is today one of the most important men in the entire film industry. He is a member of the New York bar, but prefers the motion picture business to the practice of law, and his success in his chosen line proves that he has made a wise choice.

Since the announcement of his appointment to the general managership of the Universal, Mr. Brandt has been receiving the hearty congratulations of his many friends in and out of the business.

STATESMAN SEES NO PEACE FOR HIM IN "OLIVE BRANCH"

Special to MOTION PICTURE NEWS

Boston, Dec. 23.

The first citizen of the Commonwealth of Massachusetts will not appear on the motion picture screen. Governor David I. Walsh has turned down the World Film Corporation's offer to make him a motion picture star at a salary of $15,000 a week, with ten per cent. of the profits and ten per cent. more to be given to any charity he cared to name.

The World officials wanted the governor to play the lead in "The Olive Branch."

William Fox "De Luxe" Department Ready in 1916

Company Plans the Expenditure of Several Millions on Productions Made Under This Brand Within the Year—Annette Kellermann Subject Probably Released in April

IN its American or home market the most noteworthy feat which William Fox expects to perform during 1916 is the inauguration of the De Luxe department of his company. The productions to be made and being made under this newly organized department will cost several million dollars during the next year, it is announced, and for the first time in the history of the trade a single production is being made at a cost of $1,000,000, according to a statement from the Fox company.

This production, featuring Annette Kellermann and more than two hundred additional principal shows, it is said, not less than 25,000 active participating actors. It is being produced on the island of Jamaica, British West Indies, and in the making Mr. Fox has turned the complete direction and preparation over to Herbert Brenon.

This feature will be ready for the market in the spring, probably in April or May. The organization that had to be especially built and transported to Jamaica for the production of this picture has been fully described in recent issues of trade papers.

The first Fox De Luxe picture to be released outside of the schedule release is an eight reel picturization of Hall Caine's famous novel, "The Bondman." This initial De Luxe production features William Farnum, and in his support are seen Dorothy Bernard, Doris Wooldridge, Harry Spingler, and a company of people reported to number 2,000.

It will be ready for the market around the middle of January. In a number of cities it is likely to be shown in specially leased theatres backed with a symphony orchestra and handled by an executive staff.

Scarcely more than a year ago, William Fox was producing one five-reel feature film every two or three weeks, making use regularly of a single studio with occasional use of another rented property.

In contrast, today he is operating regularly five studios, and in addition has two other studios under lease for immediate occupancy.

His present five are located in Fort Lee, Cliffside and Jersey City, New Jersey, the fourth is the former Selig Edendale studio in Los Angeles, one of the largest plants in America.

This has been taken under lease with the option of purchase. The fifth studio is located in Jamaica and is said to be unparalleled anywhere in the world, both as to size, equipment and the number of people working in conjunction therewith.

Mr. Fox has just purchased sixteen acres of land on Long Island between Bayside and Flushing, on which will be erected the main manufacturing plant of his corporation. Work on this plant will be started not later than February, 1916.

Scenes of "My Lady Incog" Taken South Finished

Hazel Dawn Returns from St. Augustine, Fla., Where She Spent Two Weeks in Famous Players Company Under Direction of Sidney Olcott

HAZEL DAWN has just returned from St. Augustine, Fla., where she spent two weeks at the head of a Famous Players company under the direction of Sidney Olcott, where the principal scenes in her next production, "My Lady Incog," were taken. The play, is an original script written expressly for the star.

During the course of this swiftly moving story, the fair-haired star, under the name of Nell Carroll, becomes a detective who poses as the Baroness De Veaux, in order to catch some thieves.

The light-fingered gentry are operating on the inside of a big country place to which the supposed baroness goes as a guest. One of the thieves, becoming suspicious of the authenticity of the "baroness," decides to pose as her husband, the Baron de Veaux.

Totally dismayed by the announcement of the arrival of the baron, and not knowing whether or not the man is simply an imposter like herself, the detective decides to face him, acknowledge him as her husband, and rely upon chance to give her a clue.

There follows a remarkable battle of wits in which each of the contestants is fully conscious of the fact that he or she is masquerading.

Meanwhile, every clue that Nell Carroll can pick up points directly at young Teddy Van Wyck, the son of her hostess, as the thief. But the worst of it is that Nell has become very fond of Teddy and that he has fallen in love with her.

Nell nerves herself up to the point of sending for the police, but when they arrive, she flunks at the prospect of giving Teddy up to them, and lies to save him. That night, armed with a revolver, she trails Teddy down to the safe, prepared to catch him red-handed herself. But when Teddy flashes on the light, there are two other figures bending over the sofa—Rene Lidal, the "baron," and Hodge, the butler.

Teddy holds the thieves at bay until they suddenly leap upon him. As he goes down under the rain of blows, Nell, now thoroughly convinced of the innocence of the boy, shoots Lidal and brings the butler up short at the point of her revolver.

She holds them until the family arrives, together with the police—then she disappears with the police without disclosing her real identity.

Returning to her home, she proceeds to pay off the mortgage on her home with the reward which she received.

It so happens that the Van Wyck's were the people who hold this mortgage, and whose threats to force a sale has been the reason for her seeking employment. Not having been informed of the cancellation of the obligation, the Van Wyck's journey south to take possession of the Carroll home.

Here Teddy and Nell meet on very different terms.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Ohio Censors Order Cuts in Over 20 Pictures

IF a screen heroine decides to leave this earth by the suicide route, she cannot jump off a dock any more when being shown at any Ohio showhouse, as the censors have decided that such scenes cannot be shown. The woe-stricken leading lady may wade into the water where it is shallow and keep on going until nothing remains but bubbles on the surface.

However, the present method is to fade out the picture just before the water reaches the shoulders. Then comes a final flash that says: "The End." Mary Pickford did this in an effective manner in "Madam Butterfly." Dorothy Green did the same in "Her Mother's Secret."

"The Cheat," starring Fanny Ward in the new Lasky play, which was shown recently at the Knickerbocker theater, Cleveland, was ordered cut by the Ohio censors, which said: "Cut out fight between man and woman to three feet; cut out scene where woman is branded with iron; cut scene of wounded man to five feet, and cut mob scene in court to five feet."

"Experience," which, when shown on the speaking stage, contained a scene in a gambling room, with a crowd gathered around the roulette table, cannot be exhibited on the screen until this interesting scene is eliminated.

All gambling scenes and a view of a roulette table were ordered cut out of "Father and the Boys" by the censors.

The censors hopped upon "He Was Only a Bathing Suit Salesman" and put him into the forbidden class—no reason given for tossing him into the discard. Other orders are:

"The Yellow Streak"—Eliminate the hold-up of the stage coach, murder and a scene "where man kisses girl while pointing two pistols at her." This film was shown at the Alhambra.

"Film Tempo"—This comedy film contains a sub-title to which the censors objected: "Chickens in this burg will have to roost high with that lady killer in town."

Gambling scenes are ordered cut out of "Idols of Clay."

"The Unfaithful Wife" must stand these cuts: Closeup view of man regaining consciousness in coffin after being buried alive, duelling scene where pistols are fired and where man is shot

"American Gentleman"—Cut out scene where man is bound and where gypsy sets fire to house.

"Stool Pigeon"—Take out scene where man is choked.

"Juror No. 7"—Eliminate bribery scenes.

"Lizzie's Shattered Dreams"—Cut out scene where girl strikes man over head with a mallet.

"Black Hole of Glenranald"—Cut out scenes where trap is sprung and men thrown into cellar; scene where brigands rob safe; scenes where brigands tie man to fence and threaten him, and scenes where brigands shoot citizens and militia.

"Her Mother's Secret"—Take out subtitle, "If he really loved you he would divorce his wife and marry you."

"His Majesty the King"—Cut out scene where firing squad shoots at man.

"Innocent Traitor"—Cut out kidnaping.

"There's Good in the Worst of Us"—Cut out all gambling scenes and scenes where women at dance hall drink at bar.

"The Greater Will"—Cut out scenes of girl smoking cigarettes.

"Bondwomen"—Eliminate all scenes showing the sale of cocaine.

"Thou Shalt Not Kill"—Cut out scenes of whiskey still.

"Bride of the Nancy Lee"—Cut out entire scene where man chokes another until he thinks him dead and then throws him into the water.

"Col. Steele, Master Gambler"—Cut out gambling.

"Man's Making"—Take out scene where man is thrown from yard-arm of ship.

"The Destroying Angel"—Many cuts include those of girl smoking.

"Village Scandal"—Cut out scene where man puts soup into plate at table with large syringe.

LA CROSSE, WIS., MANAGER WINS FIGHT IN SUNDAY OPENING CONTEST WITH CLERGYMAN

F. J. McWILLIAMS, manager of the new Strand theatre, La Crosse, Wis., recently won a legal fight to keep his theatre open on Sundays.

The issue was forced by the Rev. J. E. Watson, who secured a warrant against McWilliams, charging him with violation of the state law by running his house on Sunday, November 28. McWilliams, brought into court on the warrant, entered a plea of not guilty, and throngh his attorney, Albert H. Schubert, demanded trial by jury. The jury, on December 17, returned a verdict of not guilty.

A crowd that jammed the county court room to the doors heard the trial. Half a dozen clergymen were in the audience.

The defense introduced testimony to show that McWilliams had been turning over a portion of his Sunday receipts at the Strand to charity in La Crosse. In a similar case at Madison, Wis., the judge ruled that the operation of a picture theatre on Sunday was not a violation of the law if good pictures were displayed and especially when a part of the proceeds were given to charity.

The Rev. Mr. Watson disclaims any intention to start a municipal campaign for the closing of all theatres on the Sabbath. Asked before the trial if he would proceed against any other downtown theatres, he said:

"No, I do not know that they are violating the law. I have seen crowds coming out of them on Sunday and I know that they have advertised shows to take place but I do not know that a show was held; it might have been a church service. In this case against Mr. McWilliams I gave him warning before he invested his money. He had plenty of time to deliberate on the matter. He has gone ahead and I feel that I must proceed against him. It is this case only which concerns me."

Mr. Watson went to the old Wisconsin blue laws for the basis of his action. The case attracted widespread public interest in La Crosse.

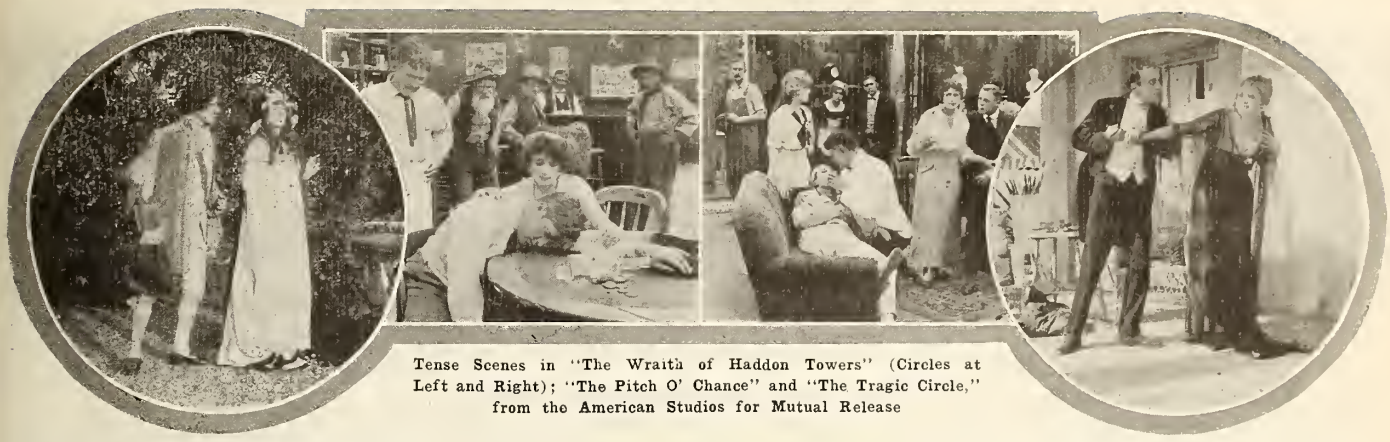
LENIENCY TOWARD SUNDAY OPENING IN QUAKER CITY EXPECTED

With the coming of a new administration, the Philadelphia city government on January 1, a more lenient attitnde toward Sunday opening for picture houses is expected.

Already plans are on foot to further this project, and those who claim to know confidently predict that within the year Philadelphia will see all picture theatres running on Snnday.

Several of the daily papers are in sympathy with the movement. Eli M. Orowitz, editor of *Amusement*, a new semi-monthly publication, suggested the idea of an amusement association, composed of theatrical and picture managers to agitate this subject.

Such an organization is expected to materialize in the immediate future.



Tense Scenes in "The Wraith of Haddon Towers" (Circles at Left and Right); "The Pitch O' Chance" and "The Tragic Circle," from the American Studios for Mutual Release

VITAGRAPH COMPANY SIGNS WITH FUNMAKER DANIELS

Frank Daniels, for years one of the foremost comic opera comedians on the American stage, has signed a contract to appear exclusively in motion pictures for the Vitagraph Company of America.

Arrangements have been completed to make the best use of Mr. Daniels' versatile talents as a funmaker, and to present him before the motion picture public in vehicles that are expected to win for him in motion pictures the reputation he now enjoys in comic opera.

Mr. Daniels' comedy work for the Vitagraph Company in the two Blue Ribbon Features, "Crooky," and "What Happened to Father," has made a distinct appeal to the public.

A series of shorter scenarios for the comedian have been selected by the Vitagraph Company, for the purpose of letting the public see Daniels more often and in a greater variety of humorous situations.

He will be under the direction of C. Jay Williams, one of the foremost comedy directors of the Vitagraph, who directed Daniels' two other films.

NORTH AMERICAN GETS 8,000 IDEAS FOR "DIAMOND" SOLUTION

It is roughly estimated that 8,000 suggestions for a sequel to "The Diamond from the Sky" already have been received at the main office of the North American Film Corporation in New York.

Letters are coming in by scores in every mail from contestants who announce that they are now working on their suggestions.

It is reiterated that only an idea is wanted, 1,000 words or less. Points to be considered are: What becomes of the diamond? What becomes of the child? What is the fate of Blair Stanley? What happens to Vivian Marsten?

MACKENZIE DIRECTS PATHE SUBJECT IN SCOTCH COSTUME

Donald Mackenzie, who is producing Fred Jackson's "Precious Packet" for Pathé, recently directed a scene while dressed in Scotch kilts and standing barelegged in the snow.

"Mae" took his company to Maine, and while filming some logging scenes as required by the scenario, fell into the icy water three successive times, putting every suit of conventional clothing which he had with him completely out of business.

Mac's mascot is a complete Highland outfit, sporran, kilts, befeatherd hat and all, and this he carries with him everywhere.

Shivering in his wet clothes he took to the kilts as a last resort. Probably never before has a Maine logging crew seen the bonnie costume of Scotland save in an artist's illustration.

MISS YOUNG WINS POPULARITY CONTEST

Clara Kimball Young, the World Film star, was the winner in a recent popularity contest conducted by a New York newspaper. She received 1,001,538 votes, while her opponents polled a total of 957,670.

A new eight cylinder car was the prize. Miss Young's nearest competitors were: Mary Pickford, 10,767; Hazel Dawn, 29,053; Pauline Frederick, 1,845; Anita Stewart, 13,493; Marguerite Clark, 1,871.

DE CIPPICO, GLORIA REPRESENTATIVE, RETURNS TO ITALY

G. de Cippico, World's representative for the Gloria Film Company, Turin, in this country for a short visit, has returned to Italy on the *New York*. Mr. de Cippico expects to return to the United States in February.

A GLIMPSE OF PRETTY VIVIAN MARTIN AS SHE APPEARS IN THE WORLD FILM PRODUCTION, "OVERNIGHT"

SELIG MAKES RESUME OF RED SEAL PLAY REPORTS

The Selig Polyscope Company has issued the following interesting resume of the records achieved by Selig Red Seal Plays, released through V-L-S-E during the past year:

"Selig Red Seal Plays released through V-L-S-E during 1915 are as follows: 'The Carpet from Bagdad,' 'The Millionaire Baby,' 'The Rosary,' 'A Texas Steer,' 'The House of a Thousand Candles,' 'The Circular Staircase,' 'A Black Sheep,' 'Sweet Alyssum,' 'I'm Glad My Boy Grew Up to Be a Soldier.'

"'The Rosary' probably achieved the greatest success of any photoplay released during 1915. Of reports received from five hundred exhibitors in the Selig offices not one reported losing business. 'The Rosary' is gaining in strength with every day and may yet near the incomparable record of 'The Spoilers.'

"All the other Selig Red Seal Plays released through V-L-S-E have enjoyed success, particularly 'The Carpet from Bagdad, 'The House of a Thousand Candles,' 'The Millionaire Baby,' 'Sweet Alyssum,' and 'A Black Sheep,' 'I'm Glad My Boy Grew Up to Be a Soldier' is proving unusually popular."

The Selig company states it is highly gratified because of the reception of Red Seal plays released during 1915 through V-L-S-E, and states there will be a consistent improvement in Selig productions in 1916.

BETTY SCOTT BACK AT ESSANAY STUDIO

Betty Scott, who played the part of Linda, the niece of Cornelia Alster, in Essanay's five-act feature, "The Alster Case," just returned to the studio after a severe illness.

Miss Scott was taken suddenly ill one day while at work, and it was necessary to take her home. She was confined to her bed for over two weeks and was threatened with pneumonia.

BESSIE LEARN IN FIVE REELER FOR MIRROR COMPANY

Bessie Learn, after a long association with the Edison Company as a star, has left that organization and joined the Mirror Films.

She will appear in five reel features after the first of the year.

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, Dec. 23.

ONE of the important changes of the week at Universal City is that with regard to the special feature company in which Mr. and Mrs. Carter DeHaven are playing.

This producing organizations in the future will be in charge of Otis Turner, who for the past several months has been directing Kerrigan pictures.

By the end of the week the De Haven company will have completed "The Wrong Door," a five reel subject which has been made under the direction of Mr. DeHaven.

The Kerrigan company will in the future be under the direction of Harry Carter, and for a time his work will, to a more or less extent, be supervised by Mr. Turner.

Mr. Carter has been with the Universal for more than two years as leading man, and this follows a successful stage career.

A mining camp romance is embodied in the Universal subject, "The Wise Man and the Fool," made by the Lynn Reynolds company and featuring Myrtle Gonzalez.

The title is from a parable contained in

BUSINESS MANAGER GEORGE STOUT AND PUBLICITY MANAGER FREDERICK PALMER BIDDING ROSCOE ARBUCKLE AND MABEL NORMAND GOOD-BYE AS THEY LEAVE ON EASTERN TRIP

a book given a young engineer by the girl the mine owner hopes to be his daughter-in-law. Supporting in this are Fred Church as the engineer, Val Paul as the mine owner's son, and Alfred Allen as the owner.

Arthur's Last Bachelor Days

"Arthur's Last Fling," is the title of a comedy with a moral portraying the last night of single blessedness of a debonair youth. This was written and produced by Rupert Julian, supported by Richard Sterling.

The Jaccard company last week made an unusual scene for "A Romance of the Horse Country," in which a great herd of western horses, heretofore never introduced to leather were stapeded. The scene was needed for the story, in that the heroine in this manner serves to prevent her lover from leaving the section to accept employment elsewhere. Hoot Gibson plays the lead in this opposite Olive Golden.

Cleo Madison apears in "Defiance," in the part of a country girl, who after being induced to marry a wealthy man to save the family property is disgusted with the life, and leaves to find the man who wooed her.

This is brought about in a purely accidental manner following many trials she

VIVIAN REID AND EDITH JOHNSON (Selig)

encounters. Supporting in this are Ted Duncan, Edward Hearne, Willis Marks, and Adele Farrington.

The "Graft" company is now working on the seventh episode entitled "America Saved from War," from a scenario by Walter Woods. Hobart Henley, now greatly improved from a recent accident, plays the leading part in this subject, that of an attorney.

In this he uncovers a plot to wreck a foreign ship in an American harbor which would cause the United States to be drawn into the conflict with Europe.

A jitney serves to bring about the acquaintance of two young people, and thereby create the beginning of a romance for the Nestor comedy, "What a Nickel Did." In this instance the coin that should be the state seal of California, serves to aid a girl in distress on the street car.

Ray Gallagher is the "philanthropist," Betty Compson the recipient, and Stella Adams and Harry Rattenbury are the others in the cast. Scenario for the production is by Al. E. Christie, and the subject was produced by Horace Davey.

Kid Comedy from Nestor

Another Nestor comedy is entitled "The Tale of Two Kids," wherein two children, a black and a white one, trade dollies and

NELL SHIPMAN IN "GOD'S COUNTRY AND THE WOMAN" (Vitagraph Western)

babies. After much hysteria on the part of the two respective mothers, the tangle is straightened. Al. E. Christie is the cause of this mix-up.

If you can imagine a youth of the propensities of the bean stalk that grew for Jack, serving in the capacity of piano mover, you will appreciate just how well Victor Potel has been cast in "Hired, Tired and Fired," where he does the strong man act in this one reel joker, supported by Jean Bernoudy, Ed. and Eliene Sedgwick.

Fearful that he has committed murder when he learns of having struck a waiter at the club, a young man of wealth hides on a ship and is shanghaied.

When he attempts to induce the crew to take him back to land, offering to buy the boat, he is dubbed "chicken-hearted Jim," and this name serves as title for the two-reel subject made by Francis Ford, who plays the name part.

Later Jim whips all of the crew single handed, and breaks up the mutiny on the ship. Incidentally he wins the hand of the captain's daughter. The subject is a comedy and was filmed by Ford while at the home of his parents in Maine recently. Both of Ford's parents take part, and of

he twelve characters in the photoplay, all ut one is named Ford—and there are none f the jitney bus variety, either.

Director Henry Otto is engaged in the naking of "The Daughter of Penance" from scenario by Olga Printzlau, adapted from he Charles Saxby story of the same name. This is of the nature of a costume play vith scenes laid in Spain.

The story has a very remarkable punch o it, being of the nature of a mystery drama, bordering on tragedy. The princi- pals are Edna Maison, who appears as the waif, Douglas Girrard, as her artist lover, Phyllis Daniels, O. C. Jackson and Marjory Dake.

Keystone Players en Tour

Sunday, December 26, the special Key- stone company headed by Mabel Normand and Roscoe Arbuckle, departed for a tour of the country, leaving in a special car over the Salt Lake Railway for the East, to arrive in New York on December 31.

Their itinerary, as mapped out for the present, includes several weeks in New York and other Eastern cities, then the tour to the coast will be taken up.

On this they will stop in many of the principal cities, and make exteriors as well as interiors for coming Keystone-Triangle subjects.

Included in the party besides the leading people will be Ferris Hartman as co-direct- or, Al. St. John, Minta Durfee, Joe Bor- deaux, and others.

Joe Murray of the Keystone publicity de- partment, will look after publicity on the way, and the party will be accompanied to New York by Charles Pike, general pas- senger agent of the Salt Lake Railway at Los Angeles.

Several subjects have been completed at the Keystone, and will be shipped within the next week or two. One is the second and last Weber and Fields subject which has not been titled. Practically all of the action takes place in a hair dressing estab- lishment. The first Sam Bernard story, "The Great Pearl Tangle," in which the fashion show of Paris is made a prominent part, is practically ready for shipment.

ctivity at Fox Edendale Studios

"In this the well known comedian is sup- orted by Minta Durfee, Harry McCoy, Harry Gribbon, Mildred Adams and Chuck eisner. The farce deals with attempted nuggling of a very valuable pearl neck- lace which causes no end of complications and domestic disturbances.

The other subject nearing completion is "Fatty and Mabel Adrift," the beach story, wherein the happily married couple buy ocean front footage, and wake up one morning to find they have floated away.

The Edendale studio leased by the Fox Film Corporation of W. N. Selig, is the scene of much activity. General manager W. R. Sheehan and coast manager, Harry Leonhardt, are personally supervising the improvements being made here, preparing the studio for use of additional companies.

A new stage 40 x 60 feet in being built, and the carpenter shops, scene painters docks, and wardrobe department, are all busy getting out quantities of props for future productions.

The first Fox company arrived here on a Sunday afternoon and began making scenes the following day. Since that time the company has been working continuously in the enclosed studio when weather did not permit them to take advantage of exterior locations.

This organization is in charge of Oscar Apfel, who is filming "The Fighting Par- son" with William Farnum in the name part. It is not definitely known which of the other Fox organizations will come to the Coast, but it is intimated that Jack Adolfi will probably be the next to take the Sunset trail.

Mae Bush, leading woman at the Key- stone, and Francis McDonald, heavy for the Signal Film Corporation, were married during the past week after a courtship of five days—say they.

Alfred A. Cohn, who has served as city editor of the Los Angeles *Examiner,* and written for photoplay publications under the nom-de-plume of K. Owen, has ac- cepted the position as associate editor of the *Photoplay Magazine,* published at Chi- cago, and takes up the new work January first.

NEW BIRD'S-EYE VIEW OF UNIVERSAL CITY, SHOWING FRONT SECTION AND NEW ENCLOSED STUDIO AT RIGHT

Scream Club at Beefsteak Broil

Mr. Cohn in the past two or three years has paid particular attention to the mo- tion picture industry in Los Angeles, get- ting acquainted with many of the princi- pals and the technique of the work, and is a very able writer, qualified in every way for his new position.

The semi-occasional dinner of the Scream Club was given Thursday evening of the past week when the members and their friends, numbering thirty in all, were guests of Ed. Maier, president of the Maier Brewing Company, at a beefsteak broil, given at Mr. Maier's private banquet room at the brewery.

Frederick Palmer, of the Keystone pub- licity department, was chairman of the meeting, and at his suggestion Mr. Maier was voted an honorary Screamer. This was ladies' night, and the other guests were song writers of national fame who are now working in scenario departments at Coast studios.

Following the very delightful dinner the evening was spent in dancing. The guests, besides the members of the Scream Club, were: Mr. and Mrs. Harry Williams, Jean Harvez, and Hampton Del Ruth, of the Keystone scenario department, Vincent Bryon, of the Essanay-Chaplin company; "Happy" Anna Robinson, of vaudeville fame; Carlyle Ellis, special writer of the Triangle Film Corporation; Al. A. Cohn, *Photoplay Magazine;* Lorraine Otto, and Helen Bunting.

Connie Miles, who has been in charge of the publicity department at the National Film Corporation studio, and for the past three months at the Morosco-Pallas stu- dios, has resigned the latter position to ac- cept the management of Anna Held, who following a tour in vaudeville, will return to Los Angeles to fulfill picture engage- ments.

Mr. Miles is a former Middlewest and Coast newspaper man, and conducted the first motion picture department of a coast newspaper.

The Palo Alto Film Corporation produc- ing organization has completed its first five reel subject, "Wanda of the Red Street," from a scenario by Nell Shipman, which will be released as a Mutual Masterpicture. The company has taken up the filming of the second subject, and to secure a good title, introduced a contest among the stu- dents of Leland Stamford University at Palo Alto.

Several thousand printed synopsis of

enry McRae Receiving a Gold Watch from Los Angeles Shriners—Universal Cowboys as Hosts. (Front) F. Trefz, Field Secretary, U. S. Chamber of Commerce; Senator Robert N. Bulla, Arthur Kinney and Frank Wiggin, of the Los Angeles Chamber of Commerce

the photoplay were distributed among the students, who have until January 31 to submit a title. The scenario for this is also from the pen of Miss Shipman.

Russell Featured in Five Reeler

William F. Russell is to be featured in special five-reel Mutual Masterpictures produced at the American Film Company's studio at Santa Barbara. Director Charles Bartlett has been assigned to the Russell company, and Charlotte Burton selected as leading woman.

The change in atmosphere has caused a hardship for the Rolin Film Company, makers of Phunphilm brand for Pathé, in that practically all of their past week's work has been destroyed by static.

This subject is being remade, and by special effort on the part of Director Hal Roach and members of the producing company, this can be accomplished without delay in the releasing.

In this subject, Beebe Daniels, ingenue, promotes the greatest thrill when she rides

ROSCOE ARBUCKLE AND MABEL NORMAND IN "MABEL AND FATTY ADRIFT" (Keys'one-Triangle)

a runaway horse bareback with but a halter rope to steer it.

This is a part of a chase which ends with a long roll into a very soft collection of choice California mud, in which Hal Lloyd as Luke, and Del Lampton, the Rolin Fat boy, try the new treatment.

Members of the Rolin producing company this week learned of the marriage of W. H. Doane, assistant manager, and induced the benedict to royally entertain them.

From the National studio comes the announcement that Paul Gilmore, who has just completed one of the two leading parts in "The Other Girl," produced by the Raver Film Company, has been engaged to appear in the leading part of the five-reel subject "The Havoc," shortly to be produced. Allen Hale will be in charge of the direction. Rube Miller, late of Keystone, and director of Kalem comedies, has been added to the National Comedy Company.

"His White Lie" Directed by Coyle

A drama partly of rural, and partly metropolitan setting with a political ending and a murder mystery throughout, is being made at the Biograph studio under the direction of Walter Coyle. The working title for this is "His White Lie."

Exteriors are being taken at Arcadia, Whittier, and Sierra Madre, California, and represent Eastern as well as Western locations. The leading feminine parts are taken by Clara McDowel and Gretchen Hartman, and are of a highly emotional character. The other parts are taken by Charles Mailes, little Zoe Bech, and Charles Pearley.

Director William J. Bowman believes that he has discovered in Oliver C. Allen, specially engaged for the Horsley Mutual Master Picture "The Bait," a cowboy who will have an unusually successful motion picture career. Allen has had the real Western training, combined with a stage and motion picture experience.

"Jerry in the Movies" is the title of a one-reel Cub comedy just finished by Milton Farney, in which many studio scenes are shown, and the second Cub Comedy company has finished filming "At the Circus," in which subject practically all of the Bostock trained animals take part.

Director Bertram and company of American players spent several days here, making scenes at the Horsley studio, in several of which animals were used. Art Acord was pitted with the boxing kangaroo, Fitzsimmons, for several rounds for a forthcoming subject.

Charles Kaufman, who has been cameraman for the past ten years, serving first with G. M. Anderson, then with the Selig company, and since has been with very successful organizations including the Dorsey Around-the-World Expedition, has been engaged by Thos. H. Ince and is operating the camera.

In several scenes for a forthcoming Ince production a very valuable knife with steel blade and twenty-four carat gold handle given Kaufman by the Maharana of Udoipur, Sate of Meiwer, India, when he visited there on his tour around the world. He made the only motion pictures that have been taken in this province, and but one other photographer has ever made scenes in this district.

"Battle Cry of Peace" Shown

Announcements have been made of several important bookings in Los Angeles. The Vitagraph subject, "The Battle Cry of Peace," was shown at the Trinity Auditorium, beginning Monday, December 20, for a period of three weeks.

Two performances daily, matinee and evening. Matinee top rices will be twenty-five cents, while in the evening fifty cents will be charged. This is the first showing of this subject south of San Francisco.

LLOYD HAMILTON, OF KALEM COMEDY COMPANY, JUST BEFORE HIS RETURN TO THE SCREEN

"The Ne'er-Do-Well," Selig production of twelve reels, began a run of two weeks on December 20 at Clunes Auditorium, and it is expected the booking will be re-engaged for two additional weeks.

Another important change among local theatres is that with regard to Tally's Broadway theatre which has been showing Paramount pictures since the program was placed on the market.

On December 28 the Tally theatre will show the Lubin subject, "The Great Divide," and following this Manager Tally will adhere to the open market policy. The Paramount subjects will be shown at the Superba and Woodley theatres.

Paul Dickey, playwright, author and director, has been added to the directors staff at the Lasky studio, where he will write and direct his own productions. Two of his best known plays are "The Misleading Lady" and "The Ghost Breaker."

Director Al E. Christie Describing a Scene to Ethel Lynn, Billie Rhodes and Betty Compson—Reynolds' Universal Co. on Mount Wilson, Showing, Left to Right, Director Reynolds, Val Paul, Myrtle Gonzales, Cameraman Hill, Alfred Allen and Frank Newburg

SCENES FROM TWO COMING LASKY RELEASES: "PUDDIN' HEAD WILSON" AND "TENNESSEE'S PARTNER"

Rehearsals for "To Have and to Hold," rom the story by Marion Johnston, and tarring Mae Murray, have been taken ip at the Lasky studio, with George Melord in charge of the direction.

Samuel Goldfish, treasurer and general nanager of the Lasky company, is in Los Angeles, outlining a campaign for the purpose of raising money for the Actors' Fund. Mr. Goldfish will return to New York shortly before the new year, and will e accompanied by Mr. Lasky, who will remain in New York for a short visit.

Harte Story Finished

Scenes for the famous Bret Harte story, 'Tennessee's Partner," starring Fannie Ward, have been completed at the Lasky studio. In her next production Miss Ward will be under the direction of Frank Reicher.

Director Cecil B. DeMille of the Lasky company has taken up the production of 'The Trail of the Lonesome Pine," which will feature Charlotte Walker.

A new ventilating system which changes he air every three minutes, is being installed in the new laboratory now being erected at the Lasky studio. A feature of he new laboratory is the big experimental room for the use of the photographers which will contain every known photographic device.

Anita King, the Paramount Girl, will make her next screen appearance in "The Traveling Salesman," which will star Victor Moore.

A large company of Vitagraph players under the direction of William Wolbert, and including Webster Campbell, Mary Anderson, Corinne Griffith, Anne Schaefer, Otto Lederer and Frederick Hiller as the principal players, left this week for Truckee, in Northern California, where they will make snow scenes for a three-reel picture.

Farming was taken up this week at Universal City following the first good rain of the season, and a number of teams are at work plowing the unused ground in which grain will be planted. From the yield it is expected that the expense of maintaining the horses and cattle at Universal City will be greatly decreased.

Norwegian Album for Miss Schaefer

Anne Schaefer, of the Vitagraph company, is in receipt of a Christmas present which has been in transit for more than a month, coming from an admirer in Norway. It consists of a beautiful album containing Norwegian scenes collected by a young woman who expresses the desire that "Lady Anne" will some day visit that fair country.

The Vitagraph studio in the past few days has been the rendezvous for many political job seekers for the reason that a man named William Duncan is a California congressman and the same name as the Vitagraph leading man. This is only one of the misfortunes that has befallen Duncan, the photoplayer, for recently the police were looking for a murderer of the same name, and friends of the screen artist told the officers where "Vitagraph Bill" could be located.

"The Little Apache" is the title of a photoplay by Grant Carpenter soon to be put into production at the Fine Arts studio with a cast headed by Mae Marsh and Robert Harron. Lloyd Carpenter will in all probability be in charge of this production, he being at present engaged in finishing "Hoodoo Ann" with the same leading players.

Another scenario now practically completed and ready for production is that by Frank E. Woods and Bernard McConville, entitled "The Brotherhood of Justice." This vehicle will serve to star Wilfred Lucas in a Fine Arts Triangle subject.

The Fine Arts Company filming "Martha's Vindication" by Ella Woods, and with a cast headed by Norman Talmadge, Tully Marshall, and Seena Owen, under the direction of C. M. and S. A. Franklin, has been spending considerable time at locations in small hamlets in the vicinity of Los Angeles.

"Love Among Thieves" is to be a three-reel photoplay now being made at the Selig Zoo with an unusual cast in which Wheeler Oakman, James Bradbury and Guy Oliver play the principal male parts, and Grace Darmond, Vivian Reed, Emma Glenwood, and Eugene Bresserer, appear in the feminine roles.

The photoplay is an adaptation from the short story of the same name by Grace McGowan Cooke, adapted for the screen by Emma Bell. T. N. Heffron is in charge of directing this story, which deals with the life of an impoverished aristocrat whose daughter is forced to become the social secretary of a wealthy society woman. The photoplay has a number of new punches and a decidedly clever counterplot.

Clifton Adopts Flower Story

Wallace C. Clifton, editor of the Selig Zoo producing organization's scenario department, is preparing an adaptation from the Elliott Flower story, "The Girl With the Lantern," which recently appeared in *Pearson's Magazine*. This is a railway story, and is classed as a dramatic light comedy. The production will be filmed under the direction of Colin Campbell.

How yellow journalism when brought home to an editor caused him to change the policy of his publication is shown in the photoplay "Her Scoop," being produced by the Rex Universal Company.

Louise Welch appears as the newspaper woman, Marjorie Allison the editor's wife, Hayward Mach the editor and Lon Chaney the other newspaper reporter.

The 101 Bison Universal Company is making "When Night Yields to Dawn," in which the eternal triangle again serves as the centerpiece for a plot laid in America and the jungles of Africa.

Principal parts are taken by T. D. Crittenden, Madame Bourgeois and Edith Hoskins, and Paul Bourgeois is directing this production.

William S. Hart and company of players, which include about fifty of the full blood Indians recently employed by Ince, now in the vicinity of Boulder Creek working on a Canadian Northwestern picture, are experiencing the hardships of winter, as the mercury falls to near the zero point every night. Storms have been numerous and serve to add to the company's hardships.

Ince Orders Three Autos

Orders have been placed for three carryall fully enclosed automobiles with a capacity of thirty each by Thomas H. Ince, which will be used to convey players in make-up from the new Culver City studios to Inceville, a distance of about twelve miles.

Enid Markey, who has played leads in several Triangle Kay-Bee subjects, has been selected as star for a coming Ince picture which will be made by Raymond B. West. In this she will be the heroine of a modern war story written by C. Gardner Sullivan.

A circus wintering at Venice, California, has been leased for several weeks, and is in daily use in the making of scenes for a Kay-Bee Triangle subject being made by Charles Swickard and starring H. B. Warner.

Director Reginald Barker is busy at the NYMP studios making the first few scenes for a subject that will star Master Willie Collier, son of the well known comedian.

JUST TO MAKE TALK

By LONGACRE

It appears that the title of the last Essanay-Chaplin comedy, "A Night at the Show" was a misprint; it should have been "A Knight at the Show," for it has been allowed to squirt out from certain sources of publicity that Charles Chaplin has made such an impression in England that he is to be knighted.

Ya-as. His Majesty, ye know, has had quite a bit of fun out of the bally bounder—in point of fact, ye know, Chaplin has been having the whole English public on a bit, and they are beginning to realize that they have been spoofed, but all in good fun.

So his Majesty has decided to call in the ragamuffin, lay a cane across his back, push a brick in his face, and pronounce him Sir Charles. All this comes from authoritative sources, quite under the rose, you know, and which really couldn't be revealed; but it's all quite true—at least, one of these press persons assures us that it's quite the fact, and is being talked of quite generally about the clubs.

Of course, knighting, and all that sort of thing, are very well, but they would never do with us; yet in England—well they do things a bit differently there, and since we know the press person quite well—in point of fact, personally, as it were, we dare repeat almost his exact language as though—well, as though it were our own language, you know. You understand what we mean? Rather cleverly put, we fancy.

"Jimmy" Cruze has also tried to break into fame as one of those cross-country telephoners. He now holds the record as the only person who has telephoned from San Francisco, to Marguerite Snow, at the Folic Metro studios in New York, to wish her a Merry Christmas, and all that sort of thing. The reason he selected Miss Snow from among the 6,000,000 New Yorkers, is that Miss Snow is his wife, and he is proud of it. And everyone who has heard of the long distance conversation seems inclined to commend "Jimmy" both for his thoughtfulness, and for being proud of his wife.

As proving that a skilled scenario writer gets accustomed to doing his work that he can knock off a five-reel script with his left hand, we cite the case of John Blanch [illegible] editor of Pathé, to whom this department has made previous reference.

Last week Mr. Clymer received a command to write a five-reel comedy. It was one of those rush orders—it had to be done the next morning, and it had to be done. Mr. Clymer promised it would surely be done. He had moved to Bayside L. I. just the previous day, and had not learned to adjust himself to the environments of a commuter's life. Late in the evening he sat down to write the comedy. At the end of the third scene the lights went out.

Investigation showed there was trouble with the feed wires, and no more light was in prospect for some time, so, slipping into one of his wife's kimonos, Mr. Clymer dashed over to the next house, and rang the bell furiously. When a sleepy voice answered him, he asked for a couple of candles.

It happened that his neighbor is a prosperous and popular undertaker, and the daughter of the house brought him two of these long undertakers' candles—you know the kind that are kept flickering alongside the gates-ajar piece, and figure in the bill at two dollars each.

"Heavens!" exclaimed the photoplaywright, "must I write a comedy by the light of undertakers' candles?"

JOHN B. CLYMER

"I do not care," replied the neighbor. "You may write a tragedy or a patent medicine advertisement, but take the candles and let me sleep."

The absurdity of the situation impressed our hero, and is said to have resulted in several unexpected features in the comedy.

The patient pedestrian who stands at Broadway and forty-second street, New York, and gazes slantingly upward toward the north-east, will see on the eleventh floor of the Longacre Building, a window with the word "ME" in large gold letters covering it.

Policemen engaged in breaking up the crowds engaged in watching the phenomenon have supposed that the window was one of the offices of the late Progressive party, and this theory was strengthened by the discovery that the next window to the right bears the letters "TR" in similar type.

But there is a strong anti-climax in the third window, which bears a simple "O." Consequently an investigation has been started by the department, with this result: "ME" is the office of Arthur James; "TR" is the office of Richard A. Rowland; "O" is the office of "Joe" Engel, and when the three gentlemen stand side by side and combine their window signs, as well as their abilities, they have "METRO." As a matter of fact, the windows all belong to the new Metro offices. Clever, eh, wot?

Andres de Segurola, who has picked up considerable money, singing bass around the Metropolitan Opera House in New York, has taken out a license as a scenario writer. Mirror Films, Inc., has purchased one of his first works, which will be known as "The Sin of Napoleon," and will be produced early in the year at the new Mirror studios at Glendale, L. I.

Terry Ramsaye, the genial and popular publicity promoter of the Mutual Film Corporation, officiated this week at the opening of the new Mutual projection room, on the fifteenth floor of the offices at 71 West Twenty-third street, New York.

The first picture shown on the new screen was the American Masterpicture: "The Other Side of the Door."

Not only is there money in pictures for the shrewd and able man, but there is money in "stills" for the popular screen actress. Marcia Moore, ingenue of the DeGrasse Universal company, being duly sworn, deposes and says that upon receiving and opening a letter last week she found a request from an admirer for a photo of herself, with an enclosure of eight one dollar bills to pay for it.

Miss Moore figured that the man must have wanted the picture badly, and so she sent him a selection of three—and returned the eight dollars.

Gaumont is keeping busy pretty much all over the continent. Richard Garrick, managing director of the companies now working at Jacksonville, Fla., has just visited New York, bringing with him the film of the new Mutual Masterpicture, "The Idol of the Stage," soon to be released.

So pressing was business at the southern studios, that Mr. Garrick merely registered an appearance in New York, and turned around and went back to work.

Another addition to the collection of Gaumont stars at Jacksonville is Marguerite Courtot, who joined the forces last week.

Three rumors regarding the future plans of Mary Pickford appeared on Broadway

this week. One is that she will remain with Famous Players for another year; another is that she will not remain with Famous Players after the first of the year; the third is that maybe she will remain, etc., after all.

The keen edge was taken off the speculation over these rumors, by the suspense created by Maurice Costello. Now that he has left Vitagraph and neglected to give out a statement of his line of march for the coming year the Screen Club, Friars, and the boys "drug store set out" at Bayside, L. I., are busily mapping out a course for him.

Teddy, formally known as Theodore Solomon, who once extinguished a fire in the Universal offices where he operates, by using his alert brains, is now the proud possessor of a son. Yes, both mother and child are doing well. Teddy is wondering which of the Universal brand names should be thrust on the helpless infant. He strongly favors "Imp."

Art is long—too long, it seems, by about 2,000 feet. This is the amount of film which will be cut from Triangle's "Don Quixote," in which De Wolf Hopper makes his screen bow, before it is released to exhibitors; thus it will go out as a five-reel feature. The picture is art of a real type; it has captured and held on the screen the atmosphere of Cervantes' story and of the mediaeval time which it represents in remarkable degree, and the work of De Wolf Hopper and Fay Tincher is unusual.

The presses having been held for three hours, the scribe, by scouring the various lanes, byways and alleys of the city, has obtained signatures to the following set of New Year's resolutions:

Adolph Zukor—To present Pauline Frederick in a play which shows a woman as she could be, instead of how she sometimes is.

Arthur James—To get the word Metro into the papers somewhere, somehow, sometime.

Louis J. Gasnier—To produce serials and series pictures as part of the regular program.

Max Karger—To use up the prismatic spectrum in a search for titles for new pictures.

P. A. Parsons—To keep all persons of similar name out of Ludlow street, and other jails. (If this is at all obscure, Mr. Parsons' telephone number is Bryant 8360.)

S. L. Rothapfel—To become manager of his own theatre.

John R. Freuler—To put out a few five-reel features each week of the new year.

Samuel Goldfish—To find time for a trip to Los Angeles.

W. E. Shallenberger—To draw a new map of the world, and make Arrow Film the center of population.

J. Stuart Blackton—To start a publicity campaign for "The Battle Cry of Peace."

William Fox—To star Theda Bara in a photoplay.

Edwin Thanhouser—To produce more Masterpictures than any other studio for the Mutual Program.

S. G. Bradford.—To do the same for the honor of the Gaumont studios, and more, if possible.

Kane Gets War Films from Man in 38 Battles

Thompson, Cameraman Who Has Seen More Fighting Than Average Soldier, Now at Front and Knows What It Is to Be Wounded, Though Non-Combatant, Snapped Pictures

FIVE reels of actual scenes in the great European war will shortly be presented by Arthur S. Kane. These scenes were secured by Donald C. Thompson, one of the most successful of war photographers, who has just returned from the war zone.

These pictures, it is anonunced, will show actual trench fighting, the bursting of shells, and genuine battle views on the Western front. It is entitled "Somewhere in France."

To take these scenes, Thompson, who has been successively with the British, French, Belgian, German, Austrian, Serbian, Bulgarian, Russian, and Turkish armies, risked his life numerous times. He has been in thirty-eight engagements, and was wounded at Dixmude. He was under fire for six days with the British army on the retreat from Mons.

E. Alexander Powell, the famous war correspondent, whom Thompson met in Belgium and with whom he shared the perils of flying shells and bullets, describes the photographer thus in his book "Fighting in Flanders":

"He had not only seen war, all military prohibitions to the contrary, but he had actually photographed it.

"Thompson is a little man, built like Harry Lauder; hard as nails, tough as rawhide, his skin tanned to the color of a well-smoked meerschaum, and his face perpetually wreathed in what he called his 'sunflower smile.' . . . He has more chilled steel nerve than any man I know, and before he had been in Belgium a month his name became a synonym throughout the army for coolness and daring.

"It is no exaggeration to say that he saw more of the campaign in Flanders than any individual, military or civilian—'le Capitaine Thompson,' as he came to be known, being a familiar and popular figure on the Belgian battle line."

Thompson is already famous for his photographic exploits in the service of the *Illustrated London News*, the London *Daily Mail*, the Chicago *Tribune*, and the New York *World*. The two last named newspapers have shown his war firms in this country recently. Thompson is now a member of the staff of *Leslie's* and under contract to the Paramount Pictures Corporation. He will return to Europe within a few weeks to secure more war pictures, going this time to Salonica, the present base of the Allies in the Balkan campaign.

DONALD C. THOMPSON IN "WAR PAINT" ON SERBIAN FRONT

Further details as to the release of "Somewhere in France" will be made known by Mr. Kane.

MARGUERITE CLAYTON, E. H. CALVERT AND BETTY SCOTT IN A STRIKING SCENE FROM "A DAUGHTER OF THE CITY," ESSANAY PHOTOPLAY OF MODERN SOCIETY

LOS ANGELES FILM COLONY HAS A NEW SOCIAL CLUB

Special to Motion Picture News

Los Angeles, Dec. 24.

Los Angeles is again the home of a social club composed of those engaged in the motion picture industry, and the opening night of the new club rooms at 547 South Broadway, Thursday, December 9, was marked with a high-jinks in which practically every vaudevillist playing in Los Angeles during the week did his bit.

A midnight luncheon was served, and there was a program of continuous refreshments. Fred Mace, Jean Harvez, Charles Fais, and Al. W. Filson were in charge of arrangements for this, and acquitted themselves in such a creditable manner that they will in all probability be made the permanent officers of the organization.

The club, composed principally of actors, has more than fifty charter members, and the campaign now in progress is expected to bring in an additional fifty, the maximum decided upon for charter members. Later the initiation fees will be raised fifteen dollars. The present quarters are in a very desirable location, and the leases of the building are such that additional space can be had as the club grows.

TOO MUCH KEROSENE MAKES FOR DANGEROUS REALISM IN BURNING BARN

Special to Motion Picture News

San Francisco, Dec. 24.

What might easily have been a serious accident occurred at San Rafael, Cal., on December 16 when Beatriz Michelena, star of the California Motion Picture Corporation, was trapped in a burning barn near the studio of this concern which pictures were being made.

A feature of the plot of the story was the rescue of the heroine from a burning barn, where she had been confined by bandits, but too much kerosene was used in the fire and the building, with the star within, was a mass of flames before the fact was scarcely realized.

In response to her cries a hole was cut in the rear of the structure and she was carried out by William Pike, both being slightly burned about the face and arms.

"Help the Exhibitor to Make a Profit"—Selznick

Vice-President of World Film Sees in Co-operation and Service Only Method to Get Satisfactory Results for Manufacturer and Theatre Manager

"CO-OPERATION and service, first, last and all the time. This is the full measure of a producer's or a distributor's duty to the exhibitor and not till he has fulfilled his obligations in this respect can he be said to be dealing absolutely squarely with his customers."

In these words Lewis J. Selznick, vice-president and general manager of the World Film Corporation and vice-president and advisory manager of the Equitable Film Corporation, crisply gives what may be termed his "1916 Gospel of Good Faith."

Mr. Selznick himself confesses that a cardinal point of his creed in dealing with World and Equitable exhibitors; be they big or little, is "Service."

The World Film News is a specially prepared press-sheet which, by arrangement with newspapers throughout the country, will receive interested attention to its contents, thus securing for the exhibitor publicity which cannot be overestimated in value and also valuable hints and advice prepared by experts as to how to utilize the press matter, cuts, sample ads, posters and window cards to the fullest advantage.

In addition, for its exchange managers, salesmen and other employees there is published "Steps to Success" a live-wire publication edited by Assistant General Manager Harry C. Drum, who embodies weekly in it the fruits of his experience in the sales field and as an executive.

"To use a homely but expressive old phrase," continued Mr. Selznick, "my policy is 'live and let live.' The exhibitor is, when all is said and done, a retailer. Like other retailers he tries to sell his goods at the highest possible price consistent with fairness.

"The sole difference between the exhibitor and Jones the butcher and Smith the grocer is that the theatre owner deals in amusement. Now, till comparatively recently the basic facts concerning this commodity of 'amusement' were not well understood.

"My personal dealings with exhibitors had shown me that as a class they were far above the average in enterprise and intelligence. But they had been treated 'yellow dog' fashion and didn't see what they were going to do about it except submit with what meekness they could muster.

"Without seeming to brag, I hope, it seems to me that World Film was the first to go forth to the exhibitor bearing the magic slogan of 'Co-operation—service.'

"By service I mean just what great manufacturing concerns give to the retailer who handles their goods. Nowadays the dealings between a big concern and the retailer do not cease when the sale is consummated.

"Great industries realize that in order to make their profits they must help the retailer to make his. That's good sound business logic. And that is what I am trying to do. I want the name of World Film, and my name personally, to stand back of every inch of film our studios turn out or which we distribute. I want the exhibitor to feel that he has behind him all the resources of a vast concern with unlimited assets and that he can count upon us to aid him and counsel him in every way as to how he can make the most money handling our goods.

"A simple creed isn't it? But it is the ferment of the yeast that is at work everywhere in the business world today."

Cinema Camera Club Holds Third Annual Ball

Large Number of Film Folks Turn Out for the Event—Anita Stewart and Augustus Phillips Lead the Grand March—Ban Put on Publicity Stunts

THE third annual ball of the Cinema Camera Club of America, Inc., proved to be the most successful social affair in the history of the organization. Owing to the overwhelming number of patrons at last year's ball, the officials selected Palm Garden, Fifty-eighth street and Lexington avenue, New York, as the most suitable place in which to hold their latest get-together gathering.

Early in the evening until early in the morning the spacious floor, which was gayly decorated in honor of the occasion, swarmed with numbers of film professionals whose hosts were the valuable gentlemen whose business it is to wind the cranks of the cameras.

The leaders of the grand march were Anita Stewart and Augustus Phillips, Virginia Norden and Carl Gregory, Leonie Fulgrath and Edward Earle, Grace Williams and Richard Neal, and Edith Storey and her brother.

Various of the eastern companies were represented by players, cameramen, directors and publicity men. There were no wild publicity stunts staged, it having been decided upon that the ball should be without the commercial aspect, but Director Eugene Noland, of Thanhouser, quite spoiled Leon J. Rubenstein's idea of subduing the name of Thanhouser by tendering a dinner to various of his friends late in the evening.

Among those present were, Anita Stewart, Edwin August, George Fitzmaurice, Lucien Andriot, Lucien Tangnay, John Van Den Berock, Clara Whipple, Renee Glendening, Mr. and Mrs. Lewis Physioc, Joseph F. Physioc, Frank Crane, Frank Beresford, Mr and Mrs. George Lessey, Mr. and Mrs. G. White, Mr and Mrs. Robert Hastings, L. Howard, Sam Trigger, H. McKenzie, Miss A. White, Katherine Walters, John Lehmberg, Cecile Dougherty, C. C. Solomon, Miss Kaziah Cooper, Mrs. Nellie Anderson and Beatrice Anderson.

Otto Brantigan, George Lane, Billy Hall, Ned Van Buren, Alan Crosland, Ethel Fully, Eugene Noland, Gladys Leslie, George Wright, Irving Cummings and mother, John Arnold, Edna Vinton, Robert Curely, Victor Vinton, George De Carleton, Jesse Goldburg, Rosa C. Helk, Marshal Farnum, Joe Smiley, Howard Tobin, Samuel Goldburg, Leah Baird, Paul Scardon, Arline Pretty, William Goldburg, Shannon Fife, Mary Charleson, Richard Tucker, Phillip Massi, Mildred Mason, Thomas McKnight, Eliza Goodall, Theodore Creighton, Viola Dana, Leonie Flugrath, John Collins, Richard Neal, Grace Williams, Herbert and Madame Blache, Richard Ridgley, Dorothy Greene, Fred Thompson, Carl Gregory, Louise Worden, Fred Beck, Augustus Phillips, Mabel Trunnelle, Mrs. Erald Martin, Frances Whitewell, George Wright, Bing Thompson, Mr. and Mrs. Leo Jacobi, Manuel Chappele, Mr and Mrs. Will S. Davis, Bill Harvey, Milton Hoffman, Mr. and Mrs. Vaughn Fox, and Gladys Marshall.

LATEST PORTRAIT OF FAY TINCHER, WHO APPEARS WITH DE WOLF HOPPER IN "DON QUIXOTE" (Triangle)

GRACE ELLISTON IS THE STAR OF METRO'S "BLACK FEAR"

To dispel any doubts that may exist in the minds of exhibitors and the public, it is announced by the Metro Pictures Corporation that Grace Elliston is the star of its production "Black Fear."

Two other players of prominence were featured with the famous actress, but they were not starred. Metro had no other idea than that Miss Elliston was the star and is the star of "Black Fear."

The Press, Press Representative and the Picture—XIII

How the New Orleans "Times-Picayune" Makes Its Photoplay Page Doubly Interesting to the Newspaper Reader by Adopting a Constructive Attitude Toward the Picture Industry As a Whole, Not Forgetting Items of Routine News—A Plan Which Other Newspapers Ought to Adopt

AN example of careful editing is presented in the Sunday photoplay page of the New Orleans *Times-Picayune*.

The page before us—that of December 19 last—contains evidence that the editor has a sense of perspective, and that he has both a friendly and a critical attitude toward the picture industry. When we say critical we don't mean hypercritical, or hostile. We mean that the editor has a knowledge of values—which is what genuine criticism proceeds from.

For instance, this quotation from a story about a new picture theatre: "Just at present the motion picture industry is undergoing that change that follows all enterprises which jump into such startling prominence as to dazzle speculators and induce them to indulge in wild flights and feast on the spectacular elements in the business.

"The conduct of this greatest of all amusement enterprises is being systematized and placed upon a sound industrial basis. Better pictures are being demanded and being made. A better class of people are making attendance at picture theatres one of their regular diversions, and, naturally, better houses for the exhibition of pictures must follow."

Another story, headed "Motion Picture Producers Are Now Trying to Find Firm Basis for the Industry," treats of what the editor calls the "stage star craze" in pictures.

One may or may not agree with his line of argument. But the important thing is that he is not content to make his photoplay page a mere symposium of press notices. Instead, he adopts a more original, more constructive attitude by devoting space to the real problems of the industry. Such an attitude is a credit to the newspaper and the editor, as well as a service to the motion picture.

We should like to see other newspapers interest themselves in the problems of the industry as a whole. Some newspapers *are* doing it, but too many are not. Mind you, these comments in the *Times-Picayune* are, in every case, built on news items. They are specific. There is nothing lofty or airy about them.

Neither does the editor neglect the "straight news" of the industry. He runs a column of short items in which an astonishing amount of news is covered in a comparatively brief space. Every single story shows the editor's personal touch. There are also a number of longer items, all calculated to interest readers.

"Vitagraph News Service" Makes Appeal to Editors by Its Short Items

"VITAGRAPH NEWS SERVICE," the press sheet of the Vitagraph Company, has two distinct features: it is issued twice a week, and it specializes in short items.

The advantages of the first are apparent. We imagine the impelling motive is a desire to supply editors with news as soon as possible after it "breaks." This is an A-1 idea, for no other reason than that it is essentially a newspaper idea.

That is, it is an indication that motion picture manufacturers are beginning to see the light. You can't approach a newspaper successfully on any other basis than the newspaper's own ground.

So it is also with the short item. Remember that a photoplay editor receives every week a mass of press sheets; that he must select his material from the field as a whole. He is interested in a particular press sheet, not for the sake of the press sheet, but with an eye on the industry in toto.

Therefore, he hasn't got the time or the inclination to wade through long, poorly written stories, containing much fiction and little fact. What he wants is a variety of stuff, put up in brief, snappy form.

Few photoplay editors are anxious or willing to rewrite motion picture publicity. The publicity ought to be written so that it does not have to be rewritten. It will have to be edited, of course, but there is a vast difference between editing a story and rewriting it.

Now when your publicity is built on the short item, it must confine itself to the presentation of facts, very largely, and to one fact in one item. There is little or no opportunity for padding. The short item also appeals to the man with the paste pot and shears because it is not a "space killer." He can use a number of short items to far better effect than he can use a long story. Bear in mind that he is under the necessity of running picture news other than your own. If your items are brief, they stand a much better chance of fitting his page.

This is not an argument for the complete elimination of the long story. It is an argument for boiling down publicity to the facts. Sometimes a long story is justified, but not often.

It is a good scheme to do as Vitagraph does: make the short item predominate.

SERVE AND SERVE WELL

VITAGRAPH NEWS SERVICE

ISSUED TWICE WEEKLY IN THE INTEREST OF NEWSPAPERS AND MAGAZINES BY THE SERVICE DEPARTMENT VITAGRAPH COMPANY OF AMERICA

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UP TO THE MINUTE AND A LITTLE AHEAD

Vol. 1 TO BE RELEASED AFTER DECEMBER 3, 1915 No. 6

VALET IS NEW LUXURY OF PROMINENT FILM STAR

Lillian Walker Has Dress Stolen—Now Keeps It In Safe

Antonio Moreno of "The Island of Regeneration" fame, got on the "Vitagraph Special" recently, a morning train on the Brighton Beach Line usually caught by most of the Vitagraphers, smiled at his friends and then suddenly turned 'round and looked as if he had lost his last friend. He then made a rush for the cars ahead and used right back again without finding the object of his search. By this time the train had stopped at a downtown station, and the last seen of Tony was when he was beating a hasty retreat down the "L" stairs. About four hours later he arrived at the studio appearing "all in" with a frightened looking individual whom he introduced as: "Mr. Cornelius Farbado —my new valet." And Tony later explained that Cornelius was the cause of his seeming insanity on the train as he thought he followed him in, but it seems "Far," as Cornelius likes the girls to call him, got lost in the crowd

Lillian Walker, of the Vitagraph dimples, says she knows that accidents are liable to happen in the best regulated families, and sometimes robberies, but cannot conceive why she should be selected as a victim to the extent of being relieved of a pure white broadcloth dress when she wanted it to wear on a special occasion. Miss Walker needed some new photographs and when the result of the first sitting did not please her she suggested the re-

PRIMA DONNA TO APPEAR IN $300,000 PRODUCTION

Her Own Salary of $100,000 to Go To Red Cross and Other Charities

Edna May, the former "Belle of New York," whose re-entrance into the limelight was announced recently by the Vitagraph Company of America, is to appear in a $300,000 production, according to a conservative estimate of the entire cost of the feature film. The name of the picture is not yet disclosed, but Miss May is now being filmed daily at the Flatbush studio in closed scenes.

The stupendous cost of the production takes into consideration the $100,000 which Miss May will receive and which she will turn over to Red Cross and other worthy charities; the cost of her gowns which are the finest example of maidate's art; the salaries of her directors and assisting players; and various other expenses of cameramen, props, settings, etc. This amount, however, does not include the income of Albert E. Smith, treasurer of the Vitagraph, who will personally supervise the filming of the production and whose daily income is a matter of conjecture. He is known to be many times a millionaire.

Since the sailing of her husband to Europe on Saturday, Miss May has devoted herself more assiduously to her new work and shows an interest and enthusiasm that egister well on the camera. After eight years of society life, when she retired from the stage as the wife of a New York millionaire, this opportunity of again appearing before the theatre-goers who knew and loved her as "The Belle of New York," is novel and attractive to her.

Many elaborate preparations are now being made by the Vitagraph Company to make the production set a new record in various ways, and to take its place in the art as a film classic.

VITAGRAPH STARS IN MANY NEW PRODUCTIONS

Champion Wolf-Dogs Used In Big Western Feature Film

Among the various teams of wolf-dogs and malamutes gathered at Big Bear Valley, Cal., for Vitagraph Director Rollin Sturgeon's latest feature film of the West, are the famous John Johnson Siberian wolf-dog teams, which won the Alaska Derby for six years in succession. These dogs are the most beautiful and best trained team in the world. The leader, Kelma, is the only known blue-eyed Siberian and holds the world's record for both speed and endurance.

Neil Shipman, the leading woman in a new Western Vitagraph feature, is an expert skier and snowshoer. She formerly lived in Alaska, and a recent fall of snow near Big Bear Valley has given her practice in these sports.

Little Mary Anderson and Webster Campbell, Vitagraph stars, are working under the direction of William Wolbert in an original comedy in which several papas claim Mary as their child.

The most beautiful girl in the Santa Monica Bay district, in California, is Corinne Griffith, of the Vitagraph Company. She won a beauty contest at a big dance held recently.

The Vitagraph plant at Santa Monica is almost demolished, and most of it has been removed to the new location at East Holly-

FORD RAPS WAR FILM

The statement accredited to Henry Ford to the effect that all big preparedness advocates are financially interested in munition securities, is a direct slap at "The Battle Cry of Peace," in the opinion voiced today by J. Stuart Blackton, author of

ACTOR GOES TO JAIL

The loss of a tiny key to open a pair of handcuffs recently placed Harry Northrup, of the Vitagraph players, in a most embarrassing position and necessitated his going to the police station in a fantastic Italian uniform

REPRODUCTION OF THE UPPER HALF OF THE VITAGRAPH PRESS SHEET

ZANFT WILL PICK STAGE STARS FOR FOX

John Zanft, general representative of seven of William Fox's theatres in Greater New York, has in addition to these important duties, been made personal representative of Mr. Fox to meet and deal with theatrical stars who wish to discuss their possible appearance in motion picture features of the Fox Film Corporation.

Enjoying, as he does, a wide acquaintance with theatrical celebrities it is to be expected that Mr. Zanft will bring quite a number of new film but dramatically famous personalities into motion pictures.

Mr. Zanft's new work for Mr. Fox as his personal representative in the arrangements preliminary to engagements for Fox Film Corporation pictures is supplementary to the general engagement of players by his other well-known aide, Samuel Kingston, whose offices are with the company's headquarters in Forty-sixth street, New York.

WALSH, DIRECTOR AT TWENTY-SIX

R. A. Walsh, who directed the production of "Carmen" for William Fox, and who has just finished a Russian feature picture, "The Serpent," in which Theda Bara is starred, is the youngest expert director in pictures, having just passed his twenty-sixth birthday.

HERALD COMPANY IS SALES AGENT OF MOVCA COMEDY CARTOONS

The Herald Company, 126 West Forty-sixth street, New York City, has taken over the sales of the Comedy Cartoons produced by the Movca Company, San Francisco.

F. J. Sanguinetti, special representative of the Movca Company, who is now in the East, declares that the company will soon have twenty subjects ready to release on a state rights basis. The Pacific Coast and Greater New York territories have already been sold.

John C. Terry and H. M. Shields, well-known artists, are drawing the cartoons, which number 2,500, to a split reel.

BERNHARDT SINKING RAPIDLY, UNIVERSAL HEARS

The Universal offices in New York have just received word from Paris that Mme. Sarah Bernhardt, who is ill there, is sinking rapidly. A cablegram from Mr. Downie, the Universal representative in Paris, on Monday, December 27, reads:

"Reported sinking rapidly; her relatives state not hopeless, although extremely weak."

Mme. Bernhardt is to be featured by the Universal in "Jeanne Dore," a picture which was taken recently under the supervision of Mr. Downie. It will be released soon.

"Selling of Film Service Becoming a Science"

Says John W. Grey, Who Points Out That Modern Sales Methods Are to a Degree Supplanting Old Publicity Tactics and the Press Agent

WHY modern principles of merchandising are supplanting the old, haphazard methods which obtained in the film industry, is pointed out by John W. Grey, of the Vitagraph Company. In this connection Mr. Grey discusses the decline of the press agent as a factor of first importance.

"The selling of film service," says Mr. Grey, "has resolved itself into a science. The haphazard methods pursued heretofore, the trade bunk, the superlative as a sales aid, are on the wane. This condition is brought about by three things: First, the calibre of the men engaged in the film business has changed; second, competition has become so strong that doing business on a shoe string is no longer possible; and third, a merchandising man has gradually supplanted the press agent as a factor.

"A. E. Smith, president of the V-L-S-E, treasurer of the Vitagraph Company and treasurer of the General Film Company, was the first man to realize that the old selling methods were obsolete. To him full credit is due for creating an organization along the lines of the V-L-S-E and employing men expert in promotion rather than "dyed in the wool" film followers. He was undoubtedly the first man to see that the sale of film service, which includes the method of pulling patronage, the ways and means of advertising and the judicious use of posters and lobby display, had to change. You note that the phrase "film service" is used rather than "films," as the business has undoubtedly resolved itself into a sale of service.

"Service is an intangible commodity and is a word that is very often abused. When all is said and done, film service only resolves itself into the following: It means a thorough and comprehensive knowledge of selling and merchandising; it means trade aid of the highest order; it means aid to the exhibitor in disposing of his product. The old method of giving the exhibitor the film and letting him use his own discretion in advertising and promotion has gone by the board and the more timely method of having experienced sales managers in exchanges instead of film men is gradually supplanting the aforementioned means. A sales manager is primarily an analyst. When once a sale is consummated, he is not through with his customer, but evolves means to hold him. In other words, the consummation of a sale is the beginning of a service and not the end of the transaction. The present day exchange manager, as used in the V-L-S-E, believes that in making money for the theatre he is making money for himself and his firm and he is constantly striving to accomplish this end.

"Heretofore, the only method pursued in selling a film was to send reams of copy of trade publications and newspapers and trust to luck that these stories would interest the exhibitor to the extent of having him book the film. As the demand was greater than the supply, this method succeeded and it is only of late that the selling campaign has been in vogue. Instead of attempting to foist reams of press copy on the trade paper, Mr. Smith has considered the value of straight advertising as against trade publicity.

"We believe and realize that the press agent is a necessary adjunct to a big film organization and the spice of a good scoop is equivalent to the entré in the dinner of dignity.

"In addition to trade paper advertising, one of the most essential points in the new way of promotion is the direct communication with the exhibitor. It has been the experience of Mr. Smith that a personal direct-to-the-consumer campaign by means of follow-up is absolutely essential to give the exhibitor an inside knowledge of the film that he is to get. By this means the exhibitor is given the information first-hand and if this follow-up is conducted in a comprehensive straightforward manner, the exhibitor will search for the exchange and book the film instead of waiting to have the salesman look him up. Of course, this means of selling is far more expensive than the old way.

"But in the end the exhibitor is better satisfied, has more confidence in the manufacturer and feels that he is getting value received, a condition that never existed heretofore."

"Fighting for France" a Special Feature for Mutual

Company Will Release on January 1 Five Reel War Picture Taken on the Battle Fields of Europe—Picture Is Free from Bias

"FIGHTING FOR FRANCE," five reels of real war pictures taken on the battlefields of Europe, will be released by the Mutual Film Corporation as a Mutual Special Feature, January 1.

These pictures have had their advance showings in New York, Boston, Chicago, San Francisco and Los Angeles under the auspices of the Hearst Newspapers. These films are the official war records taken by the cameramen put into the field by the French government. They are to be given their general circulation in the United States through the Mutual Film Corporation by special arrangement with the French authorities.

In the five cities where these films have been shown they have established a new record of success for war films.

"Fighting for France," while frankly a picture of the activities of the Allies, is devoid of the bias and spirit of propaganda which has pervaded so many war picture releases.

The five reels to be released as a Mutual Special Feature represent the cream of selection from the hundreds of reels of film taken by the war photographers of France.

These pictures show the great battlefields of the western front, the miles of seething, surging trenches "the white hot gashes of France," the great guns in the miles of batteries, the swift flying scout aeroplanes and the big eagle like battleplanes laden with bombs. All the desperate business of war is exposed on the screen.

In striking close-ups the great generals and leaders of the war are shown. King George of England, King Albert of Belgium and Czar Nicholas of Russia are shown as they have appeared at the various fronts.

The battle fleets are shown under fire. There are close and thrilling views of the bombardment in the Dardanelles. There are absorbing, breath-taking pictures of a big submarine at work. The camera caught the swirl of the deadly torpedo and its white boiling wake of bubbles.

"Fighting for France" has had a big run at the La Salle theatre in Chicago and at the Tremont Temple in Boston, and in San Francisco and Los Angeles.

"PA'S FAMILY TREE," E. AND R. COMEDY, READY JANUARY 7

"Pa's Family Tree," the second subject of the E. and R. Film Company released on a state rights, will be ready for exhibitors on January 7. Advance showings of the picture to buyers and members of the trade press have called forth numerous commendations.

The plot of "Pa's Family Tree" is novel and gives the cast an opportunity to "put across" many diverting comedy moments. Napoleon and Sally, the trained chimpanzees which scored so many hits on the vaudeville stage some time ago, are seen at work with the same exhibition of cleverness which characterized their acting in previous subjects released by the E. and R. company.

UNCLE SAM INCORPORATES; WILL EXPLOIT STAGE SUCCESS

The Uncle Sam Film Corporation, with offices in the World Tower Building, New York, has been incorporated by several business and theatrical men. James Knight has been elected president.

Arrangements are being made to begin operations the first of the year.

Negotiations are pending with men who have seen a number of years of active service in the motion picture field, and several plays which have been successful on the legitimate stage, are under consideration.

Negatives of superior quality will be purchased outright from responsible manufacturers, and exploited on the state rights plan by sane, safe, and sound methods.

WEIR TO FICTIONIZE KALEM'S "LOVE PIRATES"

Hugh C. Weir, well known as the author of the romantic novels, "Miss Madelyn Mack, Detective," "The Mistress of Mysteries," "The Conquest of the Isthmus," "Cinders," and "With the Flag in Panama," has been engaged by the Kalem Company to fictionize the new series "The Love Pirates," by George Bronson-Howard.

Mr. Weir is also a contributor to the *Saturday Evening Post, Everybody's, Collier's, Munsey's,* and other leading magazines.

STAGE OF GAUMONT STUDIO, SOUTH JACKSONVILLE, FLA., FILLED WITH EXTRA PEOPLE ENGAGED FOR "THE IDOL OF THE STAGE," MUTUAL MASTERPIECE DE LUXE

Kalem Railroad Films Have Seven Years' History

"Hazards of Helen" Culmination of Specialized Effort, Since 1909, By Company Which Leased Entire Railroad for Production Purposes Even in Those Days

KALEM'S popular railroad serial, "The Hazards of Helen," is the culmination of seven years' specialization in railroad films.

Back in 1909, Kalem was frequently the lessor of a railroad solely for the purpose of making screen stories of the rails. One incident of this kind attracted the attention of the big New York dailies, and the New York *Herald* sent a special writer and staff photographer to the Kalem studio to secure a story about railroad pictures. The story was given full page space in the *Herald's* Sunday Magazine of August 8, 1909, headed: "Hired An Entire Railroad to Stage A Drama."

Many actors and actresses who have since become prominent in photoplays of various descriptions appeared in these early Kalem pictures. It was the Kalem Company, too, which first, it is said, built its sets right in railroad yards. The advantage of this "stunt" was, of course, that it made possible the showing of actual railroad scenes through the windows. Painted drops were banned.

"Keep Forbidden Topics Off the Screen"—Spiegel

Equitable President Would Steer Pictures Away from Salacious Subjects, and Cater to the Higher and More Sensitive Feelings of Theatre Audiences

TOPICS forbidden in polite society should be kept off the screen, is the belief of Arthur H. Spiegel, President of the Equitable Motion Pictures Corporation. He believes that those topics, which one would not bring up at a house gathering, are just as objectionable to men and women who attend the theatre together.

"These are the corners of fildom that must be swept clean," said Mr. Spiegel. "They have been the hiding place of so many careless cleansers that they are clogged and becoming more dangerous to the health of the industry, each fleeting moment.

"As the final word in the selection of material, I have pledged myself to keep the Equitable pictures free of the least taint of lasciviousness and salaciousness.

"'A Daughter of The Sea,' 'The Senator,' and 'The Better Woman' are three striking illustrations of what a picture, without the semblance of lascivity, can do to attract. The reports from exhibitors throughout the country denote that these pictures have earned as much for our company and the theatres playing them, as has either 'Should a Wife Forgive' or 'Divorced,' both of which have been big money makers and both of which were based on the unfaithfulness of man and woman.

"Many years ago, it was considered actually a sin to read a novel and the boys and young men were left either to the puerile stories given out in the Sunday Schools or to the nickel libraries, which could be folded conveniently for the pocket and so read under a desk leaf, or behind the geography at school," continued Mr. Spiegel.

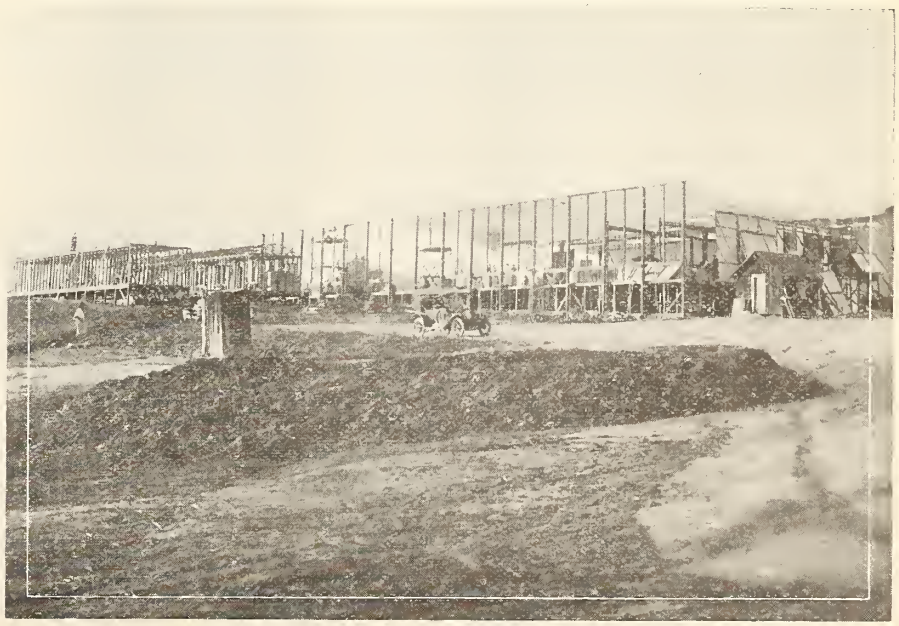
"I do not argue for a catering to the puritanical spirit of witchcraft days—but the catering to the higher and more sensitive feelings in men.

"It will come. It is seen in the attracting to the screen of such remarkably brilliant writers as Harriet Ford, Rachael Crothers, C. Haddon Chambers, and Richard Le Gallienne."

KING BAGGOT SITS TO SCULPTOR FOR BRONZE BUST

King Baggot, the Universal star, has been sitting for a sculptor, and has favored MOTION PICTURE NEWS with a plaster copy of the original bronze.

The plaster is finished in bronze color, and stands eight inches high. It makes a most acceptable holiday gift. The sculptor is Andrew C. McHench.



A VIEW OF VITAGRAPH'S NEW STUDIOS AT HOLLYWOOD, CAL.

JOE FARNHAM'S FATHER PINS FAITH ON "RACE SUICIDE"

G. Fred Farnham, a newcomer to the picture industry, who has as a recommendation the fact that he is the father of the only Joe Farnham, in speaking of the marketing of the new six-part feature picture, "Race Suicide," which is being disposed of on the state rights basis, expresses a complete satisfaction at the complete reception which has been accorded to the picture.

Mr. Farnham said: "I am more than gratified with the reception accorded 'Race Suicide' since the announcement of the picture, and judging the discussion already accorded the picture, from its title only, I am convinced that here is a boxoffice winner.

"The picture has an excellent cast, Ormi Hawley, Earl Metcalfe, Octavia Handworth and Kempton Greene, and has been produced upon a lavish scale. Thirty bids have been received for 'Race Suicide.'"

"The Play's the Thing," Morosco Reminds Industry

Stars and Players Can Only Build Up Worthy Skyscrapers of Artistic Achievement Before the Camera on Bedrock of Master Scenario Writers

DISCUSSING the future of the motion picture, Oliver Morosco, president of the Oliver Morosco Photoplay Company, said recently in an interview:

"As New Year's day appears to be the proper time to make resolutions, it seems to me that it would be an excellent idea for producers, and others as well, to resolve to imagine every day a New Year's day and start each new twenty-four hours with the same progressive spirit that the first day of each year seems to generate momentarily.

"There are still those conservatives who go astray about motion pictures in assuming that because the invention has in some instances been unsatisfactorily utilized it is not proved capable of the most wonderful utilization.

"They fail to appreciate the unlimited artistic possibilities of the moving picture—and these wonderful possibilities are what the new year holds forth.

"What Bernard Shaw recently said is true. The moving picture is incalculably potential. It is availing of human curiosity and human imagination as no other medium has ever availed before. Speaking the universal language, it is the greatest instrument of popular suggestion that has ever been devised.

"However inadequately its material has been governed up to the present, its power is unquestionable. Tomorrow holds a world of unconquered depths for the silent drama.

"Already the photoplay has reached a stage where scenarios from novels, plays and short stories, however famous, are quite insufficient. I do not object to dramatizations—my own plays are being presented on the screen for Paramount patrons, and I have assisted in their preparation—but the photoplay has arrived as an art, and it demands original treatment, the imagination of a poet, and the dramatic vigor of a master-craftsman of the theatre.

"The solid bedrock foundation of the successful photodrama of tomorrow will be the scenario or play itself. Without such a ground-work stars and directors will topple, but with such a foundation directors, stars and players in general may build worthy skyscrapers of artistic achievement before the camera.

"Tomorrow must, and surely will, produce imaginative geniuses whose fame will rest wholly on their photodramas. It is not enough that they condescend to 'come over' from other branches of literary or theatrical endeavor.

"That 'condescension' is an insult to a great and established medium of human expression.

"You and I will live to see the day of a Pinero, a Jones, a Bernstein and a Thomas of the screen—men who will become world-famous for the depth, power, sincerity and compelling truth of their photoplays.

"But they will be specialists; they will not do pictures on Thursdays and Saturdays and literary and theatrical work the rest of the week.

"And this same comment applies to actors, for has it not already been demonstrated that the screen actors who have won the greatest popularity have done so through absolutely specializing before the camera?

"And when we have reached the stage of great screen authors, we producers will cast their parts just as carefully as the legitimate manager of today searches the stage world for suitable players and personalities to breathe life and reality into an author's written pages.

"Another year will find the photoplay developed to an even greater and finer degree of art and tomorrow people will look back on present productions as admirers of Coburn, Genthe and Hill now look back on their early tin-types.

Lasky Gives Pre-Showing of "Golden Chance"

First Picture from Company Co-Starring Cleo Ridgely and Wallace Reid and Set for Release on January 13, Is Run Off in Wurlitzer Projection Room

ALTHOUGH 3,000 miles away, Cleo Ridgely and Wallace Reid were the principal guests at a private advance showing and reception held this week in New York.

The stars, who are making their first appearance under the management of the Jesse L. Lasky Feature Play Company as co-stars in "The Golden Chance," a Paramount release announced for January 13, were in California.

The advance showing at which each star was applauded was held at the Wurlitzer theatre, in the building in New York where the Lasky executive offices are.

Advance showings of the Lasky productions are not held as a general rule, but the wish to see the first picture in which Miss Ridgely and Mr. Reid appear as co-stars was so general on the part of officers and members of the Paramount organization and many Paramount exhibitors in New York that the exhibition was arranged.

Previously, word had come east from the Lasky studios at Hollywood, Cal., that "The Golden Chance," written by Jeanie Macpherson, possessed many sensational features.

Cecil B. DeMille directed the production. Coming immediately after Mr. DeMille's production of "The Cheat," in which Fannie Ward is the star, "The Golden Chance" by reason of the employment of a number of original lighting and dramatic effects created more than the customary anticipation.

"The Golden Chance" relates the experiences of a young woman of refinement who, after a few miserable years as the wife of an undesirable, suddenly by chance is thrown into contact with men and women of her own kind.

A young millionaire falls in love with her, but she keeps her true identity under cover until confronted by her own husband, who is discovered burglarizing the house in which she is staying as a guest.

The dramatic climax of "The Golden Chance" comes with a fistic encounter between the young woman's husband and the youth who is infatuated with her.

THE AUTHOR AND STARS OF THE NEW KALEM SERIAL, "THE LOVE PIRATES"

OLLIE KIRKBY GEORGE BRONSON HOWARD MARIN SAIS

SCENES FROM "THEIR LAST PERFORMANCE" (Thanhouser); "FOOLISH FAT FLORA" (Falstaff); AND "UNA'S USEFUL UNCLE" (Falstaff)

VIM READY REFERENCE DIARIES FOR EXHIBITORS

Vim Films Corporation, producers of the Vim comedies, is distributing gratis to exhibitors and patrons of Vim comedies, a unique book of 192 pages which will be a big help to the exhibitors as a ready reference diary for past and future bookings.

It will also enable him to keep tabs on his opposition, as well as a record of his own day and night receipts, including the daily weather conditions.

Should there be any exhibitor overlooked, his demands will be supplied at the offices of the Vim Films Corporation, 326 Lexington avenue, New York City.

HELEN HOLMES NARROWLY ESCAPES DEATH IN SPEED LAUNCH

Helen Holmes, heroine of "The Girl and the Game," the Signal Film Corporation's new railroad novel, narrowly escaped drowning off Ventura, Cal., the other day, when a speed launch she was driving in a race with a fast express was swamped by a wave.

In attempting to rescue her Director J. P. McGowan became entangled in a mesh of ropes thrown to them from nearby boats. A launch from the U. S. S. *Hancock* finally rescued the star and her director, both suffering from exhaustion.

AMERICAN CORRESPONDENT GETS FIRST GERMAN PICTURES IN SERBIA

Edward Lyell Fox, war correspondent and author, is back from Europe, where as special envoy for the American Correspondent Film Company, he took the first motion pictures of German operations in Serbia.

Armed with a military pass, and accompanied by Jack Everets, cameraman and a Bulgarian combination cook and interpreter, Fox set out from Sofia for the Serbian front, the camera equipment and provisions being carried along on an antiquated ox cart. Scenes in connection with the fall of Pirot and Nish were secured.

Everets was left to take additional pictures in Serbia, and Fox went to Constantinople, where he secured permission from Envey Bey to picturize the Turkish activities on the Gallipoli Peninsula.

Returning via Berlin, he secured there scenes depicting life in the detention camps.

At Vienna, he arranged to get films showing the fall of Belgrade, the Izono front and the Tyrol. These pictures he brought

EDWARD LYELL FOX

back with him. The later Serbian films are expected here in a few weeks.

"VENGEANCE" FOR RELEASE ON JANUARY 26

"Vengeance Is Mine!" a five-reel David Horsley production, with Crane Wilbur, will be released as a Mutual Masterpicture De Luxe Edition production on January 31, instead of January 26, as originally announced.

MAURICE CYTRON JOINS HORSLEY STAFF

Maurice Cytron has joined David Horsley's staff of assistant directors and has been assigned to Director Bowman's company, now producing "The Bait," which is to be the first Horsley-Mutual Masterpicture De Luxe Edition release. He was associated with Mr. Bowman when the latter was directing plays starring Francis Bushman at the Quality studios.

Mr. Cytron's first work in motion pictures was with the Lubin company in Arizona as assistant director to Romaine Fielding, who was producing Western dramas. This was six years ago.

Later he was with Selig at Los Angeles as assistant to Benton L. King. A six months' engagement with the Eclair company at Fort Lee, N. J., was followed by a contract with Essanay and then the Quality company.

Before taking up picture work Mr. Cytron was on the stage as a player, appearing with a number of traveling and stock organizations.

While acting as assistant director for pictures he stepped in occasionally and played parts, notably in "Rosemary" and "Pennington's Choice."

His knowledge of the duties of an assistant director will help Mr. Bowman in the production of such pictures staged by the latter.

CLUNE'S LOS ANGELES, CROWDED FOR "NE'ER-DO-WELL" SHOWING

According to a telegram received Tuesday, December 21, by William N. Selig, president of the Selig Polyscope Company, "The Ne'er-Do-Well," in nine reels, opened on the evening of December 20 in Clune's Auditorium, Los Angeles, Cal., and the "S. R. O." sign was shown early.

The word "great" is used in commenting upon the production. "The Ne'er-Do-Well" was written by Rex Beach and produced by Colin Campbell. Beach also wrote "The Spoilers" and "The Spoilers" was produced by Campbell.

Scenes in "The Ne'er-Do-Well" were filmed in Panama, where Mr. Selig escorted a special company to the Panama Canal Zone.

Screen Examinations

"THE RACK"

(Brady-World Film—Five Reels)

REVIEWED BY PETER MILNE

THREE married couples herein move about in a society drama of many angles, which basically results in just another version of the eternal triangle. But there are the other three characters there, all of them prominent in the story's development, who add originality and pleasant flavor to "The Rack."

Thompson Buchanan, the author, has overcome the natural handicaps such a large dramatis personæ entails, save for slight confusion in the first few scenes. And this really should not be laid at the author's door, but to the close resemblance of two of the leads. However, the confusion is overcome in less time than it takes to tell, and thereafter the plot moves with a clarity and evenness that results in a most striking picture.

A well-meaning wife and a jealous husband, a flirtatious wife and a trusting husband, an unfaithful husband and an unsuspecting wife, are the characters which furnish the sextangular plot.

The unfaithful husband, Freeman, preying upon the susceptible mind of the flirtatious wife, Effie McKenzie, causes the breaking up of that family. And later he turns his attentions to the well-meaning wife, Blanche Gordon, with the result that her husband leaves her.

Blanche accompanies Freeman to a cafe, intending to effect a reconciliation between him and his wife, but instead Freeman persists in his unwelcome attentions.

A mysterious hand shoots Freeman, and evidence points to either Blanche or her husband as guilty, and consequently the former has to suffer a grilling cross-examination in court.

When her husband sees Blanche attempting to defend him, and little by little implicating herself, he awakes to her love for him and is about to accuse himself of the crime, when McKenzie, the husband of Freeman's first prey, confesses the deed and clears both Gordon and his wife of suspicion.

The picture has been most ably staged by Emile Chautard. His settings are admirable. They are stable appearing, mindful in this way of the former foreign product, and they are likewise very appropriate, erected with obvious care to detail.

Flash backs have, perhaps, been employed unnecessarily in a few instances, but on the whole the scenic arrangement is highly commendable. The photography is very good.

Alice Brady, appearing as Blanche, gives a variedly brilliant interpretation of the part. Her naturalness in the first scenes is charming, but when undergoing the cross-examination in court she arises to the emotional demands of the part in adequate style.

Milton Sills, playing the husband, Gordon, is a worthy opposite. Chester Barnett, however, as Freeman, takes the honors of the male portion of the cast. As the swaggering braggadocio, Barnett plays with an ease and skill that stamps him a finished actor. Doris Kenyon as Effie McKenzie is very attractive, while June Elvidge plays the other wife.

"The Rack" is without doubt the best of recent World Film features. It's a William A. Brady number, and that partially accounts for its success.

"LOVE'S PILGRIMAGE TO AMERICA"

(Broadway Universal Feature—Five Reels)

REVIEWED BY PETER MILNE

LULU GLASER, featured in this comedy, adds an estimable commercial quality by her name, besides appearing to advantage. The production was made in the East by Lawrence Marston, who worked on a scenario by May B. Havey.

Miss Havey's product is simple, relying for much of its humor on a formidable selection of subtitles, the merit of which may be judged from the following examples: "I'm a perfect devil at checkers; "She may have been a flower once, but I think she's gone to seed"; "You'll either marry him or be his wife"; "Marry that advance agent of famine! I'd shrivel up and blow away."

The rest of the lines follow the general form of these, although it must be said in their defense that some of them are not as humorous.

The picture sets out in a manner that quickly touches the risibilities of the observer. The fun retains its dash and uproariousness for much of the five reels. Toward the end it lags a bit, as five-reel comedies quite often do; but considered in its entirety, "Love's Pilgrimage to America" is a comedy, equal in every respect to the former numbers of that sort released on the Broadway Universal Feature program.

The plot concerns the adventures of two lovers, who have run away to America to escape the eternal choices of their fathers. They encounter sundry troubles in the land of the more or less free until finally things are adjusted over in England for their happy return.

In general the direction is suitable. The settings are fitting. The photography is a little hazy at times, but good enough not to interfere with the enjoyment of the story. The action once in awhile takes a slapstick turn and these moments nicely vary the monotony that would otherwise be created if the subtitles were left to run an uninterrupted course.

Tom Richard's opposite Miss Glaser; Thomas Keeswald, Henry Norman, Sarah Brundage and Adila Comer play effectively in the major supporting roles.

DE WOLF HOPPER, FAY TINCHER AND OTHER TRIANGLE PLAYERS IN SCENES FROM "DON QUIXOTE," A FINE ARTS PRODUCTION

SCENES FROM THE HEPWORTH CO.'S PRODUCTION OF "IRIS," SIR ARTHUR PINERO'S FAMOUS PLAY

"IRIS"

(Hepworth Film—Six Reels)

REVIEWED BY OSCAR COOPER

THIS screen version of Sir Arthur Pinero's famous play, made in England by the Hepworth Film Manufacturing Company, London, and given its American trade showing at the Wurlitzer theatre, New York, December 15, is a superior piece of work.

In settings, in direction, and in photography, it excels. But the conspicuous, outstanding merit is found in the acting.

It is very evident that English photoplay actors have mastered one art of expression—or else have come into it instinctively—which is too little practiced in this country, and that is: The portrayal of emotion through restraint.

Only actors who are genuine adepts at pantomime can do that successfully. If they attempt restraint for the sake of restraint, their impersonations will end by lacking animation. They will be wooden. What they must do is to start with the emotion, realize it completely, and then hold the full force of the emotion in leash; put it through a refining process.

Well, that is what you see in "Iris." It reaches its climax, so far as this picture is concerned, in the work of Alma Taylor, whose characterization of "Iris," an intensely lovable woman, brought up in luxury, and by nature weak, is a fine bit of art; as delicate as Miss Taylor's own beauty.

"Iris" goes to her downfall through a succession of missteps, until finally, hounded by circumstances before which she is helpless, she is thrown out on the street by Maldonado, the millionaire whose mistress she became, because she was too weak willed to live in comparative poverty until the return of Trenwith, her beloved, from Canada. This, after Trenwith had returned, discovered her shame, and left her to it.

Thus Pinero; but the Hepworth people have given the story a happy ending by giving "Iris" back to Trenwith through his forgiveness of her wrong-doing, a conclusion which, while it lacks the tremendous dramatic force of the original denouement, will undoubtedly be more pleasing to the majority of spectators.

Henry Ainley, as Maldonado, and Stewart Rome, as Trenwith, are thoroughly acceptable. Chrissie White, Violet Hopson and Percy Manton are other principals whose work contributes to the picture's success.

There is an air of refinement about the whole thing, which is reflected in the settings.

The English lake country furnishes some beautiful exteriors. Dissolves are used frequently with fine effect.

"A WELSH SINGER"

(Turner Films—Five Reels)

REVIEWED BY OSCAR COOPER

HERE is an English made photoplay of certain and ready appeal to American audiences. It is as wholesome as the Welsh countryside, which forms its early locale; and the simplicity of Allen Raine's story, comprehending gentle humor, pathos and lifelike characterization, ought to be a relief to the picture goer.

Through it moves Florence Turner as Mifanwy, a Welsh girl whose experience leads her from the life of a shepherdess to that of a circus trouper, and finally into fame as a London opera singer. Miss Turner's screen ability is already celebrated far and wide, but never has her appealing, almost pathetic charm been accorded a better vehicle of expression.

She is seconded by a cast whose acting is of pleasing finish. Henry Edwards, who produced the picture, is the male lead, in the role of Ieuan, Mifanwy's foster brother, who, after forgetting the little shepherdess in the heydey of his fame as a sculptor, becomes one of the audience at her premiere.

Unaware of her identity he falls in love with her. Not until she has hurried back to Wales from London, resumed her shepherdess' dress, and greeted him there, does he realize who she is.

Such non-recognition would spoil the effect of many pictures. But so naturally is it done here that the spectator grants it indulgence first, and ends by wondering how he could have thought it improbable at all.

For variety of sets there are English hills and dales, a circus, a London concert audience, several rich interiors, and a theatre fire. This last is a fairly well-worked piece of realism, though not so elaborate as similar scenes in some American productions.

Typical of the excellent photography is a view of a path in a forest, half veiled by deep shadows under luxuriant trees; and the final scene, across a valley, showing Ieuan and Mifanwy, her hair flying in the wind, silhouetted against the evening sky.

Others in the cast are Dorothy Rowan, Percy Manton, Elaine Sleddall, Uva Venning, Amy Lorraine, Ruth Mackay and Campbell Guillan.

14,000 GALLONS OF WATER CARRIED THREE MILES FOR PALLAS SUBJECT

TO secure the rainsoaked effect of the country road running through the Whitecaps settlement in "The Gentleman from Indiana," the new Pallas Picture starring Dustin Farnum, Director Frank Lloyd had to use over 14,000 gallons of water. And every gallon had to be hauled by auto trucks from a well three miles away.

The fleet of trucks used that day resembled the mobilization of some European army under orders to reach the frontier by morning. Producing mud and pools of water in a California desert under an able-bodied California sun in September, the hottest of all California months, has ceased to be one of Frank Lloyd's favorite occupations.

FRANK T. BAILEY, who has been associated with Ralph Ruffner in the management of the Liberty theatre in Spokane, since the withdrawal of William Cutts six months ago, has withdrawn from active connection with the theatre. Mr. Ruffner remains in sole charge. Mr. Bailey is a stockholder of the Liberty Amusement Company, which built the Liberty and other northwest theatres. He will retain his interest in the corporation.

LOOKING AT THREE EQUITABLE RELEASES: "BABETTE OF THE BALLY HOO"; "HER GREAT HOUR," AND "THE RANSOM"

"THE DRAGON"

(Equitable—Five Reels)

REVIEWED BY OSCAR COOPER

RUSSELL E. SMITH worked out a good scenario from this story of New York life by Perley Poore Sheehan. It holds the interest, despite an occasional lapse into somewhat remote regions of fancy.

But the piece is really a romance, and you can't measure romance by a yard stick, or make it a matter of mathematical calculation. The story is this: Messalla, the incarnation of innocence, lives in an old house in Washington Square with her father who has lost his fortune and his wife through the lure of Fifth Avenue, that thoroughfare being The Dragon. Messalla determines to find her

MESSALLA VISITS THE FASHION SHOP

mother and in doing so brings death or calamity to those who wrought her father's ruin. She finds her mother in the home of a millionaire, and reunites her parents.

In each case Messalla is an unconscious agent of evil. For example, she carries around for several hours a package containing a bomb, finally depositing it in the house of the millionaire. The house is blown up after Messalla and her mother leave.

The plot is filled with incident, moves with fair rapidity, touches life at various angles, and contains color enough to please most audiences. Margarita Fischer is the star, and acts acceptably. In the latter scenes where she is called upon to impersonate mother and daughter alternately, she is a little awkward, but on the whole her work is good. Thomas J. McGrane gives a finished bit of acting as the millionaire. Katherine Calhoun, Bennett Southard, Joseph Harris, Harry Leighton, and Sheridan Block are the other principals

As for sets, we have never seen interiors of greater beauty or depth than this picture presents. Description would not do them justice The exteriors are mostly views of New York streets and buildings Harry Pollard directed, and directed well.

"THE OLD HOMESTEAD"

(Famous Players-Paramount—Five Reels)

REVIEWED BY HARVEY F. THEW

SAYS the program: Daniel Frohman presents a faithful picturization of Denman Thompson's immortal rural classic." The phrase deserves quotation because it is a fairly apt description of the picture. It is the old classic to the life, and so faithfully has the original been followed, that the atmosphere is with us on the screen to a greater extent than is usual in such offerings.

But Denman Thompson is gone; "The Old Homestead" without him is like a wistful memory, and no matter how capable the acting or how careful the settings, there can never again be a complete presentation of that which hung so much upon the personality of one man.

The countless thousands who knew Denman Thompson as Joshua Whitcomb, however, will want to see the picture, and most of them will be well pleased. So many things have been possible to the camera which were impracticable on the stage. For instance, the real Grace Church is used for the famous meetings of the old man and his son, and other actual views about New York are employed where on the stage these could be merely suggested.

The story of the play hardly needs repetition to any American. The peaceful country life which is broken up when the son leaves, and the old man's weary search for him, which is rewarded on Christmas eve, are as a Hans Christian Andersen story in many a home. It is for this reason that the picture version should have a strong drawing power all over the country.

Excellent photography has come to the aid of the producer in his presentation of his pastoral scenes, and they all have a charm which will be felt alike in city or country. Frank Losee does faithful and sincere work as Joshua Whitcomb, as does Creighton Hale as Reuben. The most charming figure in the picture however, is Louise Huff, as Ruth Stratton. Denman Moley, Mrs. Corbett, Horace Newman, Thomas Wood, Margaret Seddon and Russell Simpson are also in the cast.

CHRISTMAS NUMBER OF "UNIVERSAL WEEKLY" IS BEST ISSUE BY GULICK

THE MOVING PICTURE WEEKLY has just issued its Christmas number with a fine two-color Christmas cover with a Santa Claus on the cover, drawn by Harry Bressler, the artist of the Universal Film Manufacturing Company. The "Weekly" abounds with pleasant articles and special stories.

Digby Bell, who has just completed the making of George Ade's comedy, "Father and the Boys" for the Universal, has an excellent interview by Peter Pepper, while several pages are devoted to the description of the new studio at Leonia.

Following this description is a photo of the original Imp company of players, including at that time, King Baggot, William E. Shay, Jack Harvey, David Miles, Mrs. Smith, mother of the Pickfords, and Mary, Lottie and Jack Pickford, Mr. Laemmle, of the Universal giving the Pickfords their first picture work.

The announcement of another Universal contest, to be called "The Handsome Man" contest is also announced to begin January first, while the Fashion Review, review of latest Universal releases and special matter about the new serial "Graft" go to make this one of the most interesting photoplay magazines issued, and is a tribute to the efforts of its editor, Paul Gulick.

Rather than give you Yuletide greetings

Rather than extend our wishes for a happy and prosperous New Year

We proclaim the continuance of the best in photoplay productions.

Furthermore, we consider that giving the exhibitor

Productions of merit only,—throughout the coming year

Is a far greater consideration than extending our best wishes.

ALBERT E. SMITH
J. STUART BLACKTON

VITAGRAPH

The best recommendation for
Vitagraph Blue Ribbon Features
Is the public attitude toward them.
From our first release,
"The Juggernaut"
Up to and including
"A Price for Folly"
Vitagraph Blue Ribbon Features
Have played to maximum crowds
wherever shown

The release for January 3rd is

"Thou Art The Man"

It is a heart-interest,
heart-throbbing drama—
A lesson of goodness, of greatness,
of overcoming evil.
It is a story of a life love—
Laid in the land of parched throats,
of fever, of cholera.
From the pen of George Cameron,
author of "A Million Bid,"
Produced by S. Rankin Drew
Featuring Virginia Pearson
and Joseph Kilgour,
This six-part Blue Ribbon Feature
Will prove to be epoch making.
See this on the screen—
And you will book it.

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Imagine This For a Situation!

Imagine Being Arrested and Tried for Your Own Murder!

This, in part, is the plot of the BROADWAY STAR FEATURE

"Tried For His Own Murder"

Released January 8th

Situations of this kind are of the variety that lend heart-interest to Broadway Star Features and make them the best three reelers in the world. Maurice Costello plays the dual role and is supported by such eminent screen stars as Leah Baird, Van Dyke Brooke, Harry Fisher and George Stevens.

THE STORY

Irene Garnder, a blind girl, and her invalid father are mountaineers. Ransford, on a shooting trip, visits their section. John D'Arcley, a cynic, comes to the woods and marries Irene. He has an operation performed which restores her sight. Her manner leads him to believe that she loves Ransford, so D'Arcley leaves his wife. On his way out of the country, he comes across the body of a suicide and exchanges clothes with the man. Irene mourns her husband, who is supposed to be the suicide. Ransford tries in vain to marry Irene, who later meets D'Arcley, but does not recognize him. Ransford discovers that D'Arcley's thumb-print coincides with the thumb-print found on the dead man. D'Arcley is arrested for his own murder. Irene accidentally puts her hands on D'Arcley's face and recognizes him as her husband. She realizes that this is the man she loves. He is freed.

Stories of this type make
BROADWAY STAR FEATURES
the best three reelers in the world

BROADWAY STAR FEATURES

BROADWAY STAR FEATURES

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES
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A STUPENDOUS

"The Battle Cry of Peace" is now being shown in every city and hamlet in the United States.

The phenomenal run at the Vitagraph Theater, New York City, where this picture played for twelve weeks to capacity crowds, has nearly been duplicated in the following cities:

Chicago, Olympic Theater.
Boston, Majestic Theater.
Philadelphia, Metropolitan Opera House.
San Francisco, Columbia Theater.
Washington, D. C., Strand Theater.
Denver, Colo., Paris Theater.
Salt Lake, Utah, American Theater.
Dallas, Tex., Hippodrome.
Baltimore, Auditorium.
Omaha, Neb., Boyd Theater.
Dayton, Ohio, Colonial.
Cleveland, Ohio, Metropolitan.

Hundreds of other cities have played

The Battle Cry of Peace

By J. STUART BLACKTON

and as an example of its wonderful success we quote the following office communication from the New York office of the V-L-S-E:

" 'The Battle Cry of Peace' ran three weeks at Shea's Hippodrome, Buffalo. Largest business in the history of the house. Has asked for indefinite protection with the idea of running it Sundays at his big vaudeville house.

"Proctor played to capacity ten days in Albany and Troy.

The VITAGRAPH

SENSATION

On the third day in Troy, advertised ten o'clock opening. Crowd was so large that he was forced to open the doors at 8:30.

"Played two weeks at Proctor's 23d Street Theater, also at 125th Street, an unheard of thing for a picture at either one of these houses. Played one week in Mount Vernon to capacity business. Broke his house records in Schenectady.

"Is just starting a two weeks' engagement in Rochester to-morrow. Preliminary showing to the Mayor and other officials aroused tremendous enthusiasm.

"Is playing at Academy of Music in Brooklyn to more than satisfactory business at top prices.

"Upwards of 100 applications from other theaters in Brooklyn as soon as available. Success in New York territory greater than any picture ever released not excepting 'Quo Vadis' or the 'Birth of a Nation.' "

This Call to Arms Against War

By J. STUART BLACKTON

is now being shown in every city and hamlet in the United States. If you would take advantage of the wave of Preparedness and Patriotism that is overwhelming the country, book "The Battle Cry of Peace" immediately.

A sufficient number of prints are now on hand in every V-L-S-E office to take care of you.

CO of AMERICA

PERSONALLY · PICKED PROGRAM

JANUARY 10th

"THE SURPRISES OF AN EMPTY HOTEL," Four-Part Drama
Produced by Theodore Marston — Written by Archibald Clavering Gunter
Featuring Charles Richman, Arline Pretty and Other Eminent Vitagraph Stars

and

"A CRIPPLE CREEK CINDERELLA," - - - Comedy-Drama
Featuring William Duncan, Carleton Weatherby and George Stanley

REGULAR RELEASES

THE LITTLE TRESPASSER

Comedy-Drama ..... Monday, Jan. 3rd
Presenting Jewell Hunt, Harry Fisher and James Morrison

HIS WIFE KNEW ABOUT IT

Comedy ..... Friday, Jan. 7th
Featuring Mr. and Mrs. Sydney Drew

TRIED FOR HIS OWN MURDER

Drama ..... Saturday, Jan. 8th
An All-Star Cast, Including Maurice Costello, Leah Baird, Van Dyke Brooke, George Stevens and Harry Fisher

THE PERSONALLY PICKED PROGRAM coupled with REGULAR VITAGRAPH releases will give an exhibitor all that can be desired in the way of photoplay entertainment.

But we do not ask you to pick our subjects in the dark. We want you to see them on the screen.

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HEART-INTEREST • the KEY-NOTE of NEWS.

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HEARST CITY EDITORS HAVE THEIR FINGERS ON THE PULSE OF THE POPULACE.

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THE NAME VITAGRAPH STANDS FOR EFFICIENCY IN MOTION PICTURES.

The facilities of its enormous plants are such that the HEARST-VITAGRAPH News Reel will BEAT ALL OTHERS IN THE FIELD FROM TWO TO THREE DAYS.

At the gigantic Vitagraph plant the famous TOM POWERS CARTOONS (animated by Raoul Borne) are made.

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The Tom Powers cartoons will be an innovation in animated cartoons.

Five hundred newspapers today are using the great Tom Powers cartoons. Every one of these newspapers is an advertisement for your theatre.

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THE STUPENDOUS V·L·S·E ORGANIZATION WILL DISTRIBUTE HEARST-VITAGRAPH

Every office in the country will have a sufficient number of prints to give a great number of theatres a top run of this service.

The first release of HEARST-VITAGRAPH NEWS PICTORIAL will be early in January.

Wire, write or 'phone the nearest V-L-S-E exchange.

HEARST-VITAGRAPH
NEWS PICTORIAL
(Formerly·HEARST-SELIG·Now Better)

"THE SURPRISES OF AN EMPTY HOTEL"

(Vitagraph-Personally Picked Program—Four Reels)

REVIEWED BY PETER MILNE

FIRST melodrama and then comedy and romance intermingled is the general order of things in "The Surprises of an Empty Hotel," by Archibald Clavering Gunter.

It is on the whole a satisfactory picture, as its comedy is of quite an original sort and its romance is indulged in by two thoroughly competent and attractive players, Charles Richman and Arline Pretty.

The scenario is handicapped slightly at its outset owing to the number of threads it takes up and drops suddenly, but the story proper is presented compactly, and by reason of its unconventional atmosphere, enjoyably.

The story tells of a romance between a moderately well-to-do miner and the rich widow of the copper king, who was wont to mistreat the other man during his business dealings with him.

MARCHMONT PERSUADES LUCIE TO EXTEND HER VISIT

There is an imposter, who attempts to carry off the widow's riches. The two lovers are finally left to enjoy each other.

The comedy, as said before, is of a quality quite original. The lovers meet as the only guests of a huge hotel, deserted by its former patrons because of an epidemic of diphtheria.

The spectacle of the two lone guests wandering about in the spacious foyer and dining in a room intended to accommodate several hundred, strikes a very funny chord, creating a weird atmosphere of humorous contrast.

Theodore Marston's direction is in general aspect commendable. The possibilities of the script have been adequately realized in most instances. The settings are good. A real hotel has been utilized, and the results are as realistic as one could ask for.

The acting of the principals is fitting, while the support given by Leo Delaney, William Dunn, Charles Eldridge, Robert Gaillard and Ethel Corcoran is, as usual, up to the mark of Vitagraph stock players.

"THE NATURE MAN"

(Broadway Universal Feature—Five Reels)

REVIEWED BY PETER MILNE

AS a novelty this subject of the Universal company ranks quite by itself. It features Joseph Knowles, who once went out into the Maine woods with nothing about him manufactured by human hands and existed for several weeks by employing advanced prehistoric methods in killing game and building shelters.

This picture was made in the wilds of California, and Knowles re-enacts his previous experiences before the camera lens. To say the least his struggle for existence against the terrific forces of nature are very interesting. He builds a fire by friction, fashions a canoe, traps various species of wild animals, animals that really are wild, that startle by their ferocity, and besides he travels through many beautiful places in the California mountains.

His is an entertaining career and the Universal has done well to exploit his semi-miraculous deeds in motion pictures. For a change from the cut and dried order of feature dramas and comedies "The Nature Man" neatly fills the bill.

Wonderful scenes, beautiful in their wild grandeur and immeasureable depth, have been caught by the camera. Water falls, mountain torrents, wooded slopes, lofty crags and about every other variety of western beauty are reproduced.

In most every instance are they supported by good photography. At times the general tone is a little dark, but the scenes are not of a sort to be belittled by even wretched camera work, and "The Nature Man" possesses consistently good camera work.

These things of course are not found in "The Nature Man," but the adventures are really thrilling. The titling might be improved by the omission of several of the many introductory messages.

IDA SCHNALL, UNIVERSAL, WITH A COPY OF HER FAVORITE MAGAZINE. SHE WILL BE SEEN IN "UNDINE"

What Is The Motion Picture?

(Continued from page 43.)

institution. It is an invention—basically new and distinct. It is a twentieth century vehicle of expression, as new and revolutionary as was the art of printing.

It has to do with the stage, with books, with magazines, with newspapers, with painting—but it is none of these. It is itself.

* * *

WE call it the fifth industry—and so it is. It is powerful, wonderful as an industry. It is greater than many other great industries and it calls for their economies, their expert promotion, their hard and fast efficiencies, their able executives.

But it is even more than the first industry. It is the fifth estate.

Burke placed the fourth estate of printing above all the elements of government in power. The publication is vast in power today but so also is the new and fifth estate of the motion picture. The screen today talks to millions daily and to increasing millions—and to these millions it will talk in the many ways of motion photography as the printed page talks in the ways of type.

* * *

IT is a new art—the motion picture: but we can afford to lessen this realization of its artistry in order to grasp the fuller one—that the motion picture is a new and different *vehicle of expression*—world wide in operation and population wide in appeal.

Its task is nothing less than the shaping of modern thought and culture. It is a broad institution—as broad as humanity itself; it is an ingrained part of our daily life and progress. Let us know it for what it is—what it basically is; and then we shall know how to use it and how not to misuse and misrepresent; how not to cramp its progress.

WM. A. JOHNSTON.

"DESTRUCTION"

(Fox—Five Reels)

REVIEWED BY HARVEY F. THEW

IN a vehicle excellently adapted to her, Theda Bara shows the full force and power of her methods. The vampire type, which she has so often portrayed has been developed to the extreme, and the potency of such a woman for the wrecking of life and property and working her own destruction is well brought out. The strength of the theme is enhanced by its handling, and by excellent direction and mounting; there are some scenes in the picture which are almost tremendous, and thrills are plentiful.

Among these are a startling fire scene, unusually faithful scenes of factory interiors, and a strike riot which is a fine piece of realism. W. S. Davis, the director, has had a hard task, but he has worked hard on it, and the result should be a source of considerable satisfaction to him.

THE VAMPIRE AT WORK

A girl of the vampire type sets her trap for a wealthy manufacturer. In the meantime, she meets the man's son, who is present when the girl's car runs down and injured her own mother. She renounces the aged woman, declaring she knows nothing of her, but the young man, who has come to the woman's aid, is inclined to believe her story rather than the girl's. When he next sees his father he finds the elder man in the grip of the girl, and later they are married.

Then, fearing the step-son's hostile attitude, the bride sets out to ruin him. At the same time she conspires with her lover to murder her husband. She learns that he is subject to nervous ailment, and a severe shock will prove fatal. She attempts to produce this shock by stirring up a strike at the factory.

The plan is foiled by her stepson, who arranges peace with the strikers, and the woman then resorts to poison, which finally does its work.

In her efforts to ruin the young man, she learns he has befriended the wife of a drunken employe at the factory, and she inflames the mind of this man, a powerful animal, against the youth. When his rage reaches his height the real destruction begins. The man wrecks his own home, burns the factory, and finally causes a fire in the home of his late employer, which consumes the house, and in which the vampire herself perishes.

The acting of Miss Bara is not always pleasant, but it is of her usual style, and is wondrously effective. She is ably supported by Joseph Furney, Warner Oland, J. Herbert Frank, Callon Maccy, Frank Evans, Gaston Bell and J. Walker. Bernard Chapin is the author of the piece.

"THE BURIED TREASURE OF COBRE"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THE story of this release is credited to Richard Harding Davis, and it is characteristic. International intrigue, Southern American politics, treasure trove, and love are woven into the plot. The director managed to find some scenery wholly un-Californian and almost South American. This happy find furnishes admirable atmosphere for the unfolding of the tale.

Harry Mestayer and Will Machin are very wisely cast and do very good work. The others in the cast, Frank Clark, Virginia Kirtley, Louis Cody, Fred Hearn, and Richard Morris, are adequate.

Richard Everett is appointed United States Minister to Amapala, with a view to forcing President Mendoza to sign a treaty to extradite criminals. In Amapala he meets Chester Ward and his sister Monica, American expatriates. A secret service agent discovers that Ward is a refugee from justice who is conducting a counterfeit scheme with the connivance of Mendoza. The President refuses to sign the extradition treaty, knowing that his associate Ward will be deported if he does.

Everett proves to Mendoza that he knows the relations existing between him and Ward. The President signs the treaty, and Ward commits suicide. Monica finally consents to marry Everett.

"MR. McIDIOT'S ASSASSINATION"

(L-Ko-Universal—Two Reels)

REVIEWED BY PETER MILNE

HENRY LEHRMANN offers in this number, to be released January 23, two reels of unsullied comedy, quite void of the slapstick and containing much "business," effected by a pair of most capable comedians.

Ray Griffith and Dan Russell, comparatively new arrivals at the L-Ko studio, seem to have a brilliant sense of comedy values along such lines. They are capable men and will undoubtedly add much to the popularity of these pictures.

"Mr. McIdiot's Assassination" offers them a picture quite unlike the usual run of Mr. Lehrmann's comedies. There is no strenuous slapstick work, and no wild chase through town and country.

The picture has a plot, and it is interesting, though of a familiar sort, but the work of Griffith and Russell is responsible for the greater number of the picture's merits. They furnish laughs that come unaccompanied by blushes.

McIdiot, having lost in love, goes to the Murderers' Association, and pays a large sum to have his life ended. Then, horror of horrors, he discovers that his girl still loves him, and consequently he is in fear that his life will be forfeited from him at any minute; but the proprietor of the Murderers' Association decides to mend his ways and consequently the lovers are left unmolested.

Louise Orth as the girl presents an attractive appearance, while the few remaining roles are carried by players who have been well tutored. Save for the fact that the photography in the print shown was poor in a few places, the picture is by all odds the best of two-reel L-Kos.

"ACROSS THE RIO GRANDE"

(Bison-Universal—Three Reels)

REVIEWED BY PETER MILNE

THIS picture edges its way into the feature class because of the thrilling feats of horsemanship performed by a large number of Universal cowboys.

Riding, in these days of thrilling pictures, must be unusually clever, daring and sensational, in order to stir the picture patron who is familiar with railroad smashups, sinking of ships, blowing up of mines, and the like.

"Across the Rio Grande" does and will stir the most supersaturated thrill-seeker by its continuous and wilding riding, falling, and its many scenes showing fighting on horseback.

In other respects, chiefly in regard to plot, this Bison feature is an average Western melodrama, but plain plot and old situations melt into insignificance before the terrific onrush of Jaccard's band of cowboys.

Because of being mistreated at the hands of the villain and spurred on by the love of his employer's daughter, a mine superintendent who has allowed wine and women to get the better of him, manages to regenerate himself with the aid of Texas rangers, who do battle with the villain's followers.

"Across the Rio Grande" is a real old-fashioned Western, modernized in a way, because no old picture was ever as thrilling, but the exciting melodramatic moments are there, brought out well by a cast that deserves credit en masse rather than individually.

Olive Fuller Golden, William Gettinger, William Canfield, Neal Hart, Bud Osborne, Joe Rickson and Peggy Coulray have the named roles, but the death-daring collection of cowboys and Mexicans deserve much credit for making the picture a success.

TO AUTHORS

One That Can Be Continued Indefinitely—or On Which An Equally Strong Sequel Can Be Built.

WE WANT A 14 EPISODE SERIAL

FEATURING A WELL KNOWN INGENUE STAR

APPOINTMENT CAN BE MADE WITH ADVERTISER
BY LETTER TO XXX, MOTION PICTURE NEWS

PUBLISHER OF ILLINOIS DAILY DISCUSSES SCREEN PUBLICITY WITH EXHIBITORS

SOMETHING new in the manner of promoting motion picture publicity was sprung recently when J. David Stern, publisher of the *News-Record*, at Springfield, Ill., invited all the motion picture theatre owners of that city to a noonday luncheon at the Illinois hotel.

The exhibitors were met by members of the *News-Record's* editorial and advertising staff, and for more than three hours they discussed motion picture publicity.

The exhibitors were asked for suggestions for improving the motion picture news, and members of the newspaper force offered suggestions with regard to write-ups on current attractions, advertising and motion picture news in general.

Exhibitors present seemed to feel that suggestions which had been made and accepted with regard to handling motion picture matter in the paper would result in increased public interest.

The exhibitors present at the luncheon were: Sam Harris, Majestic; Benjamin Rovin, Amuse-U; H. O. Shaw and W. W. Watts, Vaudette and Gaiety; Edward Kunz, Grand and Princess; Mrs. A. J. Marshall, Empress; Harry T. Loper, Lyric; Isadore Burnstein, Capital and Family Circle; H. A. Shapiro, Chatterton.

HORSLEY'S AXETITLER USED IN "COULD A MAN DO MORE?" A CENTAUR

FOR the first time since his productions have been distributed through the branches of the Mutual Film Corporation, David Horsley has made use of his own invention, the axetitler, a device by which the words of the character, or characters, in the scene being shown are printed directly on the film.

The introduction of this novelty was made in the Centaur Star Feature, "Could a Man Do More?" a three-reel drama featuring Crane Wilbur, and released Wednesday, November 24 on the Mutual program.

The introduction of the axetitler is an interesting novelty which will be used in other David Horsley productions through Mutual from time to time.

NOTICE

No Bookings Accepted
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THIRTEENTH KNICKERBOCKER TRIANGLE PROGRAM

("Dizzy Heights and Daring Hearts"—Keystone—Two Parts. "The Conqueror"—Kay-Bee—Five Parts. "Don Quixote"—Fine Arts—Five Parts.)

REVIEWED BY PETER MILNE

TWO new Triangle pictures held the screen at the Knickerbocker during holiday week, the third angle being supplied by "Don Quixote" which was thus given its second week's showing. A full review of this Fine Arts subject will be found in the issue of January 1.

"Dizzy Heights and Daring Hearts," the Sennett-Keystone number produced by Walter Wright is notable for thrills, trick photographic work and an intelligent burlesque characterization of the melodramatic villain given by Chester Conklin.

A BREATHING SPELL

Conklin is a comedian who knows the humorous value of an exaggerated twist of the moustache, a shrug of the shoulders or a swing of the cane. Common points they are in all villain's roles and their very conventionality burlesqued by Conklin is creative of a large measure of comedy.

The thrills are as usual real ones and worked into a good story. They are aided by various magical devices of the camera. Aeroplanes turn slow somersaults, and skim through the air only a few feet above rushing automobiles, the hero is rescued from a high chimney by the heroine who dashes by in an air machine,

AT THE CLIMAX

and the chimney is subsequently blown up, burying nefarious Conklin in its ruins.

It is certainly an excellent comedy that lets no opportunities slip by. Cora Anderson, William Mason, Nick Cogley and Dave Anderson furnish intrepid and likable support.

"The Conqueror," presenting Willard Mack as an Ince star for the second time, is a strong picture by reason of its fundamental element which is "struggle" of a vivid variety. "Struggle" some dramatists aver is the underlying principle of a good play, or in fact of any play. "The Conqueror" is all "struggle," and that main principle of the story is enlarged and dwelt upon to such an extent that the picture is indeed a powerful one.

It is the struggle, bitter until just before an enforced happy ending of aristocracy versus commonalty, each class being represented by a moneyed man.

C. Gardner Sullivan has shaped his scenario with customary precision and power. His characters are well defined and by clever manipulation of his material he has divided the spectator's sympathy between the self-made man and the ultra aristocrat.

Sullivan's story advances logically until Horn, the self-made man brings Madison, the aristocrat to his feet. Horn, who agrees to save Madison from utter ruin, for Viva Madison's daughter and finally he procures her unwilling consent to marry him. Then he insults her, saying that he has bought her and she in turn insults him and refuses to wed.

Here is the natural ending of the story. Horn has accomplished his cynical mission of bringing the most snobbish family in the city to his feet.

Horn restores his despised enemy's fortune and by so doing receives the gracious attentions of Viva, which ultimately is rather unbelievable owing to the former hateful attitudes of the two. But then hate, of course, can turn to love as easily as love to hate and after all a happy ending is the happiest.

Willard Mack as Horn plays with pronounced force and interprets Gardner's cynical character in most satisfying style. You can see all the pent up bitterness of years of hard battle with the rich surging within him—you can see his hateful attitude toward the aristocracy that shuns and insults him.

J. Barney Sherry as Madison gives one of his sterling characterizations and Enid Markey as Viva plays her part of the haughty daughter with customary skill. Margaret Thompson and Louise Brownell fill the other major roles.

Reginald Barker's direction is good save for the fact that he has cast his supporting players in more than one part, but in essential respects he has done his work in a style typical of Ince's men, which is a style abounding in clarity, straightforwardness and general excellence.

"SAVED FROM THE HAREM"

(Lubin-Unit—Four Reels)

REVIEWED BY PETER MILNE

THE title leads one to believe that the body of this picture is good old melodrama, and the title is not exactly misleading, save for the manner in which the picture has been produced and the various skilful touches given the story by the authors, Wilbert Melville and Julian Louis Lamothe, which facts after all alter the case considerably.

THE EUROPEAN AMBASSADOR MAKES AN IMPRESSION

We must speak first of the humorously drawn characters. They are burlesqued to an exaggerated degree, but the comical possibilities lying in each such character have been realized to their fullest extent.

Ezra Hickman, leading citizen of Kankakee, Ill., U. S. A., is

the main comedy character. Persuaded by his wife he ventures to Washington to seek a job, and he gets it, but imagine this eccentric Westerner wandering through the fashionably peopled halls of the White House, in ludicrous clothing, and affecting raw and ungainly actions.

Melvin Mayo is strikingly clever in this role. Martha, his wife, on the other hand, who pushes her reticent husband to the front and completely dominates him in questions pertaining to the management of the household, is responsible for humor of a different sort.

Adelaide Bronti plays this part in a manner hardly less brilliant than her opposite.

When the spectator isn't being amused in "Saved from the Harem," he is being thrilled either by way of the plots' exciting situations or the spectacle of dauntless American troops, who rescue the heroine from the living death of the harem.

These moments are all truly exciting, mainly because of the desperate character of the villain, the lord of the harem. This gentleman wipes his feet on the American flag, but for a finale we see him being forced to salute it. This seems like fiction, but, anyway, it is pictured with stirring realism.

Speaking of the American troops, chiefly officers and sailors of the fleet, they are brought before the lens a number of times and act like born troopers, toward the close.

L. C. Shumway as the American officer, and Violet Mac Millan as the daughter, of Hickman, play very well indeed, and George Routh as the villain deserves credit for his forceful impersonation of the part.

Wilbert Melville, director, has handled the scenario in very good style. The battle scenes are fine, and the entire picture well set. The climax is strong and throughout there are several realistic touches that speak well for Melville's knowledge of human nature.

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PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Avenging Shot." (Biograph. Two reels. Tues., Jan. 4.)—A striking drama, well produced, beginning in a mystery and ending in a sudden clearing away of the clouds. An old curio dealer keeps in a drawer of his desk a pistol, from which one of the cartridges was discharged twenty-years before. He fondles the pistol, expecting every day that its time for use would come. Finally it does. He enters his shop to find his pretty daughter, the light of his life struggling in the arms of a brutal stranger. Then it develops that the first shot had slain her mother, and all these years he had treasured the pistol hoping to avenge her with it. The stranger is laid low by a shot from the doorway to the old man's rooms. Vera Sisson, Charles H. Mailes, Jack Mulhall and G. Raymond Nye head the cast.

"The Skating Rink." (Biograph. Three reels. Wed., Jan. 5.)—This is a good and timely comedy, in which Gertrude Bambrick carries off the palm as a comedienne of unusual charm. The skate manufacturers, on the verge of bankruptcy, send out their star salesman to make one last stand. He follows two of the village belles, and learns that their father is in the grip of a mortgage shark, who threatens to foreclose on their barn. The salesman turns the barn into a skating rink, and soon the whole town becomes absorbed in the new fad. The mortgage shark also becomes a devotee, and challenges the owner of the barn to a race, with the mortgage as a prize. . The shark loses, and in revenge he sets fire to the barn. There are unusual comedy situations when the little slavey of the family calls out the fire department and the blaze is extinguished. Others in the cast are Madge Kirby, Jack Mulhall, Louise Owen, Dave Morris, Clarence Barr and Gus Pixley.

"Brought Home." (Essanay. Two reels. Tues., Dec. 28.)—Will be reviewed in a later issue.

"Her Lesson." (Essanay. Two reels. Tues., Jan. 4.)—Mr. G. M. Anderson will probably appeal to more audiences with his well known "Broncho Billy" work than the drawing-room school of acting that this picture calls for. His support, consisting of Ruth Saville, Rodney Hildebrand, Lloyd Bacon and Eva Heazlett is fair.

The capitalist realizes that his wife is drifting away from him, and that an interloper is about to flee with her. He calls in the young man with whom his wife is enamored, and offers him twenty-five thousand dollars to leave the country for two years. The follow accepts the offer, and the woman, who has overheard the conversation, enters the room. She spurns her erstwhile lover, and begs the forgiveness of her husband, which he gladly grants.

"Mile a Minute Monty." (Essanay. Split reel, with scenic. Wed., Jan. 5.)—An animated cartoon, not shown for review. There are 500 feet of scenes taken in the Canadian Rockies included.

"The House of Revelation." (Essanay. Three reels. Sat., Jan. 8.)—Not shown for review; the story is: Lady Denning is in love with Sir Charles Raleigh, but for an unknown reason fears him. Sir Charles loses an arm while rescuing Lady Denning's brother in a battle in Flanders. When he returns he discovers that an ancestor of his had had a quarrel with an ancestor of Lady Denning's. This quarrel had culminated in the suicide of Lady's Denning's forebear. This explains his loved one's antipathy, but her aversion for him is turned into love when she hears how her brother's life was saved by him. In the cast are John A. Lorenz, Elizabeth Burbridge, John Junior and Jack Milton.

"Crossed Clues." (Kalem. Fri., Jan. 7.)—This is one of the most thrilling of the episodes of the "Ventures of Marguerite" yet released. It continues the girl's experiences with foreign spies. This time the spies steal the secret of a chemical compound which Bob, Marguerite's sweetheart, has invented, and which is of especial interest to the government. In attempting to stop them, Marguerite is captured, and smuggled on board a fast sloop, on which they make their escape. She manages to leave word for Bob of where she is being taken, and he and Secret Service men pursue the spies in a fast motor boat. They are overtaken and Marguerite rescued after she has had several thrilling escapes from death in the water. Marguerite Curtot, Roland Bottomley, Richard Purdon, Forrest Cummings, Hassen Mussali, and Joe Sullivan are in the cast.

"The Honor of the Road." (Kalem. Two reels. Wed., Jan.5.)—This episode of the "Stingaree" series is built about the sheepherders of Australia. A ranchman, after a dispute with his partner, kills him, then makes it appear that Stingaree, the notorious bushranger is the murderer. For the "honor of the road" Stingaree sets about to clear his name of the stigma. This he does by leading the inspectors, who are seeking him, to the cabin of the real murderer, where suspicious evidences are found. Stingaree, at the risk of capture continues to weave the chain of evidence around the real murderer, and finally, in a burst of remorse, he confesses. In several of the scenes nearly a thousand sheep are shown, adding excellent "color" to the picture. True Boardman, Thomas Lingham, Frank Jonasson, Paul C. Hurst, Edward Clisbee, Marin Sais and Ollie Kirkby are in the cast.

"The Convict King." (Lubin. Three reels. Thurs., Dec. 30.)—This is very strong melodrama. novel because of the total absence of love story and in that the author, Dudley Glass, has sacrificed a complete happy ending to gain his point. The action is rapid moving, and is fraught with a good many sensational moments. Melvin Mayo, Jay Morely, George Routh, L. C. Shumway and Adda Gleason, the reliable quintet of the Lubin western forces give performances of sterling quality in the leading parts.

"No Smoking." (Lubin. Sat., Dec. 25.)—A very funny picture written by Mark Swan featuring Billie Reeves, who attempts to hide from his rich aunt the fact that he is wedded to the smoking habit. The situations that arise from such a plot are indeed funny, while the players carry their parts in capable style. Carrie Reynolds and Jessie Terry are also in the cast.

"This Isn't the Life." (Lubin-Unit. Wed., Dec. 29.)—David L. Don as the upstart millionaire who doesn't enjoy wealth. Pretty girls aid the picture considerably while as a whole it contains fun enough to warrant it a good reception.

"The Buried Treasure of Cobre." (Selig. Three reels. Mon., Jan. 3.)—Reviewed at length elsewhere in this issue.

"Spooks." (Selig. Sat., Jan. 8.)—The Bloom Center players bring in a touch of the supernatural in this picture. The action is more interesting than the last few of this series, and there are some good laughs in the film. The regular cast, including Sidney Smith, John Lancaster, Ralph McComas and William Hutchison, is intact, and in addition there are Archie Mallott, Mrs. Watson and Cecile Holland.

A band of itinerant spiritualists visits Bloom Center, and Chubby Green frightens those going to the seance by dressing up as a ghost. The mediums are going in great shape, when some real spirits invade the meeting and precipitate a riot. One of the spiritualists falls into some mortar, and is covered with white. His co-workers mistake him for another ghost, and flee before him down the railroad tracks.

MUTUAL PROGRAM

"Foolish Fat Flora." (Falstaff. Thurs., Dec. 30.)—This is a good burlesque on the eternal effort to reduce. Flora, an extremely stout person, tries every method; while swinging Indian clubs one of them flies out the window and hits the gardener; the hose flies around in his hands and the stream hits Flora's husband, there is a fight, and both men go to jail. Later Flora reads of the system of taking exercise, eating and sleeping on the floor; she tries it, and her antics only result in the neighbors having her arrested. In a cell she greets her husband, who blames his plight on her, and the trouble continues indefinitely. Arthur Cunningham, George Mack, Charles Emerson and George Welch are in the cast.

"Jerry's Revenge." (Cub. Fri., Dec. 31.)—George Ovey's antics are amusing in this fast comedy. Jerry, resolved on revenge, because his sweetheart, Amy, shows partiality for a lieutenant, meets Professor Knutt, and gets from him a mystic ring, with which he can hypnotize anyone at a moment's notice. By the use of the ring he gets two policemen into a fight, hypnotizes the lieutenant, and causes his arrest for committing breaches of the peace, and finally overcomes a prince who is about to call on Amy's father, and changes clothes with him. His career as the prince is satisfactory until Professor Knutt seeks the return of the ring, and this results in Jerry's pursuit and capture, and his landing in the same cell with the outraged lieutenant. Assisting George Ovey in the cast are George George, Louis FitzRoy, Robert Kenyon, Jefferson Osborne, Janet Sully, and Belle Bennett.

"Matching Dreams." (American. Two reels. Mon., Jan. 3.)—Those who remember "The Substitute Minister" know how good Vivian Rich and Alfred Vosburgh can be when paired in a cast. The colorless plot does much to hamper their efforts, but the picture as a whole is a good release. Others in the cast are Sylvia Ashton and Jimsy Maye. Reaves Eason was the director.

Martha Weaver, an artistic but poverty-stricken dressmaker, makes a gown for a rich girl. This patron is unable to pay for the outfit, so gives her horse to Martha. The dressmaker is out riding on this mount when she meets Hugh Clayton, a rich young man. He is interested in her, but when he asks her name, she remembers her Shakespeare well enough to reply "Rosalind." Clayton plays Orlando until Martha one day confesses her humble employment. Clayton takes her in his arms, notwithstanding her modest circumstances.

"Sammy's Scandalous Scheme." (Vogue. Two reels. Mon., Jan. 1.)—This initial Vogue comedy introduces Sammy Burns, the eccentric comedian. In his imitation of Charley Chaplin he demonstrates that he is not only a wizard of mimicry, but also an acrobat of no mean attainments. Dot Farley, who plays opposite him, is a satisfactory ingenue. The first reel drags somewhat, but there is enough action in the second thousand feet for anyone. The fun is frankly of the slapstick variety.

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Sammy's girl, Dottie, is infatuated with the screen performances of Charley Chaplin, and poor Sammy cannot make any headway with this formidable rival in the field. He dresses up as Charlin, and goes to Dottie's house, where he wrecks the place. Dottie is disillusioned concerning the film hero's charms, and Sammy is ace-high once more.

"Billy Van Deusen's Shadow." (Beauty. Tues., Jan. 4.)—Dual personality achieved by double exposure is no longer a novelty to movie fans, but it is used with good comedy effect in this release. Billy Van Deusen, played by John Steppling, has his usual trouble in his latest affair of the heart. Carol Holloway and Marie Van Tassel help along with the fun in their usual finished style.

Mrs. Smudge and her daughter Flora are social climbers of the first water. When they discover that Billy Van Deusen is a prominent clubman, Flora becomes almost saccharine in her behavior toward him. But Mrs. Smudge sees him in waiter's garb in a famous restaurant, and believes that she has been imposed upon. In reality the man she sees is Billy's double. The aspiring mother and her heart-broken daughter go to Europe. Billy wanders into the cafe, and is mistaken for his double, and much misunderstanding and merriment ensues.

"The Homesteader." (Centaur. Two reels. Thurs., Jan. 6.)—The Bostock animals are used effectively in a story of the western mountains and plains. Carey Graves, a young school teacher, advised to go west for her health, takes a homestead in Nevada. She is immediately pursued by Osborne, a wealthy landowner, who looks upon all women as his natural prey. She does her best to avoid him, and is shielded as much as possible by Wells, a young farmer who has fallen in love with her. One day, out in the foothills, Carey discovers a puma lair, and fondles the cubs lovingly. Osborne comes upon her, and seizes the opportunity to force his attentions on her. The mother puma appears, springs upon Osborne and wounds him seriously, but Carey's screams attract Wells, who is hunting nearby, and he shoots the beast. Osborne, nursed back to life by Carey and Wells, offers to marry the girl, but she tells him she loves Wells. The two are married with Osborne's grateful assistance. Margaret Gibson, John Oaker, Roy Watson and Jane Keckley head the cast.

"The Hills of Glory." (Mustang. Two reels. Fri., Jan. 7.)—This is a world-old story with modern variations and several good thrills. E. Forrest Taylor uncorks some of his well known hero stuff, and Helene Rosson, in the guise of an unsophisticated mountain girl, does some good character work. The heavy is a bit too heavy in his villainy. The remainder of the cast consists of Roy Stewart, Beatrice Van, and Charles Newton. The directing was done by William Bertram.

Justus McCanna, a prominent physician, is vacationing in the mountains of Kentucky, when he meets Cherry Blossom, a girl of the hills. His marked attention to the girl causes Matt Sipe, a rival, to attempt to murder him. When Justus thinks he is going to die he insists on being married to Cherry. When he later recovers, it is necessary for him to go to the city on business, and he forgets his humble wife. When a child is born, the girl takes it to the city, and tries to find Justus. She goes to his home, but, overawed by the luxury, she leaves before she can see her husband. She goes back to her native mountains, and is hounded by Sipe, when her husband arrives on the scenes. After a thrilling fight on the edge of a precipice, Sipe is thrown over the abyss.

"Time and Tide." (American. Fri., Jan. 7.)—The plot of this comedy is not excruciatingly funny, nor is the acting very conducive to laughter. Alfred Vosburgh and Nell Franzen are players of sterling worth, but this kind of vehicle is not the kind they are most suited to. Reaves Eason was the director.

William Lang, a wealthy widower, is captivated by a charming widow, who is more interested in his bank roll than in him. Realizing this, his son Ned writes the widow a note, stating that Lang has lost his entire fortune. The woman immediately loses interest, and the father is enraged at his son's interference. To get revenge, William forbids Ned to go with the girl he is engaged to. Ned maroons his father on a rock, and leaves him there until the tide subsides. Meantime he has persuaded a minister to marry him to the girl of his choice.

"To Be or Not to Be." (Beauty. Sat., Jan. 8.)—Not shown for review; the story is: Ignatius Ienkyns is the world's greatest tragedian. He admits it, yet has to play on the ten, twent', thirt' time. His company after weeks of "all work and no pay" threatens to disband. To add to the actor's troubles, the sheriff threatens to jail him for past due hotel bills, and Ignatius flees. He recoups his fallen fortune by discovering the whereabouts of a large sum of money hidden by a defunct miser, and after paying his bills, returns in triumph to the stage. In the cast are Orral Humphreys, Gladys Kingsburg, Mary Talbot, Johnny Gough, and Ed. C. Watt. The director was Ed. Watt.

PATHE EXCHANGE INC.

"Lonesome Luke, Social Gangster." (Phunphilms. Split reel)—Luke is especially funny, when his efforts to escape the police, who want him for shooting craps, land him in an automobile beside a young thing who is in search of a dancing partner. His pal also finds a dancing partner, and in trying out their steps in public, jealousy gives rise to a fight, the police are called, and Luke is recognized as the man they have been seeking. His dancing days are ended, but not until the establishment is wrecked. On the same reel is "Where the Trees Are Stone," a chapter of the "Seeing America First" series, which furnishes some striking views of the petrified forest of Arizona.

"Chasing 'Em Out in the Open." (Starlight)—Heinie and Louie have been given some fast work to do in this comedy. Hiding in a barn, they observe a young man concealing a large roll of bills. They get the money and begin an elaborate scheme of spending. A lot of it goes for food and then they buy out a hairdressing establishment. They do the work themselves, and get along to their own satisfaction until an exceptionally pretty girl comes in. Then a fight starts, there is a pitched duel, in which both Heinie and Louie flirt with death until the minions of the law compel them to league together and flee for safety. They find themselves again back in the stable from which they started.

"The Red Circle." No. 3. (Balboa. Two reels)—In "Twenty Years Ago," the mystery of the red circle, a badge of crime, which appears on the hand of June Travis, is explained. The old nurse tells June of her birth in a western camp. On the same day a son was born to Jim Borden, the famous criminal, soon afterward a gang of outlaws attacked the town, and Mrs Borden and Travis were killed. Jim Borden left town hastily, and the children became mixed, leaving June, in reality the daughter of Borden, and inheritor of the criminal mark. Ruth Roland is featured as June Travis.

"Pathé News, No. 103—1915." (Pathé)—Huge piles of merchandise congest the piers at Brooklyn; heavy falls of snow put the horse and the auto out of service, and oxen are used to distribute milk at Roseland, N. J.; resourceful British soldiers use empty jars to make bombs at Ypres; British soldiers learn to use asphyxiating gases at Ypres; continued smuggling of opium and cocaine calls forth energetic action by the Oklahoma City police; hundreds glide on the frozen lakes in New York city parks; the Allies' answer to the Zeppelin menace.

UNIVERSAL PROGRAM

"Universal Animated Weekly, No. 198." (Wed., Dec. 22.)—Bender, Grandall and Mathewson, baseball stars, trap shooting; a vast herd of geese; children's prohibition parade in Dorchester, Mass.; Al. Jennings, ex-train robber; receiving wireless messages from Germany in Chicago; intimate pictures of army life with the English, French, Russian, Servian and German troops; skating at the Hotel Biltmore, N. Y. C.; cartoons by Hy Mayer.

"Universal Animated Weekly, No. 199." (Universal. Dec. 29.)—Echoes of Wilson wedding; Stock yards glutter with cattle, sheep and goats at Chicago; Baron Yei-Iehi Shibusawa, with party of Japanese notables, visits Universal City, Cal.; sailing ship *Pero D'Alm Quer* finds a sandy berth at Mantoloking, N. J.; board of health removes prohibition against sale of horse flesh at New York City; Capt. Louis Lane and John Borden to wrest riches in furs from Polar regions; French Algerian troops lend their aid to strengthen position against the enemy; British recruits are put through strenuous drills; giant air craft carries army observers aloft to spy on enemy; span weighing 468 tons, part of two-million dollar bridge, is placed in position over Columbia river at Vancouver, Wash.; lost submarine, submerged for twenty-five years, is raised from river bottom at Chicago; ice skating at Biltmore Hotel Ice Gardens, New York City. Cartoons by Hy. Mayer.

"Graft." (Universal Special Feature. Fourth episode. Two reels. Week of Jan. 3.)—After Bruce Larnigan (Hobart Henley) has resigned from the District Attorney's office and after he has been confined to the hospital as a result of a fight with employees of the Grain Grafter, his brother Tom (Harry Carey) takes up the fight with the members of the Trust.

Carey by his performance in this number "The Power of the People" creates immediately a favorable impression. He engages in a number of fights in the latter part of the episode, physically and mentally and acquits himself with gusto in all encounters.

The end of the instalment finds the head of the grain trust so disheartened by the strenuous activities of Tom Larnigan that he takes his life.

Credit is given for the suggestion of this episode to Reginald Wright Kauffmann. The good acting and direction both continue.

"Landon's Legacy." (Broadway Universal Feature. Five reels. Mon., Jan. 3.)—Reviewed at length in issue of Jan. 1.

"Jed's Trip to the Fair." (Nestor. Mon., Jan. 3.)—Al Christie has used a plot almost identical to this some time previous. Its situations are the same as well. Eddie Lyons and Betty Compson are the country lovers and Lee Moran the villainous confidence man.

"The Gray Sisterhood." (Adventure No. 2 of Lord John's Journal. Gold Seal. Three reels. Tues., Jan. 4.)—This number presents action that is quite exciting although at times rather vague. The romance and mysterious adventures between Lord John and Maida Odell continue, this time the hero rescuing the girl from the Gray Sisterhood, an organization she joined, the head of which desires to obtain a mummy she has in her possession. A true thrill is added in the latter scenes when William Garwood and Stella Razetto jump from a wall of considerable height to an automobile moving along below.

"Shattered Nerves." (Rex. Tues., Jan. 4.)—A cleverly told dream of a business man broken under nervous strain. It is funny in all its phases, and the fun incidentally is of a new, unconventional sort. Ben Wilson succeeds well in the principal part, that was created by Anthony Kelly.

"The Heart of a Mermaid." (Victor. Three reels. Wed., Jan. 5.)—A fantastical drama embellished with a goodly portion of delightful comedy. The young man wants the unconventional girl and in his dreams one comes to him in the shape of a mermaid, but he finds her a constant nuisance because of her unconventionality and when he awakes is glad he is to marry an ordinary mortal. Mary Fuller, Glen White and Paul Panzer are the leads in this picture, which was prepared by Elaine Sterne.

"The Underworld." (Laemmle. Wed., Jan. 5.)—A comedy that shapes itself after the manner of a melodrama over most of its length, but which ends with a most humorous touch. Rupert Julian is credited with both the authorship and the direction, his cast including himself, Elsie Jane Wilson, Hal Cooley and Rena Rogers being quite competent while the large gathering of supporting players act well.

"Missy." (Laemmle. Two reels. Thurs., Jan. 6.)—A comedy-drama by Lynn Reynolds, making an admirable vehicle for Myrtle Gonzalez. As the wild, free girl of the back woods who gets a taste of society that doesn't appeal, Miss Gonzalez appears to fascinating advantage. The scenes and photography are excellent. Frank Newburg, Alfred Allen, Val Paul and Josie Sedgwick are also in the cast.

"Building Up the Health of a Nation." (Powers. Split reel. Thurs., Jan. 6.)—This half reel shows Bernarr MacFadden, the noted physical culturist in a series of poses and exercises, that advantageously demonstrate his strength, besides acquainting others with a simple way to remain healthy and strong. It is the first of a series and is interesting besides instructive. On the same reel with "Carl Emmy's Dogs."

"Carl Emmy's Dogs." (Powers. Split reel. Thurs., Jan. 6.)—A pictured vaudeville showing stunts of trained canines, averagely interesting and at times quite startling. On the same reel with "Building Up the Health of a Nation."

"The Law of Life." (Imp. Three reels. Fri., Jan. 7.)—An adaptation by May B. Havey from a story by Carl Werner produced by Henry Webster with King Baggot, Edna Hunter, Ned Reardon, Elsie MacLeod and Clara Beyers in the principal parts. The picture has been put on in such a crude manner that any moral force the story contained has just about vanished. It is amateurish in general aspect and unconvincing in character while the scenario takes big jumps, allowing little for the passage of time. The acting of Baggot and Miss Hunter is reliable, but "The Law of Life" is poor.

"Flivvers Art of Mystery." (Nestor. Fri., Jan. 7.)—Another English comedy based on a very simple yet uproarious plot. Flivver goes to the show and sees a magician turning his tricks and then attempts to work them off on his family with disastrous results. The picture is of the sort in which the climax of each comic incident can be anticipated, and in this case the effect is continuous laughter.

"The Trail of the Tigress." (Bison. Two reels. Sat., Jan. 8.)—A sensational melodramatic number, containing a rapidly moving story in which wild animals are introduced in several scenes. The direction is correspondingly good save for those scenes in which a group of men fire shot after shot at a group of animals, none of them taking effect. Paul Buorgeois, Betty Schade and Rosetta Masteni are the leads.

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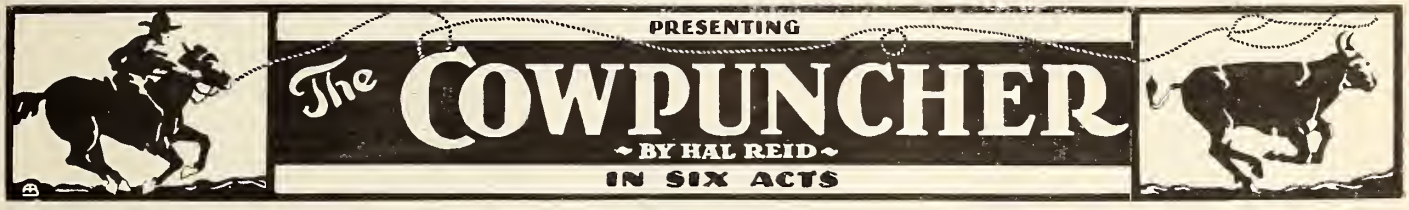

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"Uncle Sam at Work, No. 3." (Powers. Sat., Jan. 8.)—This number of the educational series entitled "A Day with the Fleet," though partly familiar to the public is very interesting in its entirety, showing many instructive and entertaining episodes connected with the daily life of Uncle Sam's Blue Jackets. A series of remarkable night scenes showing the flashes from the big ships' guns brings the reel to a close. The photography of the first half is quite poor.

"Those Female Haters." (Joker. Sat., Jan. 8.)—The nephew and his uncle vow never to marry and cover the vow with a forfeit of $50,000, which the one who falls first is to pay to the other. Both are inveigled into marrying and so all's square. This was written and produced by Allen Curtis, while William Franey, Gale Henry, Milburn Moranti and Lillian Peacock get the most from their parts, resulting in a very good Joker.

"Billy's Reformation." (L-Ko. Two reels. Sun., Jan. 9.)—In a story of good quality and humorously tangled situations, Billie Ritchie here disports himself supported by almost all the L-Ko company. Louise Orth, Gene Rogers, Ray Griffith, Fatty Voss, Henry Bergman and Reggie Morris are chief of the assistant funmakers. The last reel closes with several hair raising stunts staged on a high roof. Billie Ritchie's admirers will like this as he is always prominent.

"Blind Fury." (Laemmle. Sun., Jan. 9.)—A western melodrama, ultra sentimental and generally unconvincing because of the far-fetched character of the scenario by J. E. Jenks. Leon Kent directed besides appearing in one of the major parts, while Jack Livingston and Mina Jeffries lend support of a fair sort.

CORPORATIONS

By arrangement with the Corporation Trust Company, 15 Exchange Place, Jersey City, N. J., the company has supplied MOTION PICTURE NEWS with the following special incorporation service:

In Delaware:

EASTERN MOTION PICTURE COMPANY; $350,000; motion picture films, reels, slides; incorporators: Herbert E. Latter, Wilmington, Del.; Norman P. Coffin, Wilmington, Del., and Clement M. Agier, Elkton, Md.

ATLAS THEATRE COMPANY OF PITTSBURGH; $50,000; conducting places of amusement; incorporators: Morris Einstein, Leon Einstein, Joseph Stybr, Pittsburgh, Pa.

THE PHONOIDOGRAPH COMPANY; $300,000; Dover, Del.; manufacture of moving pictures, photographic, telephone and electrical apparatus and devices; incorporators: Joseph F. Curtin, Samuel B. Howard, S. A. Anderson.

THEATRES COMPANY; $600,000; Wilmington, Del.; conducting places of amusement of all kinds; incorporators: Herbert E. Latter, Norman P. Coffin, Wilmington, Del.; Clement M. Egner, Elkton, Md.

HIBERNIAN FILM COMPANY; $300,000; Dover, Del.; to conduct a general film exchange business; incorporators: William Boyd, W. I. N. Lofland, George W. Morgan, Dover, Del.

MONARCH FILM PRODUCING COMPANY; $200,000; Dover, Del.; manufacture of moving picture films; incorporators: William Boyd, W. I. N. Lofland, George W. Morgan, Dover, Del.

PARK AMUSEMENT MANUFACTURING COMPANY, INC.; $100,000; Wilmington, Del.; conducting amusement places of all kind; incorporators: K. M. Dougherty, Ferris Giles, L. S. Dorsey, Wilmington, Del.

In Illinois:

DAILY MOVIE NEWS; moving pictures; $400,000; Chicago, Ill.; incorporators: Edward R. Newmann, Geo. S. Pines, Richard R. Klein, 111 W. Monroe street, Chicago, Ill.

ARMSTRONG AMUSEMENT COMPANY; operate a place of amusement; $25,000; Arlington Heights, Ill.; incorporators: Michael Koerner, W. F. Lauerman, Frank Schude, Arlington Heights, Ill.

In Maine:

BRIDGEWATER THEATRE COMPANY; Bridgewater (Aroostook Company), Me.; $10,000; operate theatres and places of amusement; incorporators: W. W. Packard, A. M. Stockpole, Sr., Bridgewater, Me.

In New Jersey:

CITY THEATRE COMPANY, 106 Second street, Passaic, N. J.; operate theatres, etc.; $50,000; incorporators: Morris Gold, 178 Sherman street, Passaic, N. J.; Harry Hecht, 185 Madison street, Passaic, N. J.; Walter R. Hudson, Totowa Borough, Paterson, N. J.

MOORE AMUSEMENT COMPANY, Presbyterian avenue and Boardwalk, Atlantic City, N. J.; amusement enterprises; $25,000; incorporators: Louis E. Stern, Joseph Corio, Elizabeth R. Powell, Law Building, Atlantic, N. J.

THE LEADER AMUSEMENT COMPANY, 419 Market street, Camden, N. J.; $2,000; amusement enterprises; incorporators: Jennie Effinger, Herbert Effinger, Leon Effinger, 419 Market street, Camden, N. J.

NORTH JERSEY SHORE AMUSEMENT COMPANY, 733 Mattison avenue, Asbury Park, N. J.; conduct places of amusement; $125,000; incorporators: Jarvis Everett Newman, Asbury Park, N. J.; Forman T. Bailey, Edwin Longstreet, Manasquan, N. J.

In New York:

MERIT FILM CORPORATION; $5,000; conduct motion picture exchange, theatres, etc.; Simon H. Kugel, 1758 Union street; B. Benj. Schiff, 8124 13th avenue; Sophia B. Jettleson, 240 Hart street, Brooklyn, N. Y.

OTTO HEINEMAN PHONOGRAPH SUPPLY COMPANY, INC.; $750,000; phonograph, dictaphone and talking machine business; printing, publishing, advertising, theatrical; C. F. Russam, 45 Broadway, New York; John L. Lotsch, 953 St. John's Place, Brooklyn; Albert Lindenberg, 246 W. 103rd street, New York.

THE VANITY FAIR FILM COMPANY, INC.; $5,000; conduct motion picture business; theatrical, phonographic and optical goods.

EDGEMERE AMUSEMENT CORPORATION; $2,000; motion picture theatres, etc.; Louis Kramer, 25 Maple Place,; Edw. Kastner, 19 Fairview avenue. Rockaway Beach; Louis Gordon, Boulevard and Frank avenue, Edgemere.

KRUGER-BOECKMANN COMPANY, INC.; $15,000; realty and conduct places of amusement; Wm. F. Kruger, Lena M. Kruger, John W. Boeckmann, Olcott, Niagara Co., N. Y.

NO. 150 ST. NICHOLAS AVENUE, INC.; $10,000; hotels and restaurant keepers, liquor dealers, theatre managers; Geo. A. Knobloch, 556 W. 180th street; Sidney Sencer, 461 W. 159th street; Susan Helman, 363 E. 51st street, New York.

FIFTEENTH STREET AMUSEMENT COMPANY, INC.; $2,500; deal in motion picture theatres, films, etc.; Chas. Klasky, 315 6th avenue; Regina Ammerman, 489 14th street; Rudolph Sanders, 423 16th street, Brooklyn.

THIRTIETH STREET AMUSEMENT COMPANY, INC.; $5,000; produce theatrical performances of all kinds, etc.; Benj. A. Levine, New Victoria Hotel, New York; Harry Herzog, Henry Borenstein, Spring Valley, N. Y.

YANKEE AMUSEMENT CORPORATION; $5,000; motion pictures, etc.; theatres; Edmund H. Hoffman, Edmund H. Hoffman, Jr., 320 Eighth avenue; Frank C. Chumasero, 62 New York avenue, Brooklyn.

SCHENECTADY-HUDSON THEATRE COMPANY; $35,000; own and operate theatres, real estate; Chas. F. Veeder, Chas. J. Campbell, John J. McMullen, Schenectady.

THE LESCO PRODUCING COMPANY, INC.; $10,000; general theatrical business; Helen White, 172 Fordham street, City Island, N. Y.; Meyer Klein, 817 West End avenue; Alex. Werner, 52 W. 119th street, New York.

BLUE BIRD PHOTOPLAYS, INCORPORATED; $1,000; general motion picture business; general photographic business; Wm. V. Saxe, 56 E. 80th street; Paul J. Dubois, 1405 Amsterdam avenue; Edwin H. Collins, 370 Broadway, New York City.

WERTSNER & KING, INCORPORATED; $5,000; advertising; conduct theatres and motion picture enterprises; Geo. S. Wertsner, 79 Herman street, Germantown, Pa.; Charles R. King, Georgia M. King, 69 W. 93d street, New York City.

EXCELLO FILM COMPANY, INCORPORATED; $1,000; manufacture and deal in motion picture films, etc.; advertising; Jos. Hirschman, Edw. W. Drucker, Maurice Levi, 299 Broadway, New York City.

WALBILTAN PHOTO PLAY COMPANY, INCORPORATED; $10,000; conduct, etc., moving picture shows, theatres and Turkish and Russian bath business; Jos. Greenbaum, 445 Claremont Parkway, Bronx; Pope B. Billups, 110 W. 37th street; Jos. A. Tanner, 226 W. 134th street, New York City.

WARD PRODUCING CORPORATION; $10,000; motion picture and theatrical; C. E. Sterrett, 71 W. 23rd street; G. Sullivan, 854 Seventh avenue; F. E. Gribbon, 245 W. 135th street, New York City.

PERMA RECORDING LABORATORIES CORPORATION; $300,000; record master records; deal in talking machines, records, pianos, players; novelties, motion picture apparatus, etc. A. M. Wattenberg, Max Freedman, A. S. Levy, 233 Broadway, New York City.

THOMAS-OBERKIRCH COMPANY, LIMITED; $100,000; motion picture and theatrical business; Wm. M. Thomas, 536 W. 145th street; Frank Oberkirch, Robert Magrane, 220 Broadway, New York City.

ANASTAR REALTY CORPORATION; $500; realty, brokerage, construction, hotels, theatres, etc.; Henry H. Morris, 3810 Broadway; Jas. E. Kent, 322 St. Nicholas avenue, New York City; Theodore Schulte, 535 Evergreen avenue, Brooklyn, N. Y.

SYNICO FILM PRODUCTION COMPANY, INCORPORATED; $100,000; realty for use as public amusement park or resort, theatrical or music hall, motion picture, etc.; Edgar W. Nye, 1482 Broadway; Lyman E. Warren, Chas. A. Burr, 261 Broadway, New York City.

CLARIDGE FILMS, INCORPORATED; $5,000; motion picture business; Louis H. Hiller, 112 Riverside Drive, New York City; Agnes Egan Cobb, Rockville Centre, L. I.; Paul A. Chase, 2612 Broadway, New York City.

PLAZA FILM CORPORATION; $2,000; motion picture business.

In Pennsylvania:

THE RESNICK AMUSEMENT COMPANY; operating moving picture theatres, etc.; $5,000; John O'Donnell, A. D. Resnick, Patrick C. Donohue, Philadelphia, Pa.

In Virginia:

THE SPARTAN FILM CORPORATION; manufacture and dealing in motion picture films, reels, machines, screens, raw film, etc.; $50,000; Alexandria, Va.; incorporators: L. G. Grossman, John H. Williams, Oswald E. Camp, R. Mason Rogerson, Washington, D. C.

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Comedies that Are

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF CURRENT WEEK

REGULAR PROGRAM

Monday, January 3, 1916.

BIOGRAPH—The Lesser Evil, D., 1000 (Re-issue)..... 19820
SELIG—The Buried Treasure of Cobre, D., 3000..... 19815
*SELIG—Selig-Tribune, No. 1, News, 1000..... 19819
VITAGRAPH—The Little Trespasser, C.-D., 1000..... 19818

Tuesday, January 4, 1916.

BIOGRAPH—The Avenging Shot, D., 2000..... 19824
ESSANAY—Her Lesson, D., 2000..... 19821
KALEM—The Missing Mummy, C., 1000..... 19823

Wednesday, January 5, 1916.

BIOGRAPH—The Skating Rink, C.-D., 3000..... 19829
ESSANAY—Mile a Minute Monty, Cartoon and Scenic, Split Reel..... 19828
KALEM—The Honor of the Road (Seventh of the "Stingaree" Series), D., 2000..... 19826

Thursday, January 6, 1916.

LUBIN—Vengeance of the Oppressed, D., 3000..... 19832
MINA—Caught with the Goods, C..... 19836
*SELIG—Selig-Tribune, No. 2, News, 1000..... 19835

Friday, January 7, 1916.

KALEM—Crossed Clues (Eleventh of the Ventures of Marguerite), D., 1000..... 19848
KNICKERBOCKER STAR FEATURES—Paying the Toll, D., 3000..... 19837
VIM—This Way Out, C., 1000..... 19842
VITAGRAPH—His Wife Knew About It, C., 1000..... 19841

Saturday, January 8, 1916.

ESSANAY—The House of Revelation, D., 3000..... 19843
KALEM—When Seconds Count (An Episode of the H. of H. Series), D., 1000..... 19850
LUBIN—Billie's Headache, C., 1000..... 19846
SELIG—Spooks (Seventh of the Chronicles of Bloom Center), C., 2000..... 19851
VITAGRAPH—Tried for His Own Murder, D., 3000..... 19847

UNIT PROGRAM

Monday, January 3, 1916.

VITAGRAPH—Who Killed Joe Merrion? D., 4000..... U 1020
When Hooligan and Hooligan Ran for Mayor, C., 1000..... U 1024

Wednesday, January 5, 1916.

LUBIN—Sorrows of Happiness, D., 1000..... U 1025
His Lordship, C., 1000..... U 1029

RELEASES OF COMING WEEK

REGULAR PROGRAM

Monday, January 10, 1916.

BIOGRAPH—In the Aisles of the Wild, D. (Re-issue), 1000.....
KALEM—The Black Crook, D., 5000.....
SELIG—The Devil in Chief, D., 3000.....
*SELIG—Selig-Tribune, No. 3, News, 1000.....
VITAGRAPH—When Linn Came Home, D., 1000.....

Tuesday, January 11, 1916.

BIOGRAPH—*No Release Reported for This Day*.....
ESSANAY—Angels Unawares, D., 2000.....
KALEM—Guardian Angels, C., 1000.....

Wednesday, January 12, 1916.

BIOGRAPH—The War of Wealth, D., 3000.....
ESSANAY—The Fable of the Two Philanthropic Sons, C., 1000.....
KALEM—The Purification of Mulfera (Eighth of the "Stingaree" Series), D., 2000.....

Thursday, January 13, 1916.

LUBIN—The Bond Within, D., 3000.....
MINA—Comedy, 1000 (Title Not Decided).....
*SELIG—Selig-Tribune, No. 4, News, 1000.....

Friday, January 14, 1916.

KALEM—The Tricksters (Twelfth of the Ventures of Marguerite), D., 1000.....
KNICKERBOCKER STAR FEATURES—Drama, 3000 (Title Not Decided).....
VIM—Chickens, C., 1000.....
VITAGRAPH—When Two Play a Game, C., 1000.....

Saturday, January 15, 1916.

ESSANAY—Pieces of the Game, D., 3000.....
KALEM—The Haunted Station (An Episode of the H. of H. Series), D., 1000.....
LUBIN—*No Release Reported for This Day*.....
SELIG—No Sir-ee Bob (Eighth of the Chronicles of Bloom Center), C., 2000.....
VITAGRAPH—By Love Redeemed, D., 3000.....

UNIT PROGRAM

Monday, January 10, 1916.

VITAGRAPH—The Surprises of an Empty Hotel, D., 4000
A Cripple Creek Cinderella, C., 1000.....

Wednesday, January 12, 1916.

LUBIN—The City of Failing Light, D., 4000.....
A Bath Tub Mystery, C., 1000.....

*Selig-Tribune News Monday's release in the East is Thursday's release in the West; Thursday's release in the East is the following Monday's in the West.

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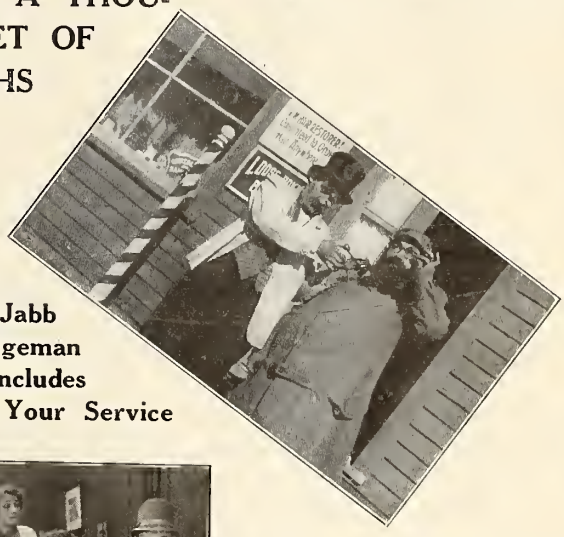

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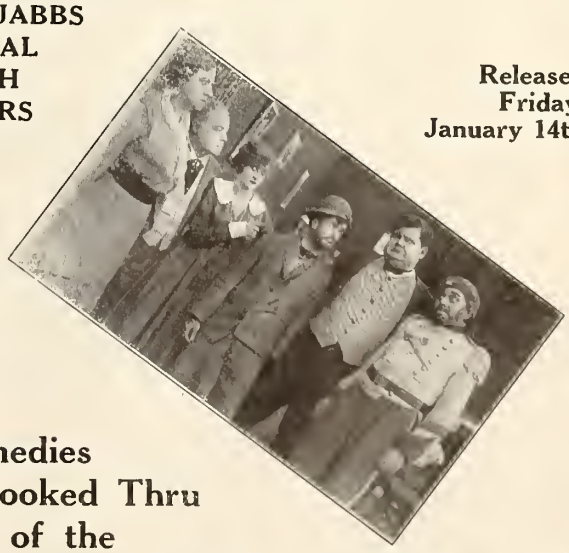

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GENERAL FILM PROGRAM

Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF CURRENT WEEK

Monday, January 3, 1916.

AMERICAN—Matching Dreams, C.-D., 2000..... 04348
FALSTAFF—The Optimistic Oriental Occults, C., 1000. 04350
VOGUE—An Innocent Crook, C., 2000..... 04351

Tuesday, January 4, 1916.

THANHOUSER—The Bubbles in the Glass, D., 3000... 04352
GAUMONT—See America First, No. 17, Sc., Split Reel, and Keeping Up with the Joneses, Cart..... 04356
BEAUTY—Billy Van Duesen's Shadow, C., 1000..... 04357

Wednesday, January 5, 1916.

RELIANCE—The She Devil, D., 3000..... 04358

Thursday, January 6, 1916.

CENTAUR—The Homesteader, D., 2000..... 04361
FALSTAFF—Hilda's Husky Helper, C., 1000..... 04363
MUTUAL—Mutual Weekly, No. 53, News, 1000..... 04364

Friday, January 7, 1916.

MUSTANG—The Hills of Glory, D., 2000..... 04365
AMERICAN—Time and Tide, D..... 04367
CUB—Jerry in the Movies, C., 1000..... 04368

Saturday, January 8, 1916.

MUTUAL—Society Wolves, D.., 3000..... 04369
BEAUTY—To Be or Not to Be, C., 1000..... 04374

Sunday, January 9, 1916.

CASINO—Alias Mr. Jones, C., 1000..... 04375

RELEASES OF COMING WEEK

Monday, January 10, 1916.

AMERICAN—Viviana, D., 2000..... 04376
FALSTAFF—Belinda's Bridal Breakfast, C., 1000..... 04378
VOGUE—Comedy (Title Not Reported), 1000..... 04379

Tuesday, January 11.

THANHOUSER—The Name of the Law, D., 3000..... 04280
GAUMONT—See America First, No. 18, Sc., and Keeping Up with the Joneses, Cart., Split Reel..... 04383
BEAUTY—The First Quarrel, C., 1000..... 04384

Wednesday, January 12, 1916.

RIALTO—The Secret Agent, D., 3000..... 04385
VOGUE, Comedy (Title Not Reported), 1000..... 04388

Thursday, January 13, 1916.

CENTAUR—Marta of the Jungles, D., 2000..... 04389
FALSTAFF—Reforming Rubbering Rosie, C., 1000..... 04391
MUTUAL—Mutual Weekly, No. 54, News, 1000..... 04392

Friday, January 14, 1916.

AMERICAN—The Secret Wire, D., 2000..... 04393
AMERICAN—Spider Barlow Meets Competition, D., 1000..... 04395
CUB—Jerry in Mexico, C., 1000..... 04396

Saturday, January 15, 1916.

MUSTANG—Water Stuff, C.-D., 3000..... 04397
BEAUTY—Getting in Wrong, C., 1000..... 04400

Sunday, January 16, 1916.

AMERICAN—The Gamble, D., 2000..... 04401
CASINO—Ham and Eggs, C., 1000..... 04403

UNIVERSAL PROGRAM

RELEASES OF CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—The Power of the People (Fourth Episode of "Graft"), D., 2000.. 01105

Monday, January 3, 1916.

BROADWAY UNIVERSAL FEATURE—Landon's Legacy, D., 5000..... 01089
NESTOR—Jed's Trip to the Fair, C., 1000..... 01090

Tuesday, January 4, 1916.

GOLD SEAL—The Gray Sisterhood (Adventure No. 2 of Lord John's Journal), D., 3000..... 01091
REX—Shattered Nerves, C., 1000..... 01092

Wednesday, January 5, 1916.

VICTOR—The Heart of a Mermaid, D., 3000..... 01093
LAEMMLE—The Underworld, C.-D., 1000..... 01094
UNIVERSAL ANIMATED WEEKLY—Weekly No. 200, News, 1000 01095

Thursday, January 6, 1916.

LAEMMLE—Missy, D., 2000..... 01096
POWERS—Physical Culture, Lesson No. 1, Ed., and Carl Emmy and His Dogs, Vaud., Split Reel..... 01097

Friday, January 7, 1916.

IMP—The Law of Life, D., 3000..... 01098
NESTOR—Flivver's Art of Mystery, C., 1000..... 01099

Saturday, January 8, 1916.

BISON—On the Trail of the Tigress, D., 2000..... 01100
POWERS—Uncle Sam at Work, No. 3 ("Are We Prepared?") 01101
JOKER—Those Female Haters, C., 1000.....01102

Sunday, January 9, 1916.

LAEMMLE—Blind Fury, D., ... 01103
L-KO—Billie's Reformation, C., 2000..... 01104

RELEASES OF COMING WEEK

UNIVERSAL SPECIAL FEATURE—Grinding Life Down (Fifth Episode of "Graft"), D., 2000..... 01122

Monday, January 10, 1916.

BROADWAY UNIVERSAL FEATURE—Love's Pilgrimage to America, D., 5000..... 01106
NESTOR—The Boy, the Girl, and the Auto, C., 1000.... 01107

Tuesday, January 11, 1916.

GOLD SEAL—The Boob's Victory, C.-D., 2000..... 01108
REX—His Return, D., 1000..... 01109

Wednesday, January 12, 1916.

VICTOR—Man and Morality, D., 3000..... 01110
L-KO—Gertie's Busy Day, C., 1000..... 01111
UNIVERSAL ANIMATED WEEKLY—Weekly No. 201, News, 1000..... 01112

Thursday, January 13, 1916.

LAEMMLE—No Release This Week.....
BIG U—"X 3," D., 3000..... 01113
POWERS—The Rubber Rompers, Vaud., and Transporting Timber in Sweden, Ed., Split Reel..... 01114

Friday, January 14, 1916.

REX—Her Defiance, D., 2000..... 01115
VICTOR—The Ring and the Rajah, D., 1000..... 01116
NESTOR—Flivver's Good Turn, C., 1000..... 01117

Saturday, January 15, 1916.

BISON—Across the Rio Grande, D., 3000..... 01118
POWERS—Uncle Sam at Work, No. 4 (Uncle Sam's Proteges at Work and at Play), 1000..... 01119

Sunday, January 16, 1916.

REX—The Little Mascot, D., 2000..... 01120
L-KO—Flirting a la Carte, C., 1000..... 01121

FIRST

Motion Picture News is today *the first trade publication:*

First to the Pacific coast, reaching Los Angeles Friday afternoon for complete distribution on Saturday.

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"THE PAPER THAT'S READ"

RELEASE DATES FOR READY REFERENCE

ASSOCIATED SERVICE

Week of December 20, 1915.

Her Reception, D., 2000.....Santa Babara
Beyond the Shadow, D., 2000.....Ramona
Mother's Vision, D., 2000.....Alhambra
The Devil and the Kingdom, D., 2000....Empire
The Angel Man, C., 1000.....Federal
Ike on the Mountains, C., 1000.....Atla
Never Again, C., 1000.....Banner
Billy Comes Home, C., 1000.....Deer

Week of December 27, 1915.

The Powers That Be, D., 2000....Santa Babara
The Gift, D., 2000.....Ramona
Close Quarters, D., 2000.....Alhambra
Let There Be Light, D., 2000.....Empire
He Who Laughs Last, C., 1000.....Atla
Ike Flivvers with Ford, C., 1000.....Federal
Skating on Thin Ice, C., 1000.....Banner
A Peaceful Agitator, C., 1000.....Deer

GENERAL FILM PROGRAM

BIOGRAPH

12—16. Cupid Entangled,. Com.-D.....1000
12—17. Fate, D. 1000
12—20. The Failure, D. (Re-issue).....1000
12—21. Packer Jim's Guardianship, D.....2000
12—22. The Tides of Retribution, D.....3000
12—27. Heridity, D. 1000
12—29. The Woman of Mystery, D.....3000
1916.
1— 3. The Lesser Evil, D., (Reissue)....1000
1— 4. The Avenging Shot, D.....2000
1— 5. The Skating Rinks, C-D.....3000

EDISON

12—10. Her Inspiration, D.....3000
12—11. The Lone Game, D.....1000
12—15. History of the Big Tree, Ed., The Black's Mysterious Box, and the Hicks in Nightmare Land, Cartoons .....Split reel
12—17. The Hand of the Law, D.....3000
12—18. Santa Claus Versus Cupid, Com.-D..1000

ESSANAY

12—16. Snakeville's Champion, C.....1000
12—17. Broncho Billy's Marriage, D.....1000
12—18. A Christmas Revenge, West D....2000
12—21. The Danger of Being Lonesome, D..2000
12—22. Canimated Nooz Pictorial No. 3, Cart. and Scenic, Split reel.....1000
12—25. The Woman with a Rose, D.....3000
12—28. Brought Home, D.....2000
12—29. The Fable of the Heir and the Heiress, C. 1000
1916.
1— 1. Prisoner at the Bar, D.....3000
1— 4. Her Lesson, D.....2000
1— 5. Mile a Minute Monty, Cartoon and Scenic .....Split reel
1— 8. The House of Revelation, D.....3000

KALEM

12—15. To the Vile Dust (Fourth of the "Stingaree" Series), D.....2000
12—17. The Secret Message (Eighth of the Ventures of Marguerite), D.....1000
12—18. The Wrong Train Order (An Episode of the H. of H. Series), D.....1000
12—21. The Bandits of Macaroni Mountains, C. 1000
12—22. A Bushranger at Bay (Fifth of the "Stingaree" Series), D. 2000
12—24. The Oriental's Plot (Ninth of the Ventures of Marguerite), D.....1000
12—25. A Boy at the Throttle (An Episode of the H. of H. Series), D.....1000
12—28. The Caretaker's Dilemma, C.....1000
12—29. The Taking of Stingaree (Sixth of the "Stingaree" Series), D.....2000
12—31. The Spy's Ruse (Tenth of the Ventures of Marguerite), D.....1000
1916.
1— 1. At the Risk of Her Life (an Episode of the H. of H. Series), D.....1000
1— 4. The Missing Mummy, C.....1000
1— 5. The Honor of the Road (Seventh of the "Stingaree" Series), D....2000
1— 7. Crossed Clues (Eleventh of the Ventures of Marguerite), D.....1000
1— 8. When Seconds Count (An Episode of the H. of H. Series), D.....1000

KNICKERBOCKER STAR FEATURES

12—31. The Mysterious Bride, D.....3000
1916.
1— 7. Paying the Toll, D.....3000

LUBIN

12—11. Bashful Billie, C.....1000
12—13. The Moment Before Death, D.....1000
12—14. The Great Detective, C.....1000
12—15. The Inner Chamber, D.....3000
12—16. A Thief in the Night, D.....2000
12—17. Sweeter Than Revenge, D.....1000
12—18. An Unwilling Burglar, C.....1000
12—23. Beyond All Is Love, D.....3000
12—25. No Smoking, C.....1000
12—30. The Convict King, D.....3000
1916.
1— 1. A Ready Made Maid, C.....1000
1— 6. Vengeance of the Oppressed, D....3000
1— 8. Billie's Headache, C.....1000

UNIT PROGRAM—LUBIN

12—29. *Saved from the Harem, D.....4000*
12—29. *This Isn't the Life, C.....1000*
1916.
1— 5. *Sorrows of Happiness, D.....4000*
1— 5. *His Lordship, C.....1000*

MINA

12—16. When the Big Show Struck Squeedunck, C. 1000
12—23. The Little Puritan, C.....1000
12—30. From Blackstone to Stone, C.....1000
1916.
1— 6. Caught with the Goods, C.....1000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Selig, Vitagraph, Vita-Unit.
Tuesday—Biograph, Essanay, Kalem, Selig.
Wednesday—Biograph, Essanay, Kalem, Lubin Unit.
Thursday—Essanay, Lubin, Mina.
Friday—Edison, Essanay, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL PROGRAM

Monday—American, Falstaff, Novelty.
Tuesday—Thanhouser, Gaumont (Cart. and Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Club.
Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.
Sunday—Reliance, Casino, Thanhouser.

UNIVERSAL PROGRAM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

SELIG

12—16. The Golden Spurs, D.....2000
12—18. Jungle Justice, D.....1000
12—20. Perkins' Pep Producer (Sixth of the Chronicles of Bloom Center), C...2000
12—20. Hartney Merwin's Adventure, D.....1000
12—25. The Sacred Tiger of Agra, D.....1000
12—27. The Making of Crooks, D.....3000
1916.
1— 1. The Manicure Girl.....1000
1— 3. The Buried Treasure of Cobre, D...3000
1— 8. Spooks (Seventh of the Chronicles of Bloom Center), C.....2000

VITAGRAPH

12— 6. Her Last Flirtation, C.....1000
12— 7. Wasted Lives, D.....3000
12— 8. Sonny Jim's First Love Affair, Com.-D. 1000
12— 9. Sam's Sweetheart, D.....1000
12—10. Roony's Pipe Dream, C.....1000
12—11. Hughey of the Circus, C.....2000
12—13. Benjamin Bunter, Book Agent, Com.-D. 1000
12—14. A Question of Right or Wrong, D..2000
12—15. The Faith of Sonny Jim, Com.-D....1000
12—16. The Flower of the Hills, D.....1000
12—17. The Deceivers, C.....1000
12—18. A Man's Sacrifice, D.....3000
12—20. Levey's Seven Daughters, C.....1000
12—24. Is Christmas a Bore? C.....1000
12—25. The Thirteenth Girl, D.....3000
12—27. He Got Himself a Wife, C.....1000
12—31. By Might of His Right, C.....1000
1916.
1— 1. The Wanderers, D.....3000
1— 3. The Little Trespasser, C-D.....1000
1— 7. His Wife Knew About It, C.....1000
1— 8. Tried for His Own Murder, D....3000

UNIT PROGRAM—VITAGRAPH

12—27. *The Making Over of Geoffrey Manning, D. 4000*
12—27. *The Pest Vamooser, C.....1000*
1— 3. *Who Killed Joe Merrion? D.....4000*
1— 3. *When Hooligan and Dooligan Ran for Mayor, C.....1000*

VIM

12—31. Ups and Downs, C.....1000
1916.
1— 7. This Way Out, C.....1000
1—14. Chickens, C. 1000
1—21. Frenzied Finance, C.....1000

KRITERION PROGRAM

Re-Releases Week of November 22, 1915.

The Adventurer, D., 2000.....Paragon
Billy Now a Medico, C., 1000.....Santa Barbara
Environment, D., 2000.....Alhambra
A Disappointed Suitor, C., 1000.....Thistle
The Bigot, D., 2000.....Santa Barbara
Oh, Those Kids! C., 1000.....C. K.
Struck Oil, D., 2000.....Monty
Poor Little Rich Man, C., 1000.....Punch
None So Blind, D., 2000.....Trump
Krit Komic Kartoon, Cart., and Making a Great Newspaper, Ed., Split reel.....Pyramid
His Pardner's Sacrifice, D., 2000.....Navajo
The Painted Anarchist, C., 1000.....Alhambra

Re-Releases Week of November 29, 1915.

The Witness, D., 2000.....Paragon
Billy Puts One Over, C., 1000....Santa Babara
Big Hearted John, D., 2000.....Alhambra
Sherlock Boob Detective, C., 1000..Santa Babara
The Keeper of the Flock, D., 2000..Santa Babara
The Unloaded 45, C., 1000. .....C. K.
The Western Border, D., 2000.....Monty
Catching a Speeder, C., 1000.....Punch
Father and Son, D., 2000.....Trump
Such a War, C., 1000.....Pyramid
A Mask, a Ring and a Pair of Handcuffs, D. 2000 .....Navajo
Syd, the Bum Detective, C., 1000.....Alhambra

MUTUAL FILM PROGRAM

AMERICAN

12— 3. Spider Barlow Cuts In, C.-D.....1000
12— 6. The Water Carrier of San Juan, D..2000
12—10. A Broken Cloud, D.....1000
12—13. The Solution of the Mystery, D....2000
12—17. In the Sunset Country, D.....2000
12—20. The Clean Up, D.....2000
12—24. Yes or No, D.....1000
12—27. The Tragic Circle, D.....2000
12—31. The Mender, D.....1000
1916.
1— 3. Matching Dreams, C-D.....2000
1— 7. Time and Tide, D.....1000

BEAUTY

12— 7. Pretenses, C. D.....1000
12—11. Nobody's Home, C.....1000
12—14. A Girl, a Guard and a Garret, Com.-D. 1000
12—18. Two Hearts and a Thief, C.....1000
12—21. Making a Man of Johnnie, C.....1000
12—25. That Country Girl, Com.-D.....1000
12—28. Kiddus, Kids and Kiddo, C.....1000
1916.
1— 1. Settled Out of Court, C.....1000
1— 4. Billy Van Dusen's Shadow, C.....1000
1— 8. To Be or Not to Be, C.....1000

CASINO

12— 5. A Tangle in Hearts, C.....1000
12—12. Curing Cissy, C.....1000
12—19. Cissy's Innocent Wink, C.....1000
12—26. Hunting, C.....1000
1916.
1— 2. Leave It to Cissy, C.....1000
1— 9. The Girl's Color Scheme, C.....1000

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RELEASE DATES FOR READY REFERENCE

CENTAUR
12—16. The Arab's Vengeance (Animal D.)..2000
12—23. The Winning of Jess (Animal D.)...2000
12—30. The Terror of the Fold (Animal D.)..2000
1916.
1— 6. The Homesteader, D.....2000

CENTAUR STAR FEATURES
12—22. The Mystery of Carter Breene, D....3000

CLIPPER
12—11. Curly, D. 3000
1916.
1— 1. The Wrath of Haddin Towers, D...3000

CUB
12— 3. A Shot Gun Romance, C.....1000
12—10. Doctor Jerry, C.....1000
12—17. The Knockout, C.....1000
12—24. Hearts and Clubs, C.....1000
12—31. Jerry's Revenge, C.....1000
1916.
1— 7. Comedy (Title Not Reported).

FALSTAFF
12—16. Bill Bunks the Bandit, C.....1000
12—20. When William's Whiskers Worked, C.1000
12—23. Toodles, Tom and Trouble, C.....1000
12—27. Una's Useful Uncle, C.....1000
12—30. Foolish Fat Flora, C.....1000
1916.
1— 3. The Optimistic Oriental Occults, C.1000
1— 6. Hild's Husky Helper, C.....1000

GAUMONT
12—14. Seeing America First, No. 14 (Pittsburgh and the Steel Mills), Sc., and Keeping Up with the Joneses, Cart. .....Split reel
12—21. See America First, No. 15, Sc., and Keeping Up with the Joneses, Car. Split reel
12—28. See Aemrica First, No. 16, Sc., and Keeping Up with the Joneses, Cart., Split reel
1916.
1— 4. See Amcrica First, No. 17, Sc., and Keeping Up with the Joneses, Cart. .....Split reel

MUSTANG
12— 4. Film Tempo, C.-D.....3000
12—10. There's Good in the Worst of Us, D..2000
12—17. In the Sunset Country, D.....2000
12—24. The Pitch o' Chance, D.....2000
12—25. Author! Author! Com.-D.....3000
12—31. The Cactus Blossom, D.....2000
1916.
1— 7. The Hills of Glory, D.....2000

MUTUAL WEEKLY
Issued every Thursday.

NOVELTY
12— 8. The Army and Navy Football Game, 1915 1000
12—13. The Book Agent, C.....1000
12—15. A Musical Mix-Up, C.....1000
12—20. The Fiddler 1000
12—22. The Innocent Sandwich Man, C., and Between Lakes and Mountains, Sc. Split reel

RELIANCE
12— 8. Her Mother's Daughter, D.....3000
12—12. The Wayward Son, D.....2000
12—19. The Bankhurst Mystery, D.....2000
12—26. The Law of Success.....2000
1916.
1— 1. The Law of Success, D.....2000
1— 5. The She Devil, D.....3000

RIALTO
12— 1. Lessons in Love, C.....3000
12—15. The Ace of Death, D.....3000
12—29. A Prince of Yesterday, D.....3000

THANHOUSER
12—12. Her Confession, D.....1000
12—14. An Innocent Traitor, D.....2000
12—19. The Necklace of Pearls, D.....1000
12—21. Ambition, D. 3000
12—28. The Last Performance, D.....3000
1916.
1— 4. The Bubbles in the Glass, D.....3000
1— 8. The Woman in Politics, D.....1000

THANOPLAY
11— 6. Mr. Meeson's Will, D.....3000
11—27. The Valkyrie, D.....3000
12—18. His Majesty the King, Com.-D.....3000

VOGUE
12—27. Sammy's Scandalous Schemes, C.....2000
1916.
1— 4. An Innocent Crook, C.....2000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of December 27, 1915.

New Adventures of Wallingford, No. 13, C., 2000 .....Pathé
Col. Heeza Liar, Nature Faker, Cart., California's Rocky Shores, Col. Sc. (See America First) Split reel.....Photocolor
Lonesome Luke, Social Gangster, C., and Where the Trees Are Stone (See America First) Sc., Split reel.....Phunphilms
Chasing 'em Out in the Open, C., 1000..Starlight
The Red Circle, No. 3, "Twenty Years Ago," D, 2000.....Balboa
Excuse Me, C., 5000.....G. R. Plays

Week of January 3, 1916.

New Adventures of Wallingford, No. 14, Com. D., 2000.....Pathé
Old Unchanging Holland, Col. Sc. and Quaint Dances of Japan, Dances, Split Reel .....Photocolor-Globe
Luke Leans to the Literary, C., 1000..Phunphilms
The Red Circle, No. 4, D., 2000.....Balboa
Ach! Such Crimes! C., 1000.....Starlight
The King's game, Com. D., 5000.....G. R. Plays

Week of January 10, 1916.

From Kabylis to Constantine, Col. Sc., and Unfamiliar Fishes, Ed., Split reel .....Photocolor-Globe
Luke Lugs Luggage, C., 1000.....Phunphilms
Madame X, D., 6000.....G. R. Plays
The Red Circle, No. 5, D., 2000.....Balboa
From Bad to Worse, C., 1000.....Starlight

UNIVERSAL PROGRAM

ANIMATED WEEKLY
Issued every Wednesday.

BIG U
11—24. The Trap that Failed, D.....1000
12— 9. The Sacrifice of J. Jonathan Gray, D..3000
12—16. Col. Steele, Master Gambler, Com. D..1000
12—30. Babbling Tongues, D.....1000
1916.
1— 2. The Honor to Die, D.....3000

BISON
11—20. The Heart of a Tigress, D.....3000
11—27. A Desperate Leap, D.....2000
12— 4. The Connecting Link, West.-D.....2000
12—11. The Lion's Ward, Animal D.....3000
12—18. His Real Character, W. D.....2000
12—25. When Rogues Fall Out, D.....3000
1916.
1— 1. The Dawn Road, D.....2000
1— 8. On the Trail of the Tigress, D.....2000

BROADWAY UNIVERSAL FEATURES
11—29. The Supreme Test, D.....1000
12— 6. The White Scar, D.....5000
12—13. The Primrose Path, D.....5000
12—20. "Father and the Boys," Com.-D.....5000
12—27. The Nature Man or a Struggle for Existence, D. 5000
1916.
1— 3. Landon's Legacy, D.....5000

GOLD SEAL
11—30. The Phantom Fortune, D.....3000
12— 7. Idols of Clay, D.....3000
12—14. Lord John in New York (Adventure No. 1 of Lord John's Journal), D.4000
12—21. "Christmas Memories," D.....3000
12—28. As the Shadows Fall, D.....2000
1916.
1— 4. The Gray Sisterhood (Advent. No. 2 of Lord John's Journal), D.....3000

IMP
11—26. Man or Money? D.....3000
11—30. Safety First and Last, C.....1000
12— 7. Slim, Fat or Medium, C.....1000
12—10. The Little Lady Across the Way, Com. D. 2000
12—14. Almost a Papa, C.....1000
12—17. The Vacuum Test, D.....1000
12—21. When Love Laughs, C.....1000
12—31. A Tribute to Mother, D.....2000
1916.
1— 7. The Law of Life, D.....3000

JOKER
11— 6. His 20th Century Susie, C.....1000
11—20. Chills and Chicken, C.....1000
11—27. Dad's Awful Crime, C.....1000
12— 4. Title Not Yet Decided.
12—11. Slightly Mistaken, C.....1000
12—18. Title Not Reported.....
1916.
1— 1. Lemonade Aids Cupid, C.....1000
1— 8. Those Female Haters, C.....1000

LAEMMLE
12— 2. Gilded Youth, D.....3000
12— 3. The Devil and Idle Hands, D.....1000
12— 5. Does It End Right? D.....1000
12—16. The Bride of Nancy Lee, D.....2000
12—18. The Water Clue, D.....1000
12—22. The Great Fear, D.....1000
12—23. One Hundred Years Ago, D.....2000
12—28. The Evil of Suspicion, D.....1000
12—30. The Little Upstart, D.....3000
1916.
1— 5. The Underworld, C-D.....1000
1— 6. Missy, D. 2000
1— 9. Blind Fury, D.....1000

L-KO
11—21. Ready for Reno, C.....1000
11—24. Stolen Hearts and Nickels, C.....2000
12— 1. Lizzie's Watery Grave, C.....1000
12— 5. A Saphead's Revenge, C.....1000
12— 8. Sin on the Sabbath, C.....2000
12—12. Lizzie's Shattered Dreams, C.....1000
12—15. Blackmail in a Hospital, C.....1000
12—19. The Doomed Groom, C.....1000
12—22. From Beanery to Billions, C.....2000
12—26. Greed and Gasoline, C.....1000
12—29. A Scandal at Sea, C.....1000
1916.
1— 2. Pants and Petticoats, C.....1000
1— 9. Billie's Reformation, C.....2000

NESTOR
11—26. Saved by a Skirt, C.....1000
11—29. Operating on Cupid, C.....1000
12— 6. Their Quiet Honeymoon, C.....1000
12—10. Keeping It Dark, C.....1000
12—13. Her Speedy Affair, C.....1000
12—17. Where the Heather Blooms, C.....2000
12—20. Love and a Savage, C.....1000
12—25. When Three Is a Crowd.....1000
12—27. Some Chaperone, C.....1000
12—31. Flivver's Terrible Past, C.....1000
1916.
1— 3. Jed's Trip to the Fair, C.....1000
1— 7. Flivver's Art of Mystery, C.....1000

POWERS
12— 9. The Frolic of the Marionettes, and Nature's Monstrosities, Vaud. and Ed. .....Split reel
12—23. Howard's Monarchs of the American Forest, Vaud., and Wild Bird Life, Ed. .....Split reel
12—25. Uncle Sam at Work, No. 1.....1000
1916.
1— 1. Uncle Sam at Work, No. 2 ("How Uncle Sam Gets His Coin").....1000
1— 6. Physical Culture, Lesson No. 1. Ed., and Carl Emmy and His Dogs, Vaud. .....Split reel
1— 8. Uncle Sam at Work, No. 3 ("Are We Prepared?").....1000

REX
11— 7. Such a Princess, Juv. D.....3000
11— 9. The Parson of Pine Mountain, D.....1000
11—13. The Circus, C.....1000
11—14. Liquid Dynamite, D.....1000
11—18. The Ring of Destiny, West.-D.....2000
11—21. The Mystery of the Locked Room, D.3000
11—28. The Kingdom of Nosey Land, D.....3000
12— 5. Under a Shadow, D.....2000
12—10. The Power of Fascination, D.....1000
12—12. Juror Number Seven, D.....2000
12—19. The Bachelor's Christmas, D.....3000
12—24. The Terrible Truth, D.....1000
12—26. Stronger than Death, D.....2000
1916.
1— 4. Shattered Nerves, C.....1000

VICTOR
11—12. Promissory Notes, D (A Story of Real Life, No. 1).....1000
11—17. Lil' Nor' Wester, Sea Coast, D.....3000
12— 1. He Was Only a Bathing Suit Salesman, C. 3000
12— 8. The Awakening of Patsy, D.....1000
12—15. The Widow's Secret, D.....2000
12—24. "The Tale of the C," Com.-D.....3000
12—29. Father's Child, C.....3000
1916.
1— 5. The Heart of a Mermaid, D.....3000

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FOX FILM CORPORATION

11— 8. The Blindness of Devotion.....5 reels
11—14. A Woman's Past.....5 reels
11—21. The Broken Law.....5 reels
11—28. The Galley Slave.....5 reels
12— 5. The Unfaithful Wife.....5 reels
12—12. Her Mother's Secret.....5 reels
12—19. A Soldier's Oath.....5 reels
12—26. Destruction .....5 reels
1916.
1— 2. Green-Eyed Monster .....5 reels
1— 9. A Parisian Romance.....5 reels
1—16. The Fourth Estate.....5 reels
1—23. The Serpent .....5 reels
1—30. The Ruling Passion.....5 reels

KLEINE-EDISON FEATURE SERVICE

GEO. KLEINE
11— 3. The Sentimental Lady.....5 reels
11—17. The Politicians .....5 reels
12— 1. Canavan .....5 reels
12—15. Bondwomen .....5 reels
EDISON
10—13. The Magic Skin.....5 reels
11—10. Children of Eve.....5 reels
12—8. The Destroying Angel.....5 reels

METRO PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION
10—11. Emmy of Stork's Nest (Mary Miles Minter) .....5 reels
11—15. The Woman Pays (Valli Valli)....5 reels
12— 6. A Yellow Streak (Lionel Barrymore and Irene Howley).....5 reels
POPULAR PLAYS & PLAYERS
10— 4. The Song of the Wage Slave (Edmund Breese) .....5 reels
10—25. My Madonna (Mme. Petrova).....5 reels
11—29. Barbara Frietchie (Mary Miles Minter) .....5 reels
B. A. ROLFE PHOTOPLAYS, INC.
10—18. The Final Judgment (Ethel Barrymore) .....5 reels
11— 1. Her Reckoning, or Tables Turned (Emmy Wehlen) .....5 reels
11—22. One Million Dollars (William Faversham) .....5 reels
12—13. The House of Tears (Emily Stevens) .....5 reels
12—27. Black Fear (Grace Elliston).....5 reels
QUALITY PICTURES
11— 8. Pennington's Choice (Francis X. Bushman and Marguerite Snow).5 reels
12—20. Rosemary (Marguerite Snow).....5 reels

MUTUAL MASTERPICTURES

42. The Brink (*N. Y. Motion*).....4 reels
43. The Miracle of Life (*American*).....4 reels
44. His Wife (*Thanhouser*).....4 reels
45. The Seventh Noon (*Mutual*).....4 reels
46. The End of the Road (*American*).....5 reels
47. Inspiration (*Thanhouser*).....5 reels
48. The Strife Eternal (*Mutual*).....5 reels
49. The Forbidden Adventure (*Mutual*)...5 reels
50. The Buzzard's Shadow (*American*).....5 reels
51. The Mill on the Floss (*Thanhouser*)...5 reels
52. The Painted Soul (*Mutual*).....5 reels
53. The Deathlock .....5 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS
11—15. Bella Donna, D.....5 reels
11—29. The Prince and the Pauper.....5 reels
12—23. Denman Thompson's Old Homestead .....5 reels
12—27. Lydia Gilmore .....5 reels
1916.
1— 3. The Foundling .....5 reels
1—10. Mice and Men.....5 reels
1—20. Nearly a King, C.....5 reels
1—24. My Lady Incog.....5 reels
1—27. The Spider, D.....5 reels

JESSE LASKY COMPANY
12— 2. Mr. Grex of Monte Carlo.....5 reels
12— 9. The Unknown .....5 reels
12—13. The Cheat .....5 reels
12—20. The Immigrant .....5 reels
12—30. Temptation, D. .....5 reels
1916.
1—13. The Golden Chance, Com. D.....5 reels
1—17. The Ragamuffin .....5 reels
MOROSCO PHOTOPLAY COMPANY
12— 6. "Jane" .....5 reels
1916.
1—16. Tongues of Men.....5 reels
PALLAS
12—16. The Reform Candidate.....5 reels
1916.
1—31. The Call of the Clumberlands.....5 reels

TRIANGLE FILM CORPORATION

KAY-BEE-INCE PRODUCTIONS
12—19. The Winged Idol (Katherine Kaelred) .....5 reels
12—26. The Edge of the Abyss (Mary Boland, Frank Mills, Willard Mack).5 reels
1916.
1— 2. Between Men (W. S. Hart).....5 reels
1— 9. The Corner (Willard Mack-Geo. Fawcett) .....5 reels
FINE ARTS-GRIFFITH PRODUCTIONS
12—19.—Jordan Is a Hard Road (Dorothy Gish and Frank Campeau).....5 reels
12—26. The Penitentes (Orrin Johnson)....5 reels
1916.
1— 2. Cross Currents (Helen Ware).....5 reels
1— 9. Let Katy Do It (Jane Grey and Tully Marshall) .....5 reels
KEYSTONE-SENNETT PRODUCTIONS
12—19. Fatty and the Broadway Stars (Roscoe Arbuckle) .....2 reels
12—19. Crooked to the End (Fred Mace)...2 reels
12—26. A Submarine Pirate (Sid Chaplin)..4 reels
12—26. The Hunt (Ford Sterling).....2 reels
1916.
1— 2. Dizzy Heights and Daring Hearts..2 reels
Worst of Friends (Weber & Fields).2 reels
1— 9. The Great Pearl Tangle (Sam Bernard) .....2 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

VITAGRAPH
12—13. The Price for Folly.....5 parts
12—27. What Happened to Father.....5 parts
1916.
1— 3. Thou Art the Man.....6 parts
1—10. My Lady's Slipper .....5 parts
1—17. Green Stockings .....5 parts
1—24. The Island of Surprise.....5 parts
1—31. Kennedy Square .....5 parts
LUBIN
12— 6. The Man's Making.....5 parts
12—20. The Great Divide.....5 parts
SELIG
11—15. Sweet Alyssum .....5 parts
12—13. I'm Glad My Boy Grew Up to Be a Soldier .....5 parts
1916.
1—10. No Greater Love .....5 parts
ESSANAY
11— 1. The Crimson Wing.....6 parts
11— 8. The Raven .....5 parts
12— 6. The Alster Case.....5 parts
12—20. A Daughter of the City.....5 parts

WORLD FILM CORPORATION

BRADY
11—29. The Sins of Society.....5 reels
12—27. Over Night .....5 reels
EQUITABLE
11— 1. The Better Woman.....5 reels
11— 8. Should a Wife Forgive.....5 reels
11—15. The Cowardly Way.....5 reels
11—22. A Daughter of the Sea.....5 reels
11—29. Not Guilty .....5 reels
12— 6. The Warning .....5 reels
12—13. The Labyrinth .....5 reels
12—20. Sealed Lips .....5 reels
12—27. The Dragon .....5 reels
FROHMAN
11—12. Body and Soul.....5 reels
HARRIS
11— 8. Hearts of Men.....5 reels
SHUBERT
11— 1. Bought .....5 reels
11—15. A Butterfly on the Wheel.....5 reels
12— 6. The Gray Mask.....5 reels
12—13. The Siren's Song.....5 reels
12—20. Camille .....5 reels

FEATURES FOR STATE RIGHTS

ALL FEATURES BOOKING AGENCY
Right Off the Bat.....5 reels
CONTINENTAL PHOTOPLAY CORPORATION
Sept.—A Continental Girl.....5 reels
CORT FILM CORPORATION
The Melting Pot.....5 reels
The Whirl of Life (The Castles)...6 parts
COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs.....4 parts
Liberty Hall .....3 parts
The Black Spot.....4 reels
Victoria Cross .....4 reels
O-18 .....4 reels
DRA-KO FILM COMPANY, INC.
Aug.—York State Folks.....5 reels
GREAT NORTHERN FILM COMPANY
Through the Enemy's Lines.....4 reels
The Evangelist (*W. Pstlander*).....4 reels
The Heart of Lady Alaine.....4 reels
A Woman's Honor.....4 reels
HANOVER FILMS
Dec.—Marvellous Maciste .....5 parts
ITALA FILM COMPANY
Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent .....3 parts
IVAN FILM PRODUCTIONS, INC.
Aug.—A Mother's Confession.....5 reels
Nov.—The Concealed Truth .....5 reels
K. & R. COMPANY
July—Silver Threads Among the Gold.....5 reels
LIBERTY MOTION PICTURE COMPANY
Sept.—An American Gentleman.....5 reels
Oct.—For $5,000 a Year.....5 reels
Oct.—The Struggle .....5 reels
LINICK AND MELCHIOR
Was She to Blame? (*Elm Features*) 5 parts
F. O. NIELSEN
Guarding Old Glory.....5 reels
Just Out of College.....5 reels
Thorns of Passion.....4 reels
Little Sunset .....4 reels
The Spoilers .....9 reels
All for a Girl.....5 reels
OCEAN FILM CORPORATION
Nov.—Life Without a Soul.....5 parts
PHOTODRAMA COMPANY
How Molly Made Good,.....6 reels
PHOTOPLAY RELEASING COMPANY
Aug.—Sarah Bernhardt at Home.....2 parts
PROHIBITION FILM CORPORATION
Prohibition .....5 parts
REELPLAYS CORPORATION
The Cowpuncher .....8 reels
STANDARD NEWSFILM, INC.
Are We Ready? .....4 reels
STERLING CAMERA & FILM CO.
Land o' the Lost.....5 reels
The Game of Three.....5 reels
SUN PHOTOPLAY CO., Inc.
The Princess of India.....5 reels
WORLD SERIES FILM CO.
1915 World's Championship Series.
(Boston Am. vs. Phila. N.)....3 or 5 reels

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IN nine months, V-L-S-E has made its productions synonymous with DEPENDABILITY.

Probably no other institution in any field ever achieved more instantaneous success.

Starting with "Graustark," "The Juggernaut," "The Rosary," "The College Widow," and running right through the schedule with such features as "The Island of Regeneration," "The Blindness of Virtue," "The House of a Thousand Candles," "The District Attorney," this organization has provided a continuous output of film dramas that have broken attendance figures, return booking records and high admission precedents everywhere.

And now comes 1916. We enter the year full speed ahead with a line-up of releases that must command the consideration of every thoughtful exhibitor. Bookings immediately available include:

"THE GREAT DIVIDE," *a Lubin Sovereign play, with Ethel Clayton and House Peters of which W. Stephen Bush, Editor of the Moving Picture World, says, "Judged by the most exacting standards of the V-L-S-E, this picture surpasses the most successful features released within the last few months."*

"NO GREATER LOVE," *a Selig Red Seal play, with Regina Badet, the widely famed French emotional actress as "Sadunah," the dancer. "Passionate mother love," says William C. Esty 2nd, in the Motion Picture News, "is the basis of the story. The acting is exceedingly vivid."*

"THOU ART THE MAN," *a Vitagraph Blue Ribbon feature with Joseph Kilgour as a rich man who covets Virginia Pearson as a poor clerk's beautiful wife. Reviewed by the Morning Telegraph, as a production than which "nothing could be better."*

"THE MISLEADING LADY," *an Essanay feature, with Henry B. Walthall, "The Mansfield of the screen," and Edna Mayo, in a story of primitive passions, brute force and overpowering mastery.*

Merely forerunners, these, of a service for the entire year, charged with the highest-tensioned drawing power that brains, ingenuity and capital can devise.
And then, for added measure, the Hearst-Vitagraph News Pictorial, issued through the nineteen branch offices of this organization bi-weekly. Made up of 1,000 feet of quick-actioned, dynamic-interest pictures, gathered by one of the world's greatest news organizations from the far corners of the earth, the nation and *your own community*. Obtainable with, or without, the regular Big Four pictures.

To urge upon you the advantage of making the most of the business-building certainties which V-L-S-E offers you for 1916, would be a reflection upon your good judgment. May we simply suggest, therefore, that you see to it that others do not "speak first"?

V. L. S. E. Inc.

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An Original Heart Drama

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DIRECTED BY JOSEPH KAUFMAN

DAVE DON COMEDY

"HIS LORDSHIP"

DIRECTED BY

EDWIN McKIM

REGULAR PROGRAM

JAN. 6TH 1916

"VENGEANCE of the OPPRESSED"

3 ACT DRAMA

FEATURING

EDWARD SLOMAN

JAN. 8TH 1916

BILLIE REEVE'S COMEDY "BILLIE'S HEADACHE"

DIRECTED BY

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LUBIN

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in

"THE WONDERFUL WAGER"

Written by
GEORGE HOBART

Adapted by
DANIEL ELLIS
AND
MARK SWAN

HITCHY AT HIS BEST

3 REELS OF RIOTOUS COMEDY

Directed by
RENE PLAISSETTY

RELEASED
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OF A
NATION

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WARRING
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Accessory News

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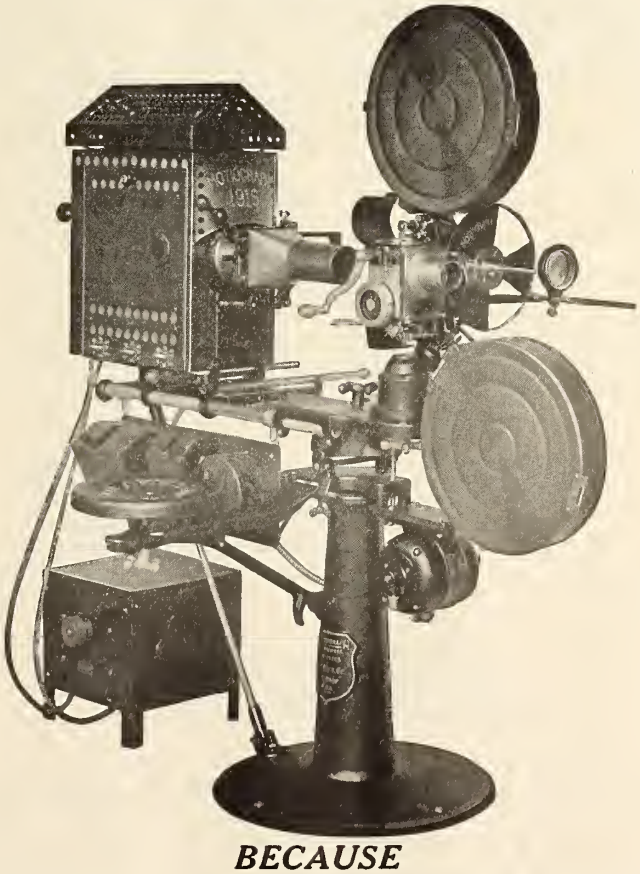

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It is simple and easy for your operator to operate.

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It will give a flickerless and rock-steady picture.

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It has no equal

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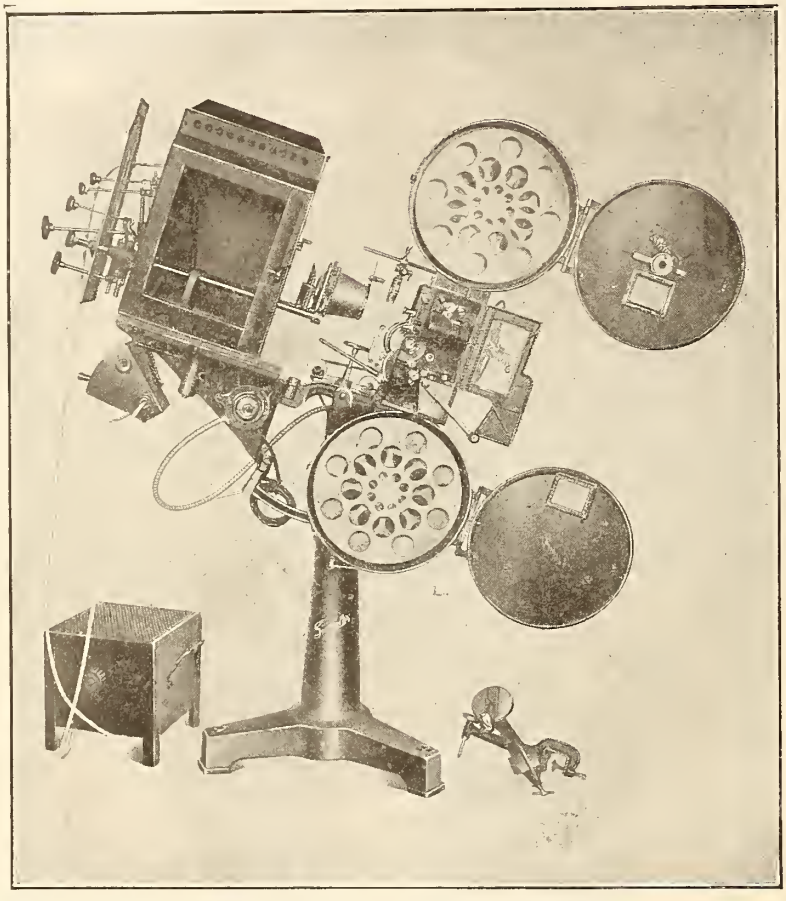

Every operator knows what it means to start his show and then find that his shutter is out of time or does not synchronize with his intermittent movement.

The shutter setting device of the Simplex is simple as is everything else about the machine; by simply turning the knob on the back of the mechanism either to the right or left the shutter can be adjusted while the machine is in motion.

Simplex

The machine that has all the needed devices and adjustments that every other projector has and THEN SOME.

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Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

By J. H. Hallberg

Continuation of Answer to Question No. 43

In incandescent lamps using the old carbon filament the body of the filament is quite large and considerable power is expended in bringing the carbon wire up to incandescence. Therefore, longer time is required with the old carbon filament, possessing comparatively low efficiency, to effect cooling with consequent drop in candle power to allow the eye to perceive a change.

It is also well to remember that for very high candle power lamps using much power on account of a thicker filament being used, the interruptions are less noticeable. With small lamps of from 2 to 8 candle power, with carbon filament, a smaller or thinner wire is used. Therefore, on a 25 cycle system the small lamps of low candle power show flicker very plainly.

With the new Tungsten, or as they are called, "Mazda" Incandescent Lamps, a much finer wire is used for the filament. Fig. 31. The efficiency of the Tungsten filament is four times higher, about, than the efficiency for the old carbon filament. This means that it takes about one-quarter as much power to produce the same amount of illumination with the Tungsten filament as previously used with the carbon filament.

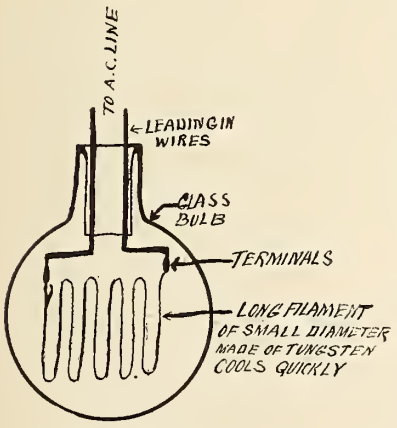

FIG. 31

Another point bearing on our present discussion is that due to the fact that with the Tungsten filament the wire is brought to a higher state of incandescence or temperature it also follows that it cools off quicker than the old carbon filament.

Considering the foregoing you must understand that with the Tungsten filament for a given candle power lamp, the flicker on a 25 cycle system will be much greater than with the carbon filament lamp. As a matter of fact, for a given size small lamp of maybe 4 candle power where you would not observe flicker at 33 cycles you could easily observe flicker on such a lamp with the naked eye when using a Tungsten filament when operating on as high frequency as 40 cycles.

44—Judging by the foregoing discussion it would seem that the higher the operating efficiency of an illuminant of a given candle power the greater the effect upon the steadiness of the illumination due to a reduction in the number of cycles upon which such lamp or illuminant is operating. Is this a fact?

Ans.—Yes! that is one of the points which I want to impress upon you, and which you must remember because in dealing with an electric arc the flicker effect due to the reversal of current through the arc is much more noticeable to the naked eye. I cannot impress this too strongly on you.

45—Why does the reversal of the current effect the illumination from an electric arc to a greater extent?

Ans.—When an electric arc is maintained between two carbon points, in order to properly consume the carbon there must be a certain amount of space between the carbon points.

The distance between the points varies under different operating conditions and also with the purpose for which the illumination is required. The distance also varies with the nature of the current and the number of amperes flowing over the arc and the nature of the electrodes.

Disregarding these details for the time being, it is sufficient to state and for you to remember that there must always be an air space between two carbon points in order to allow the arc to properly consume the carbon.

Now, we have brought down our argument or discussion to an air space between two carbon points across which the arc must be maintained.

Suppose we send an impulse of current from the upper carbon to the lower, the circuit will be established if the two carbons are touching each other.

Suppose we now, slowly separate the carbons to a given distance of say, one-quarter of an inch, with D. C., we would have a steady flow of current across the air space and the vaporized carbon is of such nature that it will allow the current to flow over the one-quarter inch long air gap between the carbon points and it will continue to do so as long as the carbon points are intact and as long as they are maintained at the same distance (one-quarter of an inch) and as long as the current is maintained steady as originally provided.

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The screen on which the picture is projected is the particular bit of equipment about your theatre which makes for either the comfort or discomfort of your patrons. If it's a RADIUM GOLD FIBRE SCREEN, there is no eye-strain and no discomfort, If it's any other kind of a screen, you're taking chances.

Some projection surfaces "eat current" in a way which would suggest that their manufacturers had had the screen's enormous appetite in mind when the screen was made. RADIUM GOLD FIBRE SCREENS have been thought out as a means of giving maximum results at the minimum of cost.

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Now we have established what we call the electric arc, which is really an imaginary wire, or filament composed of vaporized carbon, glowing at very high intensity compared with the ordinary incandescent lamp.

Now, instead of applying D. C. flowing in one direction, over this air gap between the carbon points, we will apply A. C., changing or reversing 60 times per second or operating at a frequency of 60 cycles, as it is called. Under this condition the arc stream is no longer maintained across the air gap between the two carbon points at a uniform temperature and consequent glow.

JENKINS PLANS TO ESTABLISH DEMONSTRATING UNDERSEA STUDIO ON PACIFIC COAST, WITH INGENIOUS APPARATUS FOR GETTING EASY EFFECTS

C. FRANCIS JENKINS is in New York arranging for the establishment of a demonstrating under-water studio on the Pacific coast.

The device consists of a large cast-iron work-chamber for the photographer and his camera. Access to the work-chamber is through a tubular extension reaching above the surface of the water, and down which the cameraman climbs on an iron ladder. Here he works behind a plate-glass window, and with as much comfort as in a land studio.

The machine will be located in the clear water of a sheltered bay, and connected to the shore by a foot-bridge.

From the rocks, or from a brass-railed platform, forming a part of the outfit, the actors dive into an "honest-to-goodness ocean" to do their act, with no danger of collapsing glass tanks.

The white, sandy floor of the bay will be properly marked, as in a land studio, so that the actors may keep within the field of the lens.

Fencing nets will be anchored around the marked floor to keep the fish and other denizens of the sea, within the range of the camera, to give realism to the scene.

This studio will be fitted up in a first class manner, with dressing rooms ashore, and all other needed accessories, and will be rented to directors for such scenes under water as their scenarios call for, a scene which puts the "punch" in the picture.

For example, directors working on scenarios calling for mermaids will not be obliged to be content with the ridiculous anomaly of a beautiful creature, half-fish and half-girl, lying high and dry on a rock-bound coast, but can photograph her in her native element with the beautiful scintillating effect incident to photographs under water.

Other similar studios will be established in other localities as the demand arises.

Mr. Jenkins explains that, in the motion picture industry there has been too much mystery, and unwarranted exaggeration of the alleged difficulties of making pictures under water, whereas, as a matter of cold fact, it is not difficult or uncommon. It is only a matter of clear water, suitable apparatus, and working when the sun is near the zenith.

Of clear water there are abundant locations, and travelers will instantly recall Catalina, the Carolinas and West Indies; while of clear inland water pools there are many like Lake Tahoe, Crater and Crystal lakes.

ACTIVITIES AMONG THEATRE OWNERS IN THE GOLDEN STATE

L. UHLIG has purchased the Berry-Grand theatre at Whittier, of C. H. Keip.

E. J. Spencer, owner of the building occupied by the Strand theatre on Fifty-fourth street, Los Angeles, has taken over the management of the house, succeeding H. Cornfeld, who has gone to New York City. Mr. Spencer has added a new Powers 6B machine, made other improvements, and has opened to big business.

R. Peronnet and William Tremawan, owners of the Pavillion theatre at Grass Valley, have let the contract for the remodeling of a building forty feet wide and one hundred and thirty-six feet long, which will be converted into a theatre having a seating capacity of twelve hundred, a standard stage for vaudeville, and every modern improvement.

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

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He knows also the goods because he tested them thoroughly.

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We got the first shipment from Europe a few weeks ago, and today many exhibitors everywhere in the United States

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Projection

Operating Electricity

Questions Answered

Repairing Equipment

Edited by J. H. Hallberg

Who Will Answer All Questions You Send in, No Matter How Simple or How Difficult

INTERMITTENT MOVEMENT PATENT AND ITS VALUE

L. M. Matson, Marysville, Wash.:—*Attached herewith drawings and copy of patent that I have just received on an intermittent movement.*

Kindly give me your opinion on the invention. Do you suppose any concern would be interested in this device?

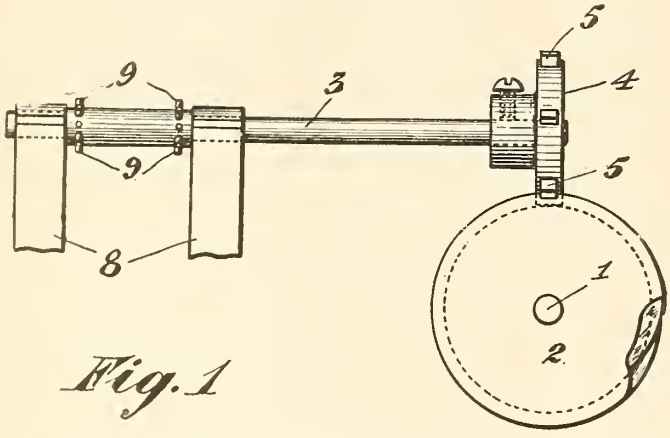

Fig. 1

Ans.—Your letter of recent date, together with the specifications covering your invention, have been noted with much interest. It is difficult to give an opinion on such a device as your new intermittent movement by merely judging the patent drawings. Therefore, I would rather reproduce your letter and drawings, Fig. 1 and Fig. 2, together with the claim as appearing in U. S. patent

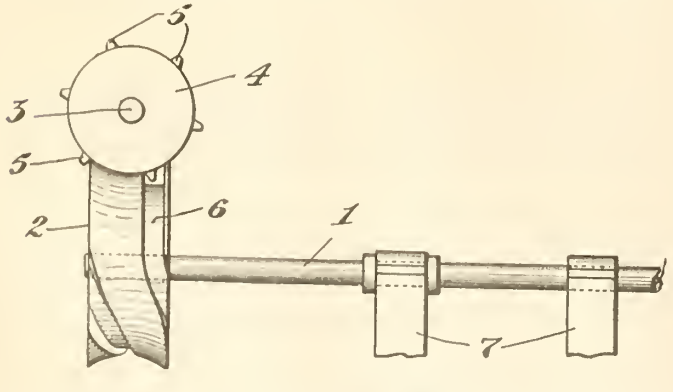

Fig. 2

specification, No. 1,159,791, as issued to R. F. Page, so that those who are more skilled in the art as manufacturers of projector machines and cameras will have opportunity to see the drawings and study the claim.

Claim: In a mechanism for transmitting intermittent movement from a drive shaft to a driven shaft and for preventing overthrow of the driven shaft, the combination of a cylindrical wheel having parallel ends secured to the drive shaft, the said wheel having a uniformly concave peripheral face, a cylindrical wheel upon the driven shaft which is at right angles to the first-mentioned wheel, and whose face fits the concave face of the first-mentioned wheel, a cam track in the first-mentioned wheel which parallels the edge of that wheel for a portion of its length and has a helical portion therein, radially projecting studs of uniform cross section upon the wheel which is on the driven shaft, each of which studs is adapted to travel in the said cam track and to be forced out of the helical portion thereof as another of the said studs is entering the other end of said cam track, whereby the wheel upon the driven shaft is allowed to remain stationary during a portion of the rotary movement of the other wheel, is advanced a distance of one stud space for each revolution of the wheel upon the driven shaft, and is then intermittently rotated without overthrow or back lash.

CEMENT FOR PATCHING OLD FILMS; COLORING LEADERS

H. W. M., Ottawa, Ills.:—*We have a lot of old film which I would like to use for leaders, as you know is often necessary.*

Now I am using cement put out by the General Film Company, and find it better than any I have ever used, but it will not stick this old film, on account of its age. What I want to know is this: Is there any way to treat this old film so as to make a patch with it?

Please give me what information you can on this subject. Also how are films colored as used by some exchanges for leaders?

Ans.—There are many different kinds of film cement on the market, some of which work well with all kinds of film; others can be used with only certain kinds of films.

Not knowing what kind of film you have, I cannot guarantee results, but if you will use what is known as the Edison film cement or another special film cement made by the Eastman Film people, you should have no difficulty in patching any film you may have.

The Edison film cement I found to be splendid, and it costs one dollar net, per pound bottle.

The Eastman cement costs about two dollars per pound bottle, but I believe the Edison cement will answer your purpose.

Moving Picture film is tinted just the same as an ordinary lantern slide is tinted or colored. In order to tint a film, stretch it on a suitable holder, emerse in water until the emulsion becomes soft, then wash the film in a solution containing the coloring desired. Any photographic supply store can supply coloring for this purpose.

As a matter of fact, a solution of water with any transparent coloring matter solved therein will answer the purpose. Any of the aniline dyes would do, although some of the aniline colors fade out if exposed to the light continuously, but for a film leader I believe they would be entirely satisfactory.

After the film has been emersed in the bath containing the coloring it is well to remove it and wash it again in clean water and simply hang it up to dry.

In some instances it is well to put a small amount of glycerine with the water containing the coloring, or in the last wash water, so as to keep the film from getting too brittle, due to drying too quickly.

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Gentlemen:—

Your letter of October 8th received, also shipment of carbons.

Referring to your request for the opinion of our operator on your product, we are pleased to advise that your "SPEER" carbons are fully as good as any imported carbon we have ever used, in fact, our operator advises that they settle much quicker than imported carbons and give fully as good a light and we are very much pleased with them.

Again assuring you your carbons are very fine, we remain,

Yours very truly,
REGENT THEATRE COMPANY,
E. C. O'Keefe.

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½x12, cored, pointed both ends, $37.50 per M. (1,000 in a case)
9/16x12, cored, pointed both ends, $40.00 per M. (1,000 in a case)
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¾x12, cored, pointed both ends, $70.00 per M. (1,000 in a case)
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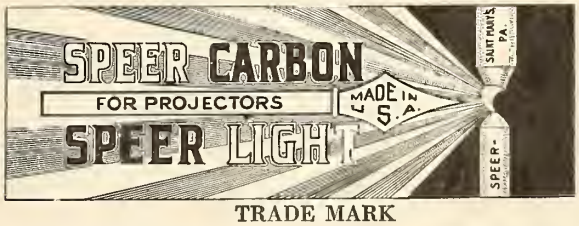
We Fill Sample Orders for 100 Carbons at the Above Pro Rata Prices



TRADE MARK

Our Speer Carbons are absolutely guaranteed to give satisfaction or money back.

Speer Carbon Company Dept. "N"

(Makers of carbon for Electrical purposes during the past 25 years)

Saint Mary's, Pa.

For Sale by Leading M. P. Machine Distributors, Including the Following:

J. H. Hallberg, 36 East 23rd St., New York, N. Y.
E. E. Fulton Co., 154 W. Lake St., Chicago, Ill.
Kleine Optical Co., 166 N. State St., Chicago, Ill.

furnished for ——

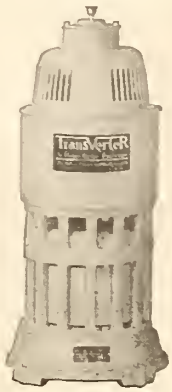
Single or Double Arc

Single, two or three phase circuit

110, 220, 440 Volts

A. C. to Controlled D. C.

D. C. to Controlled D. C.



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TRADE MARK

is a complete—upright electrical unit, that furnishes the best possible direct current light for motion picture projection and may be installed and operated in any projection booth.

Better pictures, bigger profit and perfect automatic arc regulation.

Send for booklet **"The Perfect Arc"**

The Hertner Electric & Mfg. Co.
Department N, Cleveland, Ohio, U. S. A.

"A GOOD RESOLUTION —GET A "MINUSA"

We Wish You A Happy and Prosperous "New Year"

You can make MANY good resolutions for 1916, but the BEST resolution you can make is to get a REAL SCREEN—the MINUSA GOLD FIBRE SCREEN. "Built By Brains." No other resolution you can make will so benefit you FINANCIALLY and MENTALLY. Financially because it means crowded houses DAILY. Mentally because you will have no more complaints about CLOUDY pictures and you'll DISCOUNT all your bills.

A "MINUSA" screen shows an INCOMPARABLY Brilliant, Natural picture, and DOESN'T TIRE THE EYES.

The "MINUSA" will save FIFTY PER CENT of your light bill, which therefore makes it a GIFT from the Electric Light Company.

No doubt you have sworn a solemn oath to MAKE GOOD in 1916, but why worry when the means is so close at hand. Get a "MINUSA" and you'll be both HAPPY AND PROSPEROUS in 1916. It's a good resolution—make it TODAY!

Write or Wire for Samples and Prices.

The ORIGINAL GOLD FIBRE SCREEN—Perfected.

MINUSA CINE PRODUCTS COMPANY

SAINT LOUIS | SAN FRANCISCO | NEW YORK

SCREENS BUILT BY BRAINS

WHY THERE CANNOT BE A "CARBON TRUST" IN THE UNITED STATES NOW

CERTAIN facts have recently been brought to the attention of MOTION PICTURE NEWS, which should likewise be brought to the attention of exhibitors throughout the country.

Statements have been made to the effect that there is a carbon trust. This statement is ridiculous, as will be seen from the following.

There are four representative houses importing carbons today—the Charles L. Kiewert Company, handling Bio carbons; Hugo Reisinger, handling Electra; Jones & Cammack, carrying the Reflex brand, and Habicht, Braun & Company distributing Fabril.

Of these importers Reisinger and Kiewert are receiving small shipments at long intervals. Jones & Cammack and Habicht, Braun & Company have a considerable supply on hand, and are receiving further allotment because they are not importing brands manufactured by belligerent countries.

The American carbon manufacturers are the Speer Carbon Company and the National Carbon Company, both of which have taken up the motion picture field comparatively recently.

All these companies are in active competition so that the statement that there is a carbon trust is ridiculous.

A further statement has been made to the effect that the English government does not consider carbons contraband, and therefore does not hold up shipments between neutral countries. This may be true, but the implication is that German carbons can be sent at any time from Germany through Denmark, Norway or Sweden to the United States. If this were the case, why is it that the Hugo Reisinger and Kiewert companies are not receiving their regular shipments?

The German manufacturers may try to get their carbons into the United States by way of some neighboring neutral country, but, nevertheless, upon looking into the actual conditions, it will be found that thousands of cases of carbons are actually being held up, and are not allowed to be shipped.

It is impossible to imagine any organization better equipped to handle the importation of German carbons than the above-mentioned companies, and in the opinion of MOTION PICTURE NEWS, if they cannot get in their shipments, certainly others cannot.

If any exhibitor or group of exhibitors are considering undertaking that which the Kiewert and Reisinger companies have found to be practically impossible, MOTION PICTURE NEWS should like to hear of it, as this publication may be able to make suggestions which would be valuable to them.

Before making such an attempt or going into such a combination, the advice of MOTION PICTURE NEWS is to look into the matter very thoroughly, and not to invest any money or devote any time in such an undertaking without the most careful study and investigation.

ARC CONTROLLER BOOKLET GIVES DETAILS OF FIRE DECREASING MECHANISM

THE Speed Controller Company, of 257 William street, New York City, is sending out a booklet entitled "The Arc Controller." In it is given a complete description of this piece of mechanism, showing the way in which it decreases fire risk and increases the efficiency of the lamp and other salient features.

From personal investigation as well as from statements made by leading theatre owners, this instrument cannot be too highly recommended, for it fulfills fully the various claims which are made for it.

OPERATORS IN MACON, GA., ELECT OFFICERS FOR THE COMING YEAR

MOTION picture operators at the houses in Macon, Ga., recently met and elected officers to serve during 1916. C. L. Leonard was named president; L. Avant vice-president; J. E. Buff, corresponding secretary; J. H. Willis, financial secretary; J. O. Morgan, business agent; and C. L. Leonard and J. O. Morgan, trustees.

On Christmas Day the operators held their annual banquet.

TEXAS AIRDOME CLOSES FOR THE WINTER

THE Garden airdome, Longview, Texas, of which H. R. Yates is manager, has closed for the winter season. Yates announces that he will not run a winter show, but will reopen next spring.

PROGRESS OF THEATRE CONSTRUCTION IN VARIOUS STATES

WILLIAM SCHWAB, of Wantagh, who until lately was a partner in the motion picture enterprise at Bellmore, has taken a lease on Erastus E. Haff's Avon theatre, at Broadway and Avon Place, Amityville, and has opened for business.

Frank A. Bennett, who recently terminated his lease of the Garlock Opera House, in Phelps, has opened a moving picture house in Mohawk.

John F. Augar and several associates have broken ground for a picture house on Corn Hill, Utica. It will be located on the southeast corner of Arthur and Neilson streets. It is said the cost will be approximately $15,000. The building will be fireproof and have a seating capacity of 600 to 800, all on the ground floor. There will be no balcony. The building will front on Neilson street and will extend back 95 feet on Arthur street, and about 110 feet along the line of the West Shore Railroad.

Newburgh's newest moving picture theatre is soon to be built by the Paragon Theatres Corporation, owners of a chain of 100 small theatres throughout New York State. The cost will be about $10,000. The theatres are built on a co-operative plan, and stock in the local theatre will be offered to the Newburgh public. The number of owners will be restricted to 100.

A deal was perfected recently whereby the five-year lease of the Strand theatre, Watertown, was sold by Harry Stowell to James Baker and George W. Waldo. Mr. Baker resides at Dexter, but is well known as an auto liveryman in the former city. The purchase price was not mentioned.

Three "taxpayer"stores and a two-story moving picture theatre will be built from plans by S. B. Eisendrath and B. Horowitz at 623 to 627 Eighth avenue, New York City, extending in an "L" to 303 and 305 West Fortieth street. The improvement to be made for M. R. Ryan at an estimated cost of $46,000 has been leased to the Bofan Amusement Company for a term of years.

Activities in Ohio

The Savoy, Cleveland, opened recently. Although built to accommodate 1,200 people, Mr. Garfield is limiting the number of seats to 1,000, so insuring plenty of room for patrons to move about and sit in comfort.

Two years ago Moorman and John, contractors and builders, erected a $50,000 moving picture theatre in Oakley, and the venture was so disastrous that the firm went into the hands of a receiver. Recently the receivership was lifted, through an entry presented by Attorneys Nelson and Hickenlooper, the receivership having been so profitable that all the debts of the firm were paid in full.

Progress in Pennsylvania

The Kensington Amusement Company, M. Stiefel, president, has taken over the Iris, a large house at Alleghany and Kensington avenues, Philadelphia. As this company already has the Lafayette, a few blocks distant on Kensington avenue, they purpose to run the latter as a five cent house, reserving the Iris for a ten cent policy. The Iris has been redecorated and new chairs put in. It opened under the new management on December 25, with Milton Rogasner as manager.

The Manheim theatre, 5123-25 Germantown avenue, Philadelphia, situated on a lot 50 x 201 feet, together with a small lot of 15 x 56 feet in its rear, has been conveyed by the Manheim Amusement Company to John Courduff for a price not disclosed. The assessed valuation of the theatre is $25,000, and it is subject to a mortgage of $14,000. The seller has taken $18,000 of the purchase price on mortgage.

The Tulpehocken theatre, at the corner of Tulpehocken street and Germantown avenue, Philadelphia, has been rechristened the Rialto. Under the new management the plays will be booked through the Stanley Company, and a policy of feature pictures will be inaugurated.

The Frolic theatre, near Fifty-second and Wyalusing avenue, Philadelphia, recently was sold by the Loyal Building and Loan Association to Theodore Johnson for a nominal sum subject to a mortgage of $40,000.

Johnson in turn conveyed the property to Harry Altshuller for a nominal consideration, with a mortgage of $65,000. This theatre, which has changed hands several times in the past year, is on a lot 78 feet wide by an irregular depth, and is assessed at $65,000.

AMERICAN SEATING COMPANY

Exclusive Manufacturers of

Furnishings for Theatres, Schools, Churches and all Public Buildings

When you want Opera Chairs, remember we have

5,000 CHAIRS

ALWAYS IN STOCK

in 6 different styles in Imitation Mahogany and Circassian Walnut finishes, assuring you satisfactory selection and

IMMEDIATE SERVICE

Other designs of Upholstered and Unupholstered Chairs unlimited in number, furnished in 25 to 50 days after receipt of specifications, depending on character of chairs selected.

Our Consultation Service, specializing in designing economical arrangements for theatre seating is tendered to you without any charge whatever.

Descriptive literature on request.

For prompt attention address:

General Offices: 1012 LYTTON BUILDING, CHICAGO, ILLINOIS

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REFLEX

(Made in Switzerland)

The Quality Carbons of the World

Reflex D. C. Carbons have a Specially Constructed Negative with Copper Coated Core.

The letter below comes from an operator in the Middle West:

"I received the carbons and after giving them a good tryout, find them the best I ever used. They burn long, with no flame, and give a nice snow white light."

You, Mr. Manager, and you, Mr. Operator, we know you want the best carbon on the market. You cannot get that **"snow white light"** unless you use **Reflex. Send in your order now.**

¾ x 12 plain cored, $10.00 per 100 carbons.
⅝ x 12 plain cored, $7.50 per 100 carbons.
⅝ x 6 copper coated cored, $3.75 per 100 carbons.
½ x 6 copper coated cored, $2.75 per 100 carbons.

If your dealer cannot supply you with **Reflex carbons** send cash with your order, or instruct us to ship C.O.D., and we will fill sample orders in lots of not less than fifty each in all the above sizes.

Watch our weekly advertisements and benefit by the experience of others.

JONES & CAMMACK

SOLE IMPORTERS

12 Bridge Street **New York City**

Building and Furnishings

Edited by Nathan Myers

Seat Equipment Is Vital Subject for Theatre Owner

NOW that we have digested our Christmas dinner, and are in a happy frame of mind, let us discourse over our Christmas cigarette on the subject of theatre seats, the planning of seating arrangement, relation of seating to screen and stage, arrangement of aisles, etc.

First the seats themselves, as to construction, materials, and accessories will receive our attention. Successive experiences of seating manufacturers, theatre architects, contractors and managers have brought about a constant change in the seats that are offered, just as the product of most manufacturers is changing.

The ends and intemediate standards must be strong for they bear their share of the stress when a heavy person leans back in an effort to obtain comfort. The foot of such standards should be so designed that two bolts to each fore and back section can be placed in the concrete, so far apart that the concrete even if not the best will hold the strain. Unless these feet are so designed, the journeyman will argue that only one expansion bolt can be placed to a section, for fear that the two would be so close that neither would hold to the concrete. For wood floor construction, this is not of such consequence.

The standards should be of such build that they will allow a proper support and brace for the seat back.

Few give due attention to the hinge of the seat. It is not part of the ornamentation of the seating. It is only used when lowering and raising the seat, but use a cheap hinge and see how quickly the bolts fall out and the seat drops. Note how it binds and brings damaging stress on the seat. Let the hinge be of ball bearing type with such elasticity about the bearings that the seat may be moved with ease, that it will not drop down and that it will not squeak.

The seat and the seat back must be appropriate to the house which is to receive it. Some gorgeous creations in design, material and comfort are to be had, and with them all intermediate qualities down, to the all-steel arrangement.

We might rightfully emphasize that a far better, more commodious and higher priced seat is being placed in theatres than ever in the past. While we shall all strive to run along with the tide of advancement, we must however bear in mind the fact that differentiates the motion picture house from all other theatres: It is that the former is comparatively dark, and during this darkness much damage is done.

It therefore behooves the architect to look to such material in seating as will stand the greatest wear and tear. Upholstery must be used sparingly, for sooner or later the material will be found cut with pen knives, and hat pins. The upholstery tacks are pulled out and the gimp torn off. In some cases it is the simple result of disregard for other's property, and in other cases it might be the work of the sub-conscious nervous patron.

The back and seat if of veneered wood should not be of less than five ply and should not be less than seven-sixteenths of an inch in thickness. Lesser dimensions will result in a seat or back of too great a flexibility, with the result that the material will break at its fastenings and that the stress on the glue between the various layers of the material will be too great, so that the outer layers will split off.

If this back is once started, the patron soon helps the damage along by picking at the loose veneer.

Where the patronage is rather of a hard class of people an all-steel combination is best, steel standards, steel seats and steel backs. Many theatres are not being so equipped.

Where seats are located in the balcony, there is no need of hat guards or foot rests. Orchestra seats may be supplied with these accessories. If they are not supplied the patrons in the front might be annoyed intentionally or accidentally by those in the back. Hats are often kicked from their racks.

If the hat guard and foot rest are supplied, they should be of steel and of no other material. They should be securely bolted to the standards, and not simply slipped into a socket made to receive it. Great annoyance and loss will be avoided if these attentions are given. Rather omit the guard rest entirely if a substantial and well secured article is not provided.

The hat wires or hat racks are always needed and cost but a little, but they must be well anchored at the back.

Aisle and number plates are not needed in the general picture house. When supplied they should be nickel-plated brass with black figures. They should not be nailed into place. The nails are easily removed and the plates stolen. Brass screws should be used and when once set they should have their heads either hammered or filed down so that the screws cannot readily be removed.

Lest we overtax the patience of our readers with too long an article for one issue, we will continue our discourse in our next issue.

CLAREMONT, NEW YORK, A NEIGHBORHOOD HOUSE, SEATING 1,300, THOROUGHLY MODERN

THE Claremont theatre, 135th street and Broadway, is a New York neighborhood house, conducted under an enterprising management which is thoroughly alive to the necessity of providing its patrons with comfortable and attractive surroundings, as well as good pictures.

The theatre, built in 1914, seats 1,300 persons. Electricity is used for lighting throughout, and steam for heating. The auditorium is attractively finished.

EXTERIOR OF THE CLAREMONT THEATRE, NEW YORK CITY

Particular attention is given by the Claremont to its music, excellent results being obtained from the installation of a Hope-Jones Unit Orchestra (Wurlitzer).

A modern projection machine is employed. The length of the throw is 150 feet. A painted screen has been found to give good service.

The lobby dimensions are generous enough to afford rapid handling of crowds. The box office is equipped with a National Cash Register sales machine. Expensive frames are used in lobby displays.

In addition to its lobby displays, street boards, auto service, newspapers, a program mailing list, and heralds, provide the theatre with advertising media.

The Wallingford Amusement Company owns the theatre, and F. J. Dollinger is the manager. General, Mutual, Pathé and other features are shown, at 10 and 15 cents.

THEATRE PROGRAM DESCRIBES IN A PAGE THE SCREEN USED FOR THE PICTURES

IN the program of the Belmont theatre, Fifty-second street, above Market, West Philadelphia, where Triangle plays are being shown, a full page is devoted to the screen upon which the pictures are projected, which in this case is that manufactured by the Luna-Lite Company.

This is the kind of advertising which pays, for every patron should be put in touch with the various features of any given house, whether it be the seating arrangement, the screen, decorations, lighting effect or whatever it is, for it is these points which are talked about outside of the theatre.

The mere fact that a patron is told that such and such an equipment is the best obtainable, makes an impression upon him, and he will go out and tell his friends about it, whether he knows exactly what he is talking about or not. This is human nature and exhibitors will profit by giving all their improvements as much publicity as possible.

This is not theory, but is working out every day among the progressive houses.

ROTHAPFEL SUPERVISES THE BOSTON THEATRE, INSTALLING NEW STAGE SETTINGS

WHEN the patrons of the Boston theatre, Boston, recently attended the show there they saw an entirely new stage setting which had been installed under the personal direction of S. L. Rothapfel. Mr. Rothapfel went over from New York to make direct changes in this theatre which will make the house better adapted to showing Triangle photoplays.

The first thing he did was to remove the ornate stage setting and install one which is plainer and much more effective as a sounding board for music as well as a framework within which the screen is set.

He brought with him soloists from New York. Also, the Fadettes women's orchestra were augmented by the addition of several players. Mrs. Caroline B. Nichols now has thirty players under her baton. A choralcello has been installed.

All in all, the projection, lighting, stage and musical effects have been vastly improved, even through changes which are largely experimental and only anticipatory of greater improvements to come in this, the largest of Boston film houses, later.

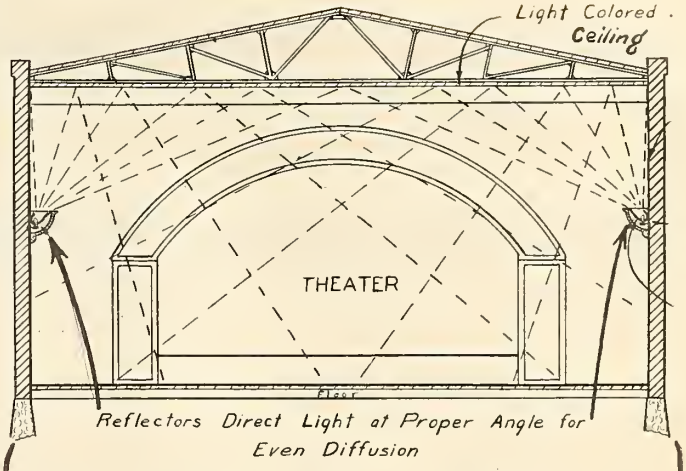
INDIANAPOLIS WILL HAVE $225,000 HOUSE IN SPRING

THE building committee of the Monument Realty Company, which will erect a $225,000 motion picture theatre in the Circle, Indianapolis, to be known as the Circle theatre, expects to let a contract soon to wreck the buildings on the site of the new theatre and clear the ground for the structure.

A. L. Block, of the building committee says the plans were practically complete and that there is to be no undue delay in the construction work of the theatre. Every effort will be made to have the structure completed for dedication as early next spring as possible.

HAMBURG, ENGSTROM & CO. FURNISHES OIL PAINTINGS FOR FROLIC LOBBY

HAMBURG, ENGSTROM AND COMPANY, of Chicago, has just furnished the Frolic theatre, Fifty-fifth and Ellis avenue, with ten three-hundred-dollar oil paintings to decorate its lobby with good effect.



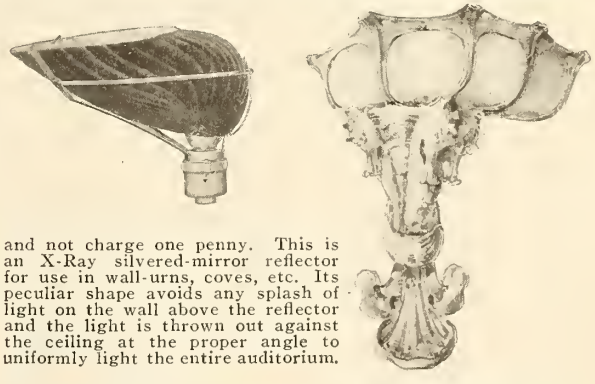
Beautify Your Theatre With Artistic Lighting

If you met a man who had lighted 2,000 theatres, you would be glad to have his advice about lighting your house, because his advice would be worth dollars to you.

He could tell you how to obtain original effects—the kind that get your house **talked about**—at no increased cost.

He could tell you about the newest in lighting—how to light during the show so as not to interfere with projection—how to flood the interior with sunlight from hidden lamps—how to make a low-ceilinged house look spacious—how to get away from fixtures hanging from the ceiling.

That man is in our engineering department—and he'll gladly tell you all he has learned in lighting over 2,000 theatres and not charge one penny. This is an X-Ray silvered-mirror reflector for use in wall-urns, coves, etc. Its peculiar shape avoids any splash of light on the wall above the reflector and the light is thrown out against the ceiling at the proper angle to uniformly light the entire auditorium.



CONCEALED LIGHTING With X-Ray Reflectors

is the new way in theatre lighting. Strikingly beautiful effects are assured, whether the ceiling is high or low and the cost for this original way of lighting is no more than with the common-place method.

Consult our theatre lighting specialist. Write for information about this effective lighting. Fill out the coupon below and let him tell you all about it. The information will be invaluable to you, because it is based on actual experience in lighting over 2,000 theatres. It's free. Fill out the coupon and get it—NOW.

NATIONAL X-RAY REFLECTOR CO.

Chicago 244 W. Jackson Blvd.
New York 21 West 46th St.

National X-Ray Reflector Co.
Gentlemen:—
Please send me full information about lighting my theatre with X-Ray Concealed Lighting. Width of theatre ..... ft. Height ..... ft. Length ..... ft. Color of Ceiling ..... Want dim light during pictures and bright during intermission.

Name .....

Address .....

Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres. If you are building, selling, leasing or renovating, kindly communicate it at once for publication.

ARIZONA

R. W. McCRACKIN, who for the past two years has conducted theatres in the Panama Canal Zone, is preparing to open a theatre with four hundred seats at Tempe. Equipment for this house has been purchased through the Los Angeles branch of the G. A. Metcalfe company, and includes Powers 6-A machines.

CALIFORNIA

T. I. King has purchased the Sunbeam theatre at 4722 Pasadena avenue, Los Angeles, of Messrs. Gore and Lustig.

A number of Los Angeles theatres which have been closed recently are soon to be re-opened. Included in this list are the Georgia Street theatre at Ninth and Georgia, to be opened by J. M. Foley; the Palace at Forty-ninth, and Moneta by J. A. Schoor; the Playhouse at 1237 West Seventh by W. R. Burns, and the Victoria on West Pico street by H. C. Hetherington.

The Creation theatre at 2200 Sunset Boulevard, Los Angeles, has been sold by C. W. McKee to George Lanzby; and J. A. Menard has purchased the Brooklyn at 2235 Brooklyn avenue, Los Angeles.

Extensive alterations are to be made shortly to the theatre building on Broadway, between Tenth and Eleventh streets, Oakland, owned by the Eva Estate. The architects are Charles Mau and F. W. Dingwell, Macdonough Building.

Cohn Brothers have announced that work will be started shortly on a two story theatre building on Adeline street, near Alcatraz, Berkeley, the structure to cost about $40,000. The architects are Richardson and Burrell, Albany Building, Oakland.

The Progress theatre at Woodland, has been opened by L. Parlen, who formerly conducted another theatre in that town.

The Diamond theatre has been opened in the Glen Park district of San Francisco. This house was formerly known as the Glen Odeon, and has been closed for some time pending the completion of alterations.

A Simplex machine has been installed in the Thalia resort on Pacific street, San Francisco, and moving picture entertainments will be given nightly.

W. S. Webster has given up the Strand theatre at Sacramento, and this is now being conducted by the Dippenbrock Estate.

CANADA

The Globe theatre, Toronto, opened on Christmas day. It is on the south side of Queen street, opposite the Municipal Buildings, in the very heart of the business section. Heating, ventilating and cooling apparatus are of the highest order, and two projection machines keep the reels constantly unwinding. Admission will be charged from ten cents to twenty cents, with a ten cent matinee. Several of Toronto's prominent legal men are said to be behind the venture.

The Dominion Theatre Company of Vancouver recently opened as its fourth house the new Dominion theatre in Nanaimo, on Vancouver Island. The theatre seats eight hundred, has a large stage, and is modern throughout. An orchestra of four pieces has been installed. J. R. Muir went to Nanaimo for the opening, and reported capacity business. George Beattie, formerly manager of the Empress theatre in Vancouver, is in charge of the new house.

INDIANA

C. E. Naughtin, of Walkerton, has bought the Lyric theatre at Waterloo.

Local films are being produced at Washington, Frankfort, Clinton, Lebanon and Evansville.

A new fibre screen has been installed at the Royal theatre at Warsaw.

The Theatorium at Newcastle, has been taken over by R. A. Cannan. Ernest Hodgsett is the manager.

Henry Paff has bought an interest in the Vaudette theatre at Michigan City. He will be associated with C. J. Coyle in the management of the theatre.

The Bell theatre at Warsaw has been renamed the New Grand theatre, and is running photoplays regularly.

Mrs. Mary Kircher, proprietor of the Rex theatre at Decatur, has sold it to W. A. Dull, of Willshire, Ohio. He is the proprietor of a theatre at Willshire, which he will continue to operate, and his son, M. B. Dull, will manage the Rex theatre.

KANSAS

Work has started on a motion picture theatre at Augusta. It will be completed this month.

There is to be a picture house erected in Concordia, by Doctor Caton. He will lease the building to George Beach, proprietor of the Lyric theatre of that city.

The old Fowler Building at Lucas, owned by Lewis O'Brien, is being remodeled, and will be used as a motion picture theatre.

The Hetrick theatre of Chanute, has opened.

On January 5 the Palace Picture theatre at Wichita will open. L. M. Miller is the manager.

KENTUCKY

The Masonic theatre, one of the largest playhouses in Louisville, has been leased for motion pictures by R. V. McRae and M. A. McRae of Detroit.

The McRaes are members of the family of that name controlling large interests in the Scripps-McRae news syndicate. This is their first venture in the theatrical business. High class motion pictures will be shown and an orchestra of twenty pieces will furnish music.

The interior of the theatre will be redecorated. The color scheme will be French gray, gold and old rose. The Messrs. McRae are planning a chain of motion pictures theatres with Louisville as headquarters.

The Triangle program was shown for the first time at Frankfort, December 20, in the Capital theatre, which was recently leased and reopened by the Broadway Amusement Company of Louisville. Music was furnished by an orchestra of six pieces, under the direction of C. B. Riddell. Admission is five and ten cents.

As a result of a deal closed recently, Lewis Judy and Marvin Gay, who have been conducting the Paramount theatre at Mt. Sterling, assumed the sole management of the Tabb theatre on December 20, and I. F. Tabb, who has been managing the house, has retired from the motion pieture field.

The Uno Moving Picture Company, recently organized at Pineville, is remodeling the Rink in that town, and will open the place as a motion picture theatre at an early date.

William S. Russell is the new manager of the Majestic theatre, Shelbyville. Mr. Russell's sister, Mrs. Pearl R. Nolan, is associated with him and has charge of the box office.

LOUISIANA

August Barbay, of Plaquemine, was awarded contract for reconstructing and remodelling the Grand theatre in that city. Finishing touches to the theatre were made before Christmas Day, when the initial feature was shown. Two new Edison machines are installed.

MAINE

Fire in the nickel theatre building in Belfast caused a property loss of about $5,000 recently. It is supposed to have started from

START THE NEW YEAR RIGHT

By putting an American **BEAUTY ELECTRIC RADIATOR** in that frigid ticket booth. How can you expect your cashier to smile a cheerful greeting to customers when she is blue with the cold. Perhaps your pianist needs one also. **Only $5.00 each** Circular on request.

SEASONABLE AND STAPLE GOODS OF EVERY DESCRIPTION FOR THE PICTURE THEATRE

E. E. FULTON CO.
156 W. LAKE ST. CHICAGO

We have in stock everything to equip a modern theatre

American Slide Company installs two Powers 6B motor driven machines in new **Majestic Theatre, Columbus, Ohio.** Ask them what they think of them.

We carry in stock a complete line of Powers machines and repair parts, and can ship orders in a moment's notice. Just try us and see. We are agents for

VELVET GOLD FIBRE SCREEN,
Let us demonstrate it to you.
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a defective chimney. The picture theatre was on the ground floor and badly wet down. The loss to the lessees, Maddocks and Knowlton, is considerable. The Colonial theatre, another picture house, which is in the adjoining building was threatened, but no damage was done.

The Bijou theatre in Bangor has taken full Universal service for the motion picture part of its program which is given in connection with the vaudeville.

A. J. Dorr has opened the Grand Army hall in Bucksport for three nights a week. A new picture theatre is building in Bucksport at the present time, but is yet incomplete.

MISSOURI

John and Samuel Ernie will open the theatre being built at 2841 Pestalozzi street, St. Louis, with an all picture program early in the new year. The house will seat eight hundred, and will be a five-cent house on five days of the week, and a ten-cent house on the other two days, when the bill will include a special feature. The theatre cost $10,000 to build.

August Roettger, of the Fairy theatre, 5654 Easton avenue, St. Louis, has been giving his patrons four serials a week, and now intends putting on another. Mr. Roettger says that his patrons take to serials, and he can not show too many to please them. The Fairy is noted for its champion motion picture fan, Mrs. Barbara Guentert, who has missed only two performances in the last seven years.

Another new theatre is being planned for St. Louis, on the suburban right-of-way, between Goodfellow and Hamilton avenues. The residents of the neighborhood, which is known as the Cabanne District, have organized a company, who will build the theatre, and an airdome on a lot adjoining the site selected for the building. The plan is to have the theatre ready at a moment's notice for a performance when the weather is cool or too rainy for an outdoor show.

The Marquette theatre, at Eighteenth and Franklin avenue, St. Louis, has been enlarged recently to accommodate the increasing number of patrons attending the shows in that popular house. The Marquette is not yet two years old.

The Euclid theatre, at 4869 Easton avenue, St. Louis, is again under the management of the proprietor, J. J. Macklin. Mr. Macklin had rented out the house last year, but just recently he decided to again take over the management himself.

A theatre is to be erected on the corner of Thirty-sixth and Troost avenue in Kansas City. It will seat 900, and will be completed in March.

The new Linwood theatre was opened at Thirty-first and Prospect avenue in Kansas City, on December 18.

A picture house is to be erected in Columbia, to cost $35,000. It will be completed about the middle of March. T. C. Hall of Moberly is the owner.

Excavation has begun for the erection of a picture play house in Tarkio, next to the Commercial Hotel.

MONTANA

Mrs. F. F. Flint has bought the interest of Dan Geneon in the Kahn and Geneon picture theatre at Terry.

The Inter-Mountain Photoplay Company has bought the Purcell theatre at Helena.

OKLAHOMA

The new Liberty theatre on Robinson street in Oklahoma City will be ready for opening on February 1.

The Lyric motion picture house in Wellston, has been opened.

J. L. Duncan, of Afton, is remodeling the front of the Electric theatre.

Work has started on the New Empress theatre at Chickasha.

Manager Woods of the Metropolitan theatre at Lawton, will shortly erect a theatre in that city to cost $5,000. It will be constructed of cement blocks and have a frontage of fifty feet by a depth of 140 feet. It will seat nine hundred.

OREGON

J. D. Strauss and H. W. Dean have bought the controlling interest in the Crystal theatre at Astoria.

Edgar Ayers has leased the Home theatre at Heppner, to Jess and Viney Hale.

A fire destroyed the Wexford theatre at Salem, Oregon. The estimated loss is $5,000, which is covered by insurance.

S. A. Cardinier will open a moving picture theatre in his new building at LaGrande.

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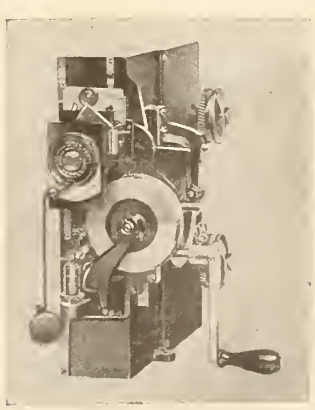

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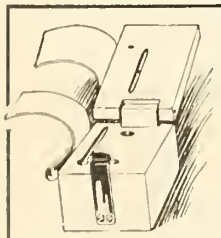

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Harry J. Koehler has purchased a lot 60 x 140 feet at Fifty-fifth and Woodland avenue, Philadelphia, from Ida L. Sithen and F. G. Shisler for $35,000, to build a motion picture theatre at a cost of $175,000.

Mrs. J. Effinger, who already owns the Leader theatre at 4102 Lancaster avenue, Philadelphia, has commissioned Hoffman and Company, architects, to get bids on their plans for a new theatre for her.

The lot, already owned by Mrs. Effinger, is on Germantown avenue and Venango streets, 67 x 129 feet.

The Sun theatre, Wilkes-Barre, one of the largest and best equipped motion picture houses in that section of Pennsylvania, has been transferred to the Treon Company. The Treon Company, of which Michael Comerford is the head, already controls the Bijou, Savoy and Star in Wilkes-Barre.

M. E. Comerford, directing head of the Treon Company, which controls several theatres in northeastern Pennsylvania and New York State, has purchased the Merchants and Mechanics Bank property in Scranton. He intends to erect a motion picture house on the site. The price paid for the site was $130,000. The property is located in the central city. It has thirty-four feet frontage and is 100 feet deep. The plot adjoins another parcel of ground owned by Mr. Comerford. The proposed theatre will have three open sides, giving unsurpassed exits in case of fire.

Charles Goldstone has, in connection with Samuel Mellen, acquired the Franklin theatre at Girard avenue and Fifty-second street, Philadelphia, making the third in one year, the other two being the Garden, at Fifty-third and Lansdowne avenue, and the Rittenhouse, at Fifty-third and Haverford avenue. All theatres have been fixed up for the season, and now an entire renovating of the Franklin is taking place. The walls are redecorated, new carpets laid, a new Gold Fibre screen put in, and an up-to-date Simplex machine installed. A five-piece orchestra, directed by Daniel McPoyle, is one of the new attractions.

The St. Clair Opera House, Greensburg, was damaged $8,000 by fire recently which originated in the boiler rooms and undermined about one-half of the first floor.

Walter M. Kieffer, proprietor of the Onyx moving picture house, Reading, has sold his equipment to R. C. Kern, of Philadelphia, who leased the property with an option for its purchase.

The newly erected theatre of Nichlas Ciotola, on East Diamond avenue, Hazleton's newest moving picture house, opened its doors recently undr the management of William Schallas.

The Grand theatre, located in the Buchanan block on Long avenue, near South Mill street, Newcastle, is the latest photoplay house in that city to offer attractions to the moving picture goers of that city. James Passius and Gus Caravasios are the proprietors.

RHODE ISLAND

Leon Camire has opened a motion picture house in the Music hall, Franklin, and from now on will give shows every evening during the week with matinees Mondays, Wednesdays and Saturdays.

TENNESSEE

An important motion picture transaction took place in Chattanooga recently when John C. Twinam, manager of the Bijou theatre, purchased from Howell Graham the Theato and Alhambra picture theatres.

It is understood that the film houses will continue to be operated on the same admission scale as when Mr. Graham had charge of them. The Triangle-Keystone pictures will be shown at the Theato and Alhambra, it is said. These pictures were originally engaged to be shown at the Bijou.

The Royal, South Chattanooga's new motion picture theatre, was formally opened to the public Wednesday, December 8. This is one of the finest film houses in the South. The cost of its erection was $15,000. Messrs. Weiner and Bloch are the proprietors.

The Lyric, Chattanooga's oldest amusement house, has opened again for the presentation of feature pictures. The first offering was D. W. Griffith's drama, "The Escape."

The Gay theatre, Knoxville, was formally opened to the public November 29, with the Triangle film service. Young lady ushers, an innovation in Knoxville, with Triangle caps, showed the patrons to their seats. An orchestra of eight pieces furnished music. The admission prices are ten and twenty cents.

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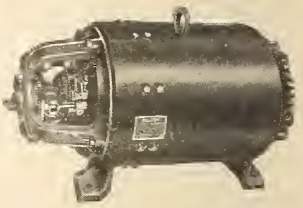

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TEXAS

The Yale theatre at Wortham has been sold by Allie Jones to a company composed of A. W. Holton, T. H. Hood, J. C. Hackney and Harry Hood. The theatre is being put in first class condition.

The Polk street motion picture theatre, Brownsville, the building for which was recently completed, is now open to the public. The management of the new house intends to cater largely to the tastes of the Mexican residents of the fourth ward.

Work has started on the construction of a motion picture theatre for the Twenty-third infantry at Fort Crockett, Galveston.

Plans were filed with the building inspector at Houston recently for a three-story reinforced concrete moving picture theatre, to be built at Prairie and Milam streets at a cost of $35,000. The building is to be erected by Hugh Hamilton.

WASHINGTON

Thomas Miller has sold the Grand theatre at Camas, to Mr. Kiggins and Mr. McGill.

Sam Rathman succeeds William Hawthorne as manager of the Electric theatre at Lynden

The Peerless Theatre Attractions has opened an office at 218 Seneca street, Seattle, in charge of Mr. Susmein.

Two former legitimate houses in Spokane have been leased for film purposes in the last fortnight. The Spokane is one, but the new management and service have not been announced. The Empress is the other. Charles Packeritz, a former Seattle exhibitor, has reopened it with General Film service, changing three times a week.

Mr. Von Herberg, of the Liberty theatre, has left Seattle on a "See America First" trip. His first destination was San Francisco, where he planned to spend a few days at the Panama Pacific Exposition before its close. After that his route includes the principal cities of this country, where he will gather new ideas to be used in the Coliseum theatre, now nearing completion.

The Class A and Grand moving picture theatres, at Pullman, opened recently.

WISCONSIN

E. C. Bracken, 753 E. Johnson street, Milwaukee, intends the erection of a motion picture theatre shortly. The theatre is planned to cost $100,000, to be of fireproof construction, 100 x 132.

Downer theatre, Milwaukee's newest photo playhouse, opened to the public recently. The building is located at Downer avenue and Belleview place, and in point of construction is in keeping with its surroundings. The structure is fireproof, an up-to-date system of ventilation has been installed, insuring a continual change of air through an improved fan system, and the seating capacity is 1,200. A pipe organ is one of the features of the theatre. The interior decorations are artistic.

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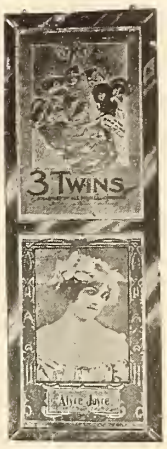

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

GUATEMALAN MARIMBA BAND DRAWS CROWDS TO SEATTLE THEATRE

TO say that President Cabrera's Guatemalan Marimba band made a hit at the Clemmer, Seattle, would be drawing it mild. The big audiences positively refused to let the players off at any performance as long as they could be forced to play. Manager Clemmer seems to have got an attraction this time.

The marimba was an unknown instrument in North America until the opening of the Panama-Pacific Exposition. President Cabrera sent his royal band of marimba players to entertain guests at the Guatemalan building. No sooner had this wonderful music been heard than it became the rage.

People from Seattle returning from the exposition told how crowds squatted on the floor of the building, about the swarthy musicians, and listened for hours to the rhythms that are like those of the wind instruments, with fine, perfectly-tuned strings hidden somewhere in their throats.

The marimba players introduced themselves to Seattle with Sousa's "Stars and Stripes Forever" and aroused tremendous enthusiasm. The applause lasted several minutes and was only stilled when the band began the next number.

These musicians play all sorts of music, classical scores, ragtime, waltzes, South American boleros, popular United States songs, and those impressive, quaint, intensive, naturally-evolved South sea folk lore harmonies, of which the Hawaiian native songs are an example. But the wonderful thing is that the marimba instruments give new and marvelous combinations of sounds that have strange heart tones in them, entirely new to this part of the world.

The only instrument used by these musicians with which we are familiar is a bass viol.

This supplies the deep undertones for the other sounds that give the impression of those sea sounds we used to listen to in the conche shells when we were children.

"Her Mother's Secret" and a Wallingford comedy were the photoplay features at this entertainment.

GREAT NORTHERN, PHILADELPHIA, INSTALLS SYMPHONY ORCHESTRA WITH MERCERAU AS LEADER

THE Great Northern, at Broad and Erie avenues, Philadelphia, the first picture theatre to run the full Triangle program in Philadelphia, has the finest orchestra in the city, outside of the business section.

Known as the Great Northern Symphony Orchestra, the engagement of Victor Mereerau, leader of the Bellevue-Stratford Orchestra for the past twelve years, as conductor, insures the artistic calibre of the music. Others of the principal players have established reputations in the musical field.

The orchestra is composed of Vincent Savine, first violin, who has toured the country with Victor Herbert, and has just ended an engagement with the Martini Symphony Orchestra; J. Griems, 'cello, formerly of the Boston Symphony Sextette; Andrew Luck, bas viol, formerly of Wassilli Leps Symphony Orchestra; Ignatius Kavanagh, piano, late of the Stanley theatre; M. Fleming, who is well known as a flutist; T. Thorbahn, clarinet, and Joseph Alexander, tympani, a Russian artist.

BARTOLA DESIGNS NEW INSTRUMENT TO SELL BETWEEN $8,000 AND $9,000

THE Bartola Musical Instrument Company is designing a new instrument to sell at between $8,000 and $9,000 which will far surpass anything they have yet built. The first one of these large instruments will be installed in the Grand Opera House at Oshkosh, Wis., some time around the first of the year.

Dr. E. H. Miller, of the Yale theatre, Maywood, Ill., has supplanted his five-piece orchestra with a Bartola A. A.

Charles Abrams, owner of the Acme theatre, 3410 Ogden avenue, Chicago, has purchased a Bartola orchestra.

Charles Pacini, of the Majestic theatre, Kenosha, Wis., is replacing his orchestra with a Bartola Grand.

W. J. West, owner of the West theatre, Galesburg, Ill., was in Kansas City last Monday looking over the new motion picture theatre which has just been erected in that city, with a view of leasing it.

J. B. Hogan, who has recently severed his connections with the Majestic theatre, Beloit, Wis., and has just bought the McGavocks Brothers' theatre, was in Chicago last week re-arranging the film service for this theatre.

HOUSTON, TEXAS, TO HAVE $35,000 CONCRETE THEATRE

A THREE-STORY, reinforced concrete moving picture theatre to cost $35,000 is to be erected by Hugh Hamilton at Louisiana and Prairie streets, Houston, Texas. The structure is planned to contain offices on the second and third floors of the front, the theatre auditorium to take up the rear. The Central Contracting Company has been awarded the contract.

Under the supervision of the Woman's Club of Houston, Texas, a special children's matinee was held at the Isis theatre, one of the Fichtenberg houses, on December 15. "'Twas the Night Before Christmas" and "On Christmas Eve" were the attractions.

PROMINENT NEW YORK MUSICIAN TO PLAY $10,000 ORGAN IN NEW HAVEN THEATRE

RICHARD HENRY WARREN has just been engaged to play the $10,000 organ in the Olympia theatre, New Haven, Conn., managed by John Curran. Mr. Warren went to New Haven from Boston, where he has been playing the organ at the Scollay Square Olympia.

Previous to his theatrical work he was a prominent church organist at St. Bartholomew's, New York City. His organ recitals are a big drawing card at the Olympia here.

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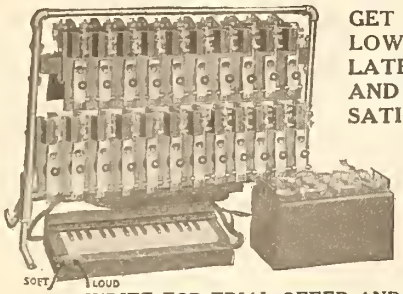

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TRIANGLE PICTURES SCHEDULED FOR SHOWING IN INDIANAPOLIS

Indianapolis, Dec. 24.

ONE of the most important announcements made recently in the Indianapolis motion picture industry was the announcement this week by Edward G. Sourbier that he had signed a contract with the Triangle Film Corporation for the exclusive showing in Indianapolis of the Triangle program, beginning Sunday, December 12.

All the leading programs will then be shown in downtown Indianapolis theatres. The Colonial theatre and Regent theatre, under the management of Bingham, Crose and Cohen, have the Metro, Fox, the best of the V-L-S-E and the Pathé Gold Rooster. The Isis and Alhambra theatres, under the management of Barton and Olsen, have the Universal, Paramount and World pictures. These are all downtown theatres.

The Keystone theatre, while seating less than six hundred persons, is located in North Illinois street, near the Terminal station, and is near the heart of the downtown district, being in what is known as "Movie Row." It is one of the newest and most up-to-date of the smaller theatres.

NEW OREGON THEATRES ARE IN PROSPECT

OTIS BROOKS, 1568 E. Glisan street, contemplates the erection of a two-story building, with full basement, on E. 16th and Gleisan streets, Portland. The building will be of brick and concrete construction, to be used as a moving picture theatre.

The Dronia League has rented the Whep theatre on 23rd street, Portland.

Geo. Werner and Rudolph Keller have leased the Antlers theatre at Rossburg.

The New Orpheum theatre at Dalles opened in charge of O. O. Smith.

AMERICAN SEATING INSTALLS CHAIRS IN FIVE ST. LOUIS HOUSES

E. T. OFTELIE, branch manager of the American Seating Company, reports having contracted for the seating of the following theatres in St. Louis: The Webster, Twelfth and Clinton streets; the Pauline, Union and Lillian streets; the Zuzak, 4551 Virginia avenue; the Peerless, 1911-15 South Broadway, and the Karzin, 1618 Market street.

All of these will open their doors to the public Christmas week.

WASHINGTON, D. C., OPERATORS TO HOLD BALL ON FEBRUARY 1

MOTION picture operators of the national capital will hold their fifth annual ball Tuesday, February 1, at old Masonic Temple, Washington.

An attractively printed program is being prepared. The arrangements committee anticipates that the affair will be the most successful of its kind ever held in Washington.

INDUSTRIAL MOVING PICTURE COMPANY HAS NOT BOUGHT PHOTOPLAYS STUDIO

WATTERSON R. ROTHACKER emphatically denies the rumor which has been circulated about that the Industrial Moving Picture Company of Chicago has purchased the United Photoplays Company Studio. The Industrial Moving Picture Company has used this on occasions but has never considered either leasing it or buying it.

SPEEDCOS INSTALLED IN SIX MARCUS LOEW THEATRES IN BOSTON

THE Speed Controller Company, New York, has just announced that it has received orders for six Speedcos for Marcus Loew's Boston houses, two for the St. James, two for the Globe, and two for the Orpheum.

QUAKER CITY HOUSE CHANGES HANDS

THE brick motion picture theatre on the east side of Fifty-second street, 32 feet north of Stiles street, Philadelphia, has been conveyed to Harry Altshuler by Theodore Johnson for a nominal consideration and a mortgage of $65,000.

Music Plot For Metro Feature, "Black Fear"

By Ernst Luz. Projection Time Seventy Minutes.

THIS plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested need not be used; similar numbers, or numbers suggested by the Notes will do as well. It is intended that no unnecessary expense be added for exhibitor or musician.

PART 1.

	Description of Music	Number Suggested	Cue to stop number.
1.	Mysterioso (Diabolical)	"A. B. C. Dr. Music No. 10"—A1 (Jos. W. Stern & Co.)	"Cocaine begins its act of destruction."
2.	Inter (Cl. Hurried)	"Pittoresque" (G. Schirmer)	Messenger boys brought into court room.
3.	Desc. (Hy.-Path.)	"Twilight" (Chappell & Co.)	"The Stock Market goes against Mr. Elsmere"
4.	Inter-Trot	"Sweet Violets" (J. Remick & Co.)	"I'll see what can be done, etc."
5.	Desc. (Hy.-Path)	"Heart's Aflame" (Jos. W. Stern & Co.)	Ely enters telegraph office after leaving his auto.
6.	Hurry	"A. B. C. Dramatic Set No. 3"—A1	After "I'm just getting even," etc.
7.	Desc. (Hy.-Path.) Short	"A. B. C. Dramatic Set No. 4"—B2	Connects 1 and 2.

Part 2.

			"Evening" (Quick).
8.	Inter-Trot	"Bo-Peep" (J. Remick & Co.)	Father and son embrace at window.
9.	Dr. Andte	"A. B. C. Dramatic Set No. 3"—B2	After vision of death-bed scene.
10.	Inter-Trot (Short)	"Bo-Peep" (J. Remick & Co.)	Mary walks up to father in room adjoining ballroom.
11.	Dr.-Hy.-Andte.	"A. B. C. Dramatic Set No. 3"—B2 (Jos. W. Stern & Co.)	Ely jumps out of window.
12.	Agitato (P)	"A. B. C. Dramatic Set No. 3"—A1	"The busy world waits not," etc.
13.	Desc. (Hy.-Rom.)	"Spring Dreams" (Leo Feist)	Connects 2 and 3.

PART 3.

			Concert.
14.	Neutral (Cl. Hy.)	"La Boheme" or "La Tosca" (Ricordi & Co.)	Connects 3 and 4.

PART 4.

			Concert.
15.	Desc. (Hy.-Path.)	"Lilacs" (Leo Feist)	Concert.
16.	Waltz Lento (Hy.-Leg.)	"Le Poeme" (Jos. W. Stern & Co.)	Mary drugged by Ely awakes.
17.	Hurry	"A. B. C. Dramatic Set No. 3"—A1 (Jos. W. Stern & Co.)	Mary faints after fight.
18.	Dr. Hy.-Andte.	"A. B. C. Dramatic Set No. 3"—B2	"You and your company are responsible," etc.
19.	Hurry	"A. B. C. Dramatic Set No. 3"—A1	Ely shot by Lillian.
20.	Dr. Hy.-Andte	"A. B. C. Dramatic Set No. 3"—B2	"Life's flame," etc.
21.	Diabolical Mysterioso	"A. B. C. Dramatic Set No. 10"—A1	Connects 4 and 5.

PART 5.

			Fade out of hell scene.
22.	Desc. (Hy.-Path.-Ag.)	"Sleepy Hollow" (W. Jacobs)	Concert.
23.	Waltz Lento (Hy.-Leg.)	Artist's Reverie" (Jos. W. Stern & Co.)	Well after policeman in street holds up hand.
24.	Hurry	"A. B. C. Dramatic Set No. 3"—A1 (Jos. W. Stern & Co.)	After Mary rushes into court room.
25.	Dr.-Hy.-Andte.	"A. B. C. Dramatic Set No. 3"—B2	Vision of Mary asleep in chair.
26.	Hurry	"A. B. C. Dramatic Set No. 3"—A1	End of struggle vision.
27.	Dr.Hy.-Andte.	"A. B. C. Dramatic Set No. 3"—B2	Vision of Lillian in room with Ely.
28.	Hurry	"A. B. C. Dramatic Set No. 3"—A1	After vision of Lillian shooting Ely.
29.	Rom. Andte.	"A. B. C. Dramatic Set No. 4"—B2	To End.

Music Notes.—This picture is intensely dramatic, giving an opportunity for the playing of good heavy music, from No. 12 to 17. These numbers cover about twenty-eight minutes. Selections from the Operas, "La Boheme," "La Traviata," "La Tosca," or "Jocelyn" will hold the required temperament and all play 17 minutes or more. When not using a selection for No. 14, sufficient slow heavy dramatic numbers must be used to cover 16 or 18 minutes.

The Melodramatic numbers 1, 6, 9, 11, 12, 17, 18, 19, 20, 21, 24, 25, 26, 27 and 28 are very essential, these being the important psychological points in the picture and things happen very fast. When properly used, this picture will demonstrate the value of the A. B. C. method in music for picture playing.

The picture in itself is very strong, with proper music; it is everything that can be desired in picture entertainment. No. 2 should be a classy intermezzo of hurried temperament. Nos. 3, 5, 13, 15 must be slow legato numbers having a pathetic or romantic appeal. Should be serious and dramatic numbers. Nos. 4, 8, 10 should be intermezzo trot numbers, but must not be popular song numbers.

No. 16 should be a slow legato waltz lento in positive minor key. No. 22 must be a slow number, with an agitated as well as pathetic effect. No. 23 is the same as 16. No. 29 should not be a heavy number, but have a strict romantic appeal. Very short. Sixteen bars are sufficient.

With the exception of the melodramatic effects, the picture is good for the organ throughout.

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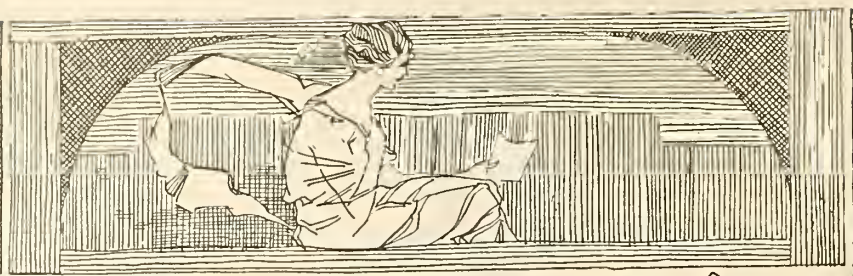

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NEW YORK · CHICAGO · LONDON · PARIS

BROADWAY STAR FEATURES

A Wonderful Stage Success

"GREEN STOCKINGS"

Played one of the longest runs in the annals of photo-play history in New York.

It was one of the most successful comedies ever run on the stage.

It has played in every city in the United States.

"GREEN STOCKINGS" is now a BLUE RIBBON FEATURE.

It is five reels of comedy, featuring the greatest screen comedienne

LILLIAN WALKER

This Blue Ribbon Feature will undoubtedly establish a precedent for motion picture comedies.

Wilfrid North has succeeded in opening up a new era in comedy direction.

Produced under the personal Supervision of

ALBERT E. SMITH and J. STUART BLACKTON

This five-part VITAGRAPH BLUE RIBBON FEATURE will prove to be a novelty in the comedy field.

We suggest seeing this on the screen at the nearest V. L. S. E. exchange

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

THE BIG IDEA BEHIND THE BIG FOUR

IT would be a misstatement to say that we are not anxious to sell Big Four features.

It would be a *greater* misstatement to say that our anxiety to sell Big Four features is ever permitted to overshadow our consideration of your best interests.

The elimination of Pot-Luck in booking features, and the elevation of Certainty was the controlling idea back of the organization of this combination.

For this reason, we have urged with all the earnestness we command, the "Open-Booking" policy—the policy which permits the exhibitor to select that which is best suited to his patronage, and reject that which is not—and we have been untiring in our efforts to have him see *personally* every picture before booking it. In other words, we seek only to sell a picture on its merits.

When it is not possible for the exhibitor to view a production, he has our assurance to so truthfully represent it, that he will never have occasion to question either our good faith or our judgment.

Based unqualifiedly on this principle, we offer this week, for the consideration of the progressive, quality-building exhibitor:

ANITA STEWART *and* EARLE WILLIAMS, *front-rank favorites, in a five-part* VITAGRAPH BLUE RIBBON *feature,* "MY LADY'S SLIPPER," *by* CYRUS TOWNSEND BRADY. *A captivating heart-interest love story, replete with the lure of a beautiful woman's eyes and the romance of an adventurer.*

NANCE O'NEIL, *America's gifted emotional actress, in a five-part* LUBIN SOVEREIGN PLAY, "SOULS IN BONDAGE," *from the pen of* DANIEL CARSON GOODMAN, *author of that most-talked-of novel, "Hagar Revelly." A vivid, breath-catching problem play that will make you think and feel better for the thinking.*

ANN MURDOCK, *dainty darling of comedy triumphs such as "A Pair of Sixes," and* RICHARD C. TRAVERS *in* CLYDE FITCH'S *master farce,* "CAPTAIN JINKS," *produced by the* ESSANAY COMPANY. *A shaft of sunshine, radiating sprightliness and good cheer and filled with the invigoration of a breath of cool, fresh air.*

REGINA BADET, *Parisian sorceress, in a five-part* SELIG RED SEAL PLAY, "NO GREATER LOVE." *A play upon the heart strings of which James S. McQuade, the veteran staff writer of "The Moving Picture World," says, "Whoever views 'No Greater Love' on the screen will be the subject of a spell that is akin to the magical."*

To round out this feast of genuine, restige-building entertainment, the *Hearst-Vitagraph News Pictorial* in 1,000 feet of rapid-fire highlights of the news of the world and *your own community—*

And a two part riotous comedy of the "Ford Flivver," with *Raymond Hitchcock* as supreme potentate of a galaxy of fun-makers, produced by the *Lubin Company*, and labeled, *"The Wonderful Wager."*

Just an average week's contribution to the welfare of the success-seeking exhibitor!

He who runs may read its moral.

V. L. S. E. Inc.

WHAT THE HOME FOLKS SAID

An advance showing was given all last week to his old friends in Topeka, Kansas, by Donald C. Thompson of his French Battle Pictures

"SOMEWHERE IN FRANCE"

They Packed the Largest Theater in Town All Week. The Verdict, Voiced by the Newspaper of

Governor Arthur Capper of Kansas

To movie fans who are inclined to sidestep all motion pictures that are of news or historical nature, the Thompson pictures not only held their interest because they depicted the greatest tragedy the world has known, but because of the mechanical element, which showed that the pictures had been made by an expert. The depth and clearness of the pictures were remarkable.—The Topeka Daily Capital, Tuesday, December 28th, 1915.

See Leslie's Weekly Big Page

716, current issue, dated December 30th, for six enlargements from Thompson's Film.

Better Ask Quickly About Territory

ARTHUR S. KANE

901 CANDLER BUILDING
220 WEST 42nd STREET

New York City

Paramount-Bray Cartoons

furnish that bit of variety necessary to a successful program.

"COLONEL HEEZA LIAR'S WATERLOO."
(Released January 6th, 1916.)

Listen to the murmur of mirth that ripples through your audience when a BRAY CARTOON is announced.

Nothing ever shown on the screen has produced so much real amusement for audiences as the BRAY CARTOONS. They are known and loved by men, women and children. Just say BRAY, that tells the story.

With each of these cartoons, there will be a short DITMARS Film, showing some of the animals of the famous New York Bronx Zoo.

January releases are:

Jan. 6 COLONEL HEEZA LIAR'S WATERLOO—Cartoon
Comedy by J. R. Bray.

Jan. 13 HADDEM BAAD'S ELOPEMENT—Cartoon
Comedy by L. M. Glackens.

Jan. 20 INBAD THE SAILOR—A Silhouette Fantasie
By C. Allan Gilbert.

Jan. 27 THE POLICE DOG—on the Wire—A Cartoon
By C. T. Anderson.

WRITE OUR NEAREST PARAMOUNT EXCHANGE TODAY ABOUT BOOKINGS.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

EXHIBITORS!

Do you know that PARAMOUNT gives you the privilege of the only *real system* of consistently improving your performance that has yet been devised? A *system,* mind you, carefully worked out in every detail.

The PARAMOUNT exhibitor already has the best pictures yet produced in the history of motion pictures—PARAMOUNT PICTURES are excelled by none.

But the PARAMOUNT exhibitor himself, by his own voice, determines what class and kind of pictures shall or shall not be released on PARAMOUNT Program.

Do you know that he even decides what producers shall make pictures for his theatre, what stars shall play in them, and even what the character of the subjects shall be?

Statistics compiled from reports sent us by the exhibitor tell us unfailingly what he wants—in subject, style and star—then PARAMOUNT and the producers cooperate to supply just the pictures he wants for his theatre.

This is the most efficient kind of team work between exhibitor and producer, and is bound to keep on producing good results.

Write our nearest exchange to tell you more about this PARAMOUNT Quality Service.

Paramount Program

Paramount Pictures

Paramount Pict

FOUR EIGHTY FIVE FIFTH

NEW YORK.

Big Things in America

to be first in

Paramount-Burton Holmes Travel-Pictures

Burton Holmes is the most famous traveler and lecturer in the world.

He was one of the first men to visit foreign climes with the motion picture camera.

With his associates he has traveled more than 2,500,000 miles.

For ten weeks in October, November and December Burton Holmes attracted capacity audiences in the following $2.00 theatres and halls:

Orchestra Hall	seating	2580	Chicago
The Odeon	"	1890	St. Louis
Carnegie Hall	"	1968	Pittsburg
Academy of Music	"	2662	Philadelphia
Albaugh's Lyceum	"	1338	Baltimore
Candler Theatre	"	1056	New York
Pabst Theatre	"	1752	Milwaukee

In January and February he appears at

Carnegie Hall	seating	2662	New York
Symphony Hall	"	2569	Boston
Academy of Music	"	2350	Brooklyn
New National Theatre	"	2000	Washington

These travels in film are now to be released exclusively through PARAMOUNT Exchanges. Burton Holmes himself will personally direct the preparation of these releases.

Nothing comparable ever before offered the motion picture public.

Exhibitors may now present to their patrons these celebrated travels which heretofore have not been available to them because of the great demand upon Mr. Holmes' time. Even the smallest town may have the PARAMOUNT-BURTON HOLMES TRAVEL-PICTURES.

This series will appeal especially to teachers and educators, parents and pupils, while everyone will wish to take these travels on the screen.

First release:	Feb. 7	"The Cliffdwellers of America"
	" 14	"The Grand Canyon"
	" 21	"A Day with a West Point Cadet"
	" 28	"Our Middies at Annapolis"

You should have these pictures. Write our nearest exchange.

ures Corporation
AVENUE at FORTY FIRST ST.
CITY, N.Y.

Paramount Pictures

Paramount Program

Great Screen Attraction

Great because it continues to please the public—people go to see it, enthuse over it, tell their friends, go a second time, and then wait for a return booking of it in their town.

Exhibitors have found this famous production one of their best box office attractions.

What is it?

GEORGE BEBAN

in

"An Alien"

Produced by Thos. H. Ince

It played a long run at the Astor Theatre in New York in the early spring, and has been playing to big houses throughout the United States ever since.

A Philadelphia patron wrote us:

"Just a line to inform you what the writer, as well as a number of his friends, thinks of the production 'An Alien.'

"You have produced some fine films, but this is in a class by itself. Mr. George Beban has put something on the screen that heretofore I have never seen. The way he gripped the audience here in Philadelphia was wonderful. His performance was the only photoplay production that I've heard opinions expressed as being really equal to the spoken drama. More productions of this calibre would be welcomed."

Secure bookings from your nearest Paramount Exchange. Write today.

SELECT FILM BOOKING AGENCY, Inc.

485 Fifth Avenue, NEW YORK

MUTUAL MASTERPICTURES

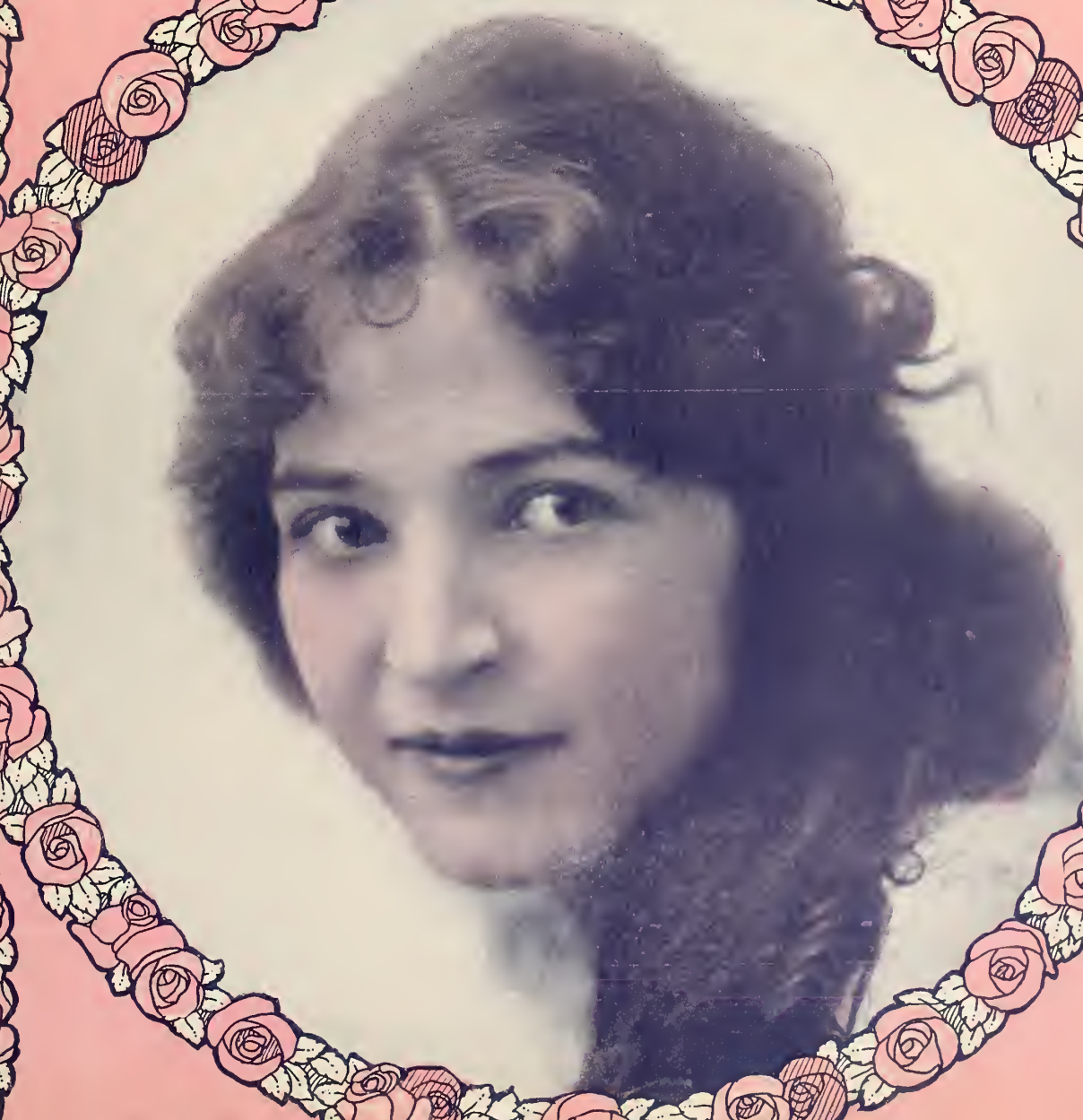
DE LUXE EDITION

AS A WOMAN SOWS

FEATURING THE BROADWAY STAR

GERTRUDE ROBINSON

ONE OF THE THREE SENSATIONAL MASTERPICTURES – EACH IN FIVE REELS – RELEASED THE WEEK OF JAN. 24TH THROUGH 68 MUTUAL EXCHANGES · PRODUCED BY GAUMONT



MUTUAL MASTERPICTURES
DE LUXE EDITION

LORD LOVELAND DISCOVERS AMERICA

FROM THE STORY BY THE WILLIAMSONS
FEATURING THE BROADWAY STAR

ARTHUR MAUDE

FIVE REELS RELEASED THE WEEK OF JANUARY 24TH THROUGH 68 MUTUAL EXCHANGES

PRODUCED BY AMERICAN

MUTUAL MASTERPICTURES
DE LUXE EDITION

MUTUAL FILM CORPORATION *ANNOUNCES*

BETRAYED

A DRAMA OF DEEP HEART-INTEREST
FEATURING THE ATTRACTIVE SCREEN STAR

GRACE DE CARLTON

ONE OF THE THREE MUTUAL
FIVE REEL FEATURES RELEASED
THE WEEK OF JANUARY 24

PRODUCED BY
THANHOUSER:·

MUTUAL PROGRAM

IN THE EIGHT MILLION DOLLAR
MUTUAL PROGRAM

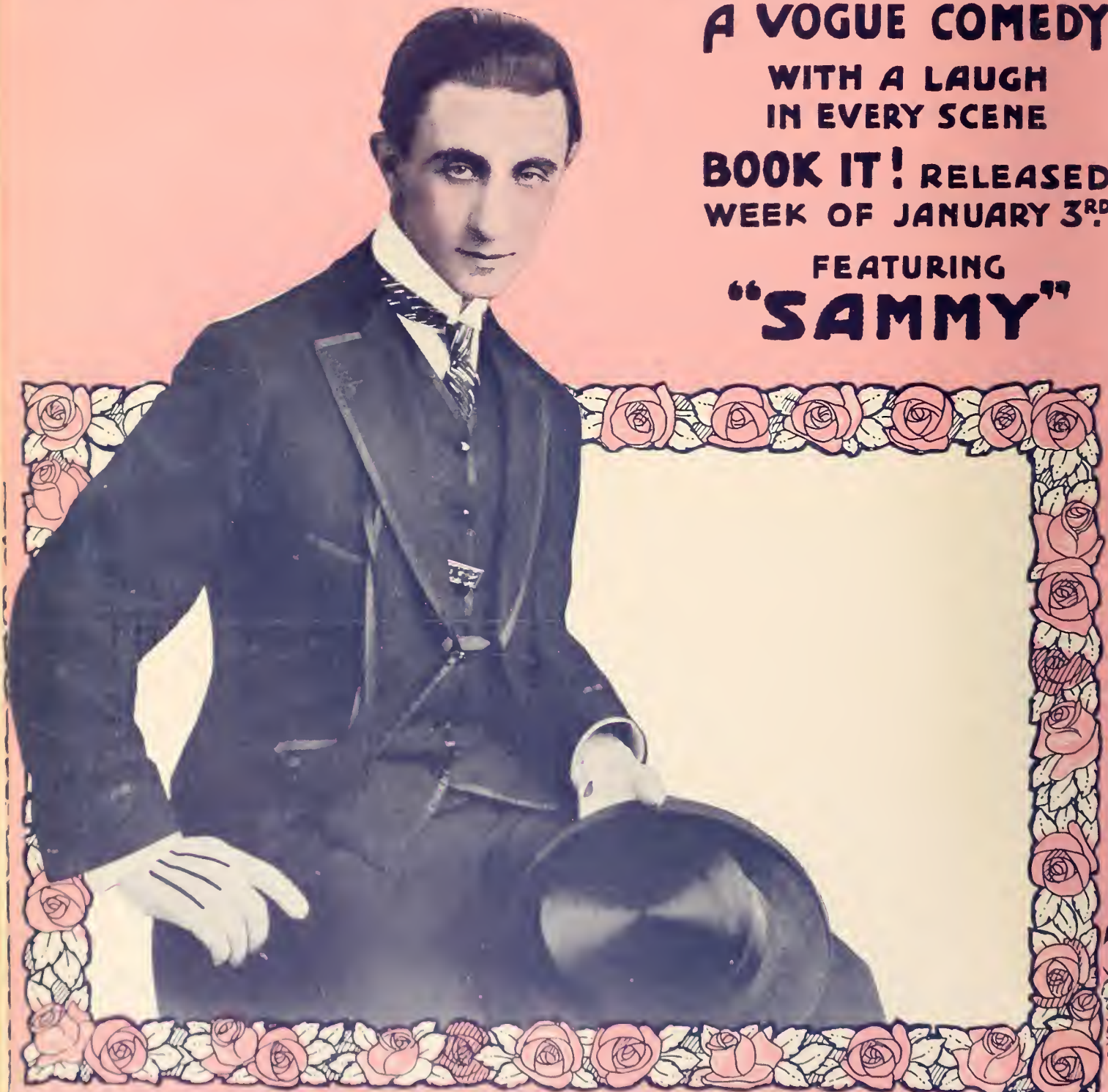
AN INNOCENT CROOK

A VOGUE COMEDY

WITH A LAUGH
IN EVERY SCENE

BOOK IT! RELEASED
WEEK OF JANUARY 3RD

FEATURING
"SAMMY"



MUTUAL MASTERPICTURES
DE LUXE EDITION

GAUMONT CO. *PRESENTS*

THE IDOL OF THE STAGE

A SPECTACULAR MELODRAMA IN FIVE REELS FEATURING THE NOTED BELASCO STAR···

RELEASED WEEK OF JAN. 31 THROUGH 68 MUTUAL EXCHANGES

MALCOLM WILLIAMS

MUTUAL MASTERPICTURES
DE LUXE EDITION

AMERICAN FILM CO. INC. *PRESENTS*

THE THOROUGHBRED

AN INTEREST-COMPELLING DRAMA WITH A STRONG MORAL. RELEASED THE WEEK OF JAN. 17TH THROUGH SIXTY-EIGHT MUTUAL EXCHANGES

FEATURING THE POPULAR STARS

WILLIAM RUSSELL AND CHARLOTTE BURTON

MUTUAL MASTERPICTURES
DE LUXE EDITION

AMERICAN FILM CO. INC. *PRESENTS*

THE WHITE ROSETTE

A ROMANTIC DRAMA OF MEDIAEVAL AND MODERN TIMES FEATURING THE POPULAR SCREEN STARS

HELENE ROSSON

— AND —

E. FORREST TAYLOR

FIVE REELS RELEASED THE WEEK OF JAN 31ST THROUGH MUTUAL EXCHANGES

MUTUAL MASTERPICTURES
DE LUXE EDITION

DAVID HORSLEY *PRESENTS*

THE BAIT

A MUTUAL MASTERPICTURE DE LUXE
IN FIVE REELS. A STUPENDOUS DRAMA
FEATURING THE BEAUTIFUL STAR

MARGARET GIBSON

AND THE FAMOUS BOSTOCK ANIMALS

RELEASED WEEK OF JAN. 17TH.
THROUGH 68 MUTUAL EXCHANGES

MUTUAL MASTERPICTURES
DE LUXE EDITION

GAUMONT CO. *PRESENTS*

HIS WIFE'S DOUBLE

A NEW STORY IN WHICH A DUAL ROLE IS REMARKABLY PORTRAYED BY CHARMING . .

FIVE REEL . .
MUTUAL RELEASE
WEEK OF FEB 14TH.

MARGUERITE COURTOT

MUTUAL MASTERPICTURES
DE LUXE EDITION

EDWIN THANHOUSER *PRESENTS*

THE SUPERB

FLORENCE LA BADIE

HEROINE OF THE MILLION DOLLAR MYSTERY

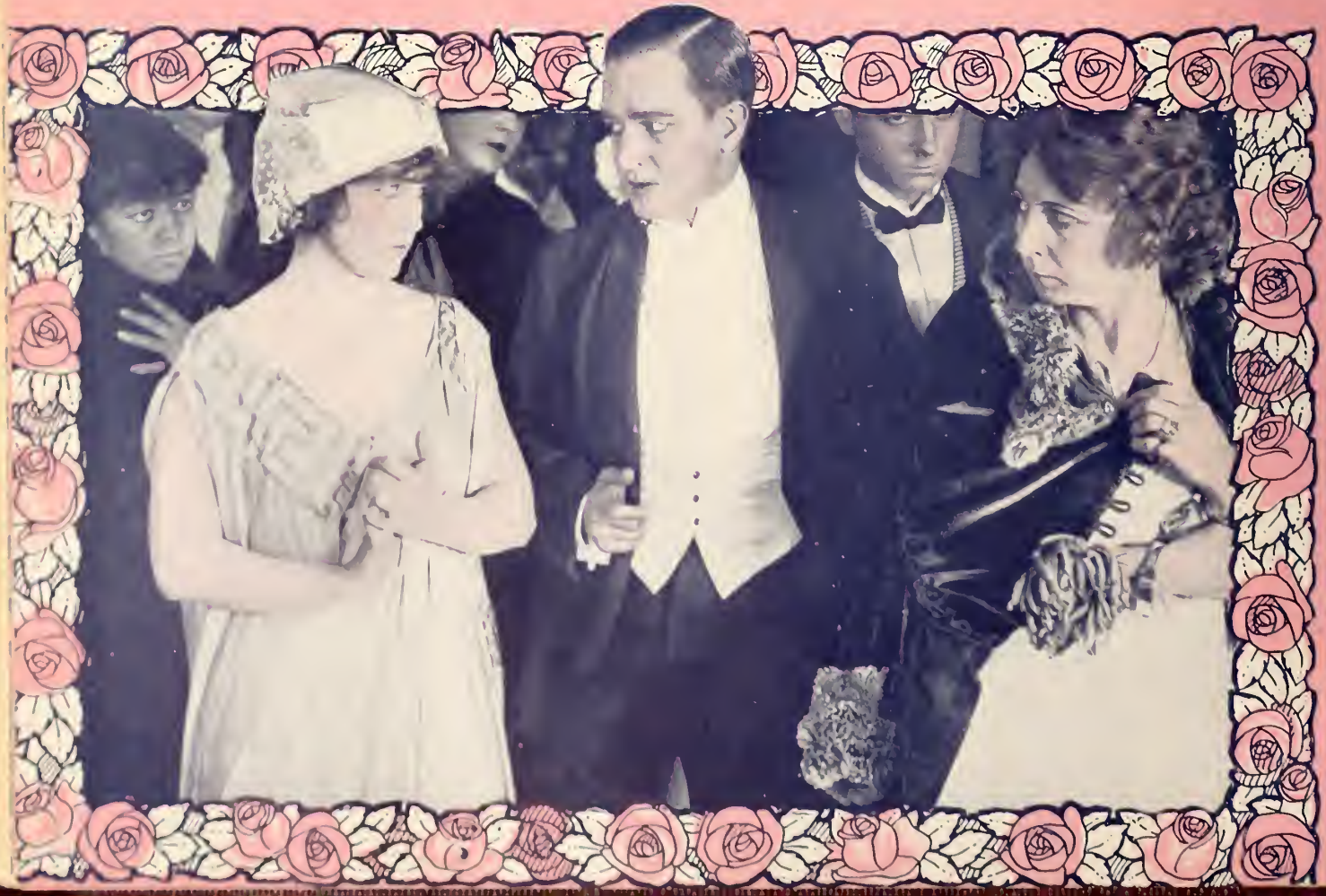
IN... THE FIVE FAULTS OF FLO

THE UNUSUAL STANDARD OF EXCELLENCE ESTABLISHED BY THIS OFFERING MAKES THE USE OF SUPERLATIVE ADJECTIVES INADEQUATE-AND UNNECESSARY. THE STAR AND THE PLAY ARE PRESENTED FOR THEIR OWN STERLING VALUE

THANHOUSER
FILM CORPORATION
NEW ROCHELLE. N.Y.

SCENARIO BY LLOYD LONERGAN
AUTHOR OF THE $1,000,000 MYSTERY-
AND PHILLIP LONERGAN

STAGED BY
GEORGE FOSTER PLATT



MUTUAL MASTERPICTURES

DE LUXE EDITION

FLORENCE
LA BADIE

MUTUAL MASTERPICTURES
DE LUXE EDITION

DAVID HORSLEY PRESENTS

"VENGEANCE IS MINE!"

A TENSE DRAMA WITH CAPITAL PUNISHMENT AS ITS THEME. SUPERBLY ENACTED BY AN ALL-STAR CAST HEADED BY POPULAR

CRANE WILBUR

FIVE REELS RELEASED
WEEK OF JAN 31ST

MUTUAL PICTURES

Wild Jim, Reformer

A powerful two part American "Mustang" drama of early Western life —

Featuring

Jack Richardson
Lizette Thorne
E. Forrest Taylor

Directed by Frank Cooley

Released Jan. 21st

Other New American Releases

The Silent Trail

Two-part "Flying A" Drama

Nan Christy **Ashton Dearholt**

Directed by Charles Bartlett **Released Jan 18th**

The Thunderbolt

Single Reel "Flying A" Drama

Helene Rosson **E. Forrest Taylor**

Directed by William Bertram **Released Jan. 21st**

Johnnie's Birthday

American "Beauty" Comedy

Carol Halloway **John Sheehan**

Directed by James Douglass **Released Jan. 19th**

Mischief and a Mirror

American "Beauty" Comedy

Neva Gerber **Wallace McDonald**

Directed by Archer McMackin **Released Jan. 23rd**

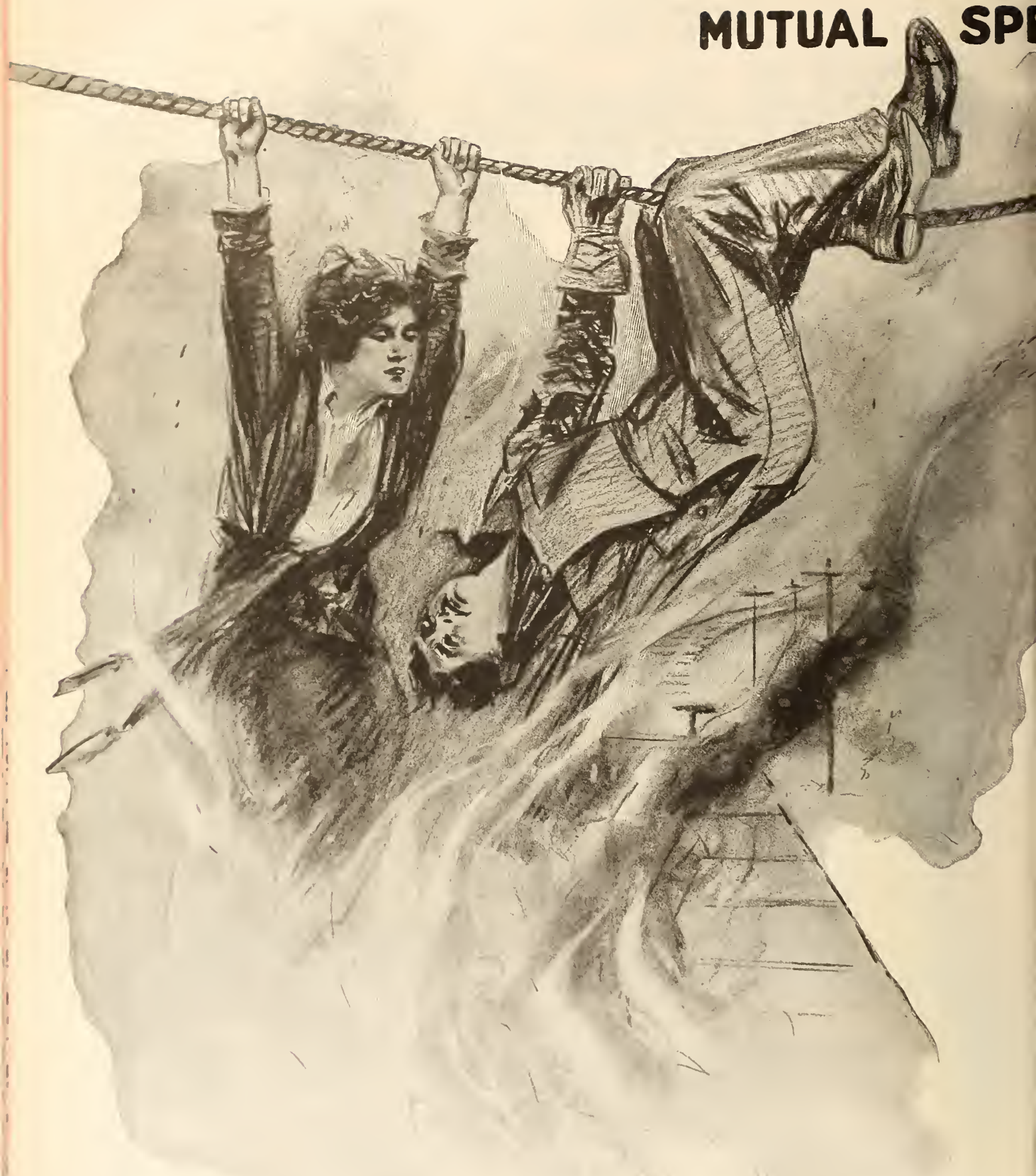
Special Notice! The Mutual 12-page color insert elsewhere in this issue contains an announcement relating to *The Thoroughbred,* a five reel American Mutual Masterpicture, De Luxe Edition, to be released Jan. 17th. Read it carefully.

Each of these releases distributed throughout the United States exclusively by Mutual Film Corporation.

AMERICAN FILM COMPANY, Inc.

SAMUEL S. HUTCHINSON
President

Chicago, Illinois


MUTUAL SPE

CIAL FEATURE

THE GIRL AND THE GAME

Big Scenes— Terrific Action!

Never before have such tremendous thrills been experienced. Each chapter of "The Girl and the Game" is chock full of thrills — thrills of vital human interest, with a beautiful girl as the heroine. The illustration is but one of the outstanding thrills in chapter three.

Helen Holmes, the fearless film star in this great railroad film novel, is drawing great crowds every day in hundreds and hundreds of theatres. The public stares, open mouthed, at this girl's most wonderful daring.

This Great Story in 1,000 Big Newspapers!

Leading newspapers all over the United States are publishing Frank H. Spearman's wonderful story, "The Girl and the Game," and their millions of readers are literally carried away with the story of this motion picture masterpiece. Among the big newspapers printing this great story are:

New York World	*Detroit Journal*	*Philadelphia North American*
Pittsburgh Press	*Baltimore American*	*Memphis Commercial Appeal*
Atlanta Constitution	*Boston Globe*	*Milwaukee Sentinel*
Omaha Bee	*Cincinnati Times-Star*	*New Orleans Times-Picayune*
Buffalo Courier	*San Francisco Chronicle*	*Los Angeles Tribune*
Indianapolis Star	*St. Louis Globe-Democrat*	*Dallas Journal*
Chicago Evening Post	*Cleveland Leader*	*Seattle Post-Intelligencer*

Kansas City Journal, and nearly a thousand others!

Arrange now for your showing of "The Girl and the Game." A new, two-act chapter released each week. Three chapters now are appearing. There are fifteen chapters in all. Don't overlook this big special feature. Act!

For booking information apply to "The Girl and the Game" department of your nearest Mutual exchange, or write "The Girl and the Game" department of the Mutual home office, New York City.

SIGNAL FILM CORPORATION

SAMUEL S. HUTCHINSON, President

Publicity Offices: 222 South State Street **CHICAGO, ILLINOIS**

MUTUAL SPECIAL FEATURE

Going Like A House Afire!

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel
By Roy L. McCardell

"Like a house afire!" That's the way an exhibitor expressed it the other day, and he hit the nail squarely on the head.

Neighborhood exhibitors now are reaping big profits with this spectacular production of ***great big thrills!*** Each two-act chapter is, in itself, a powerful success. The entire production has proved itself a gold mine.

Book It Now And Make Money!

You neighborhood theatre men—don't let this opportunity slip. ***Big money awaits you.*** Go to your nearest Mutual exchanges for new and special booking information. ***Act Now!***

North American Film Corporation
John R. Freuler, Pres. 71 West 23rd St., New York City

MUTUAL PROGRAM

EDWIN THANHOUSER PRESENTS

GLADYS HULETTE

IN

A 3-ACT DRAMA

"IN THE NAME OF THE LAW"

A STUDY IN VIRILE TYPES! SENSATIONAL, DASHING ACTION! A SURPRISING TALE OF THE STRANGE DEEP BACK-WOODS WITH ITS STRANGER MEN AND THEIR DEEDS.

RELEASED TUESDAY JAN. 11TH

STAGED BY EUGENE NOWLAND FROM THE STORY BY CLINTON H. STAGG

FALSTAFF COMEDIES

FALSTAFF FILMS — THE SPIRIT OF A NATION

BELINDA'S BRIDAL BREAKFAST — *RELEASED MON., JAN. 10*

WITH BARBARA GILROY

REFORMING RUBBERING ROSIE — *RELEASED THUR., JAN. 13*

A NEAT, SURE-FIRE FUN-FILM

THANHOUSER FILM CORP.

NEW ROCHELLE, N.Y.

MUTUAL FILM CORP. SOLE DISTRIBUTORS FOR THE UNITED STATES, MEXICO AND CANADA

How can an advertiser continue advertising? By giving YOU value.

MUTUAL MASTERPICTURE

Great Scott! It's a Woman! Look!! She leaps!!!

EDWIN THANHOUSER
PRESENTS

"THE WOMAN IN POLITICS" 5 Reels

WITH MIGNON ANDERSON, GEORGE MARLO AND A UNIFORMLY EFFECTIVE CAST

This Production is Sensational, Timely and Vital!
It will prove the box-office surprise of the day!

STAGED BY W. EUGENE MOORE STORY BY LLOYD LONERGAN

THANHOUSER FILM CORP.

NEW ROCHELLE, N. Y.

MUTUAL FILM CORP., SOLE DISTRIBUTORS FOR THE UNITED STATES, MEXICO AND CANADA

In YOUR home town
a newspaper is telling
the story of

THE RED CIRCLE

In YOUR home town
many persons are reading that
story and want to see

RUTH ROLAND

and FRANK MAYO in this great
PATHÉ serial

What do the thousands of dollars
being spent in advertising these
Balboa-made pictures mean to you?

BUSINESS!

The PATHÉ EXCHANGE, Inc.

EXECUTIVE OFFICES
25 West 45th Street, New York

"THE PICTURES THAT

Call Henry Ford an illusionist, a fanatic or the greatest self-advertiser ever—the fact remains his judgment changed him in a few short years from a working man to one of the greatest money powers of to-day. Ford has passed judgment on these greatest of all war pictures.

This is what he told the New York Reporters in an interview before sailing "to end the war":

THE PICTURE

THE HORRO

(3 REELS, RELE

THE PATHÉ

EXECUTIVE
25 WEST 45th ST.

WILL STOP THIS WAR!"

HENRY FORD.

"The other day a moving picture plant showed me a picture of war. I saw a field covered with dead. Wounded men were kicking in agony. Other men came on and stripped them of their clothes. Then came wagons and the dead and half dead were piled on like so much cordwood. If pictures like that would be shown to the people war would be stopped."

From the New York Journal

Friday, December 3, 1915

FORD SAW IS

RS OF WAR

ASED JAN. 17th)

EXCHANGE, Inc.

OFFICES

NEW YORK

PATHÉ OFFERS THE KING'S

George Probert

A GOLD ROOSTER Play
in 5 parts, featuring
PEARL WHITE
GEORGE PROBERT
and SHELDON LEWIS

Sheldon Lewis

Supported by a cast each one of whom is worthy to be featured. "THE KING'S GAME" is a virile drama in which James K. Hackett starred for two seasons. It was written by George Brackett Seitz

Production of Arnold Daly, and direction by Ashley Miller. RELEASED JANUARY 7th

The PATHÉ EXECUTIVE
25 WEST 45th ST.

GAME

PEARL WHITE

EXCHANGE inc.

OFFICES
NEW YORK

WILLIAM H. COOPER

THE DISTINGUISHED

SUPPORTED BY A

AN ENTIRE OPERATIC BALLET

IN RICHARD GREATEST A PARISIAN

FOX FILM

FOX PRESENTS

CLIFFE

ENGLISH ACTOR

NOTABLE CAST AND

OF

FIFTY

BEAUTIFUL

GIRLS

MANSFIELD'S SUCCESS ROMANCE

CORPORATION

Triangle Plays Pull Record Crowds

The Holiday Slump loses its terror for the man who has the kind of goods the public wants. People buy the best values.

Actual proof of the success of TRIANGLE PLAYS has been given during the past week. Following is a telegram which was sent on Christmas Day to our District Superintendent in Philadelphia by Mr. E. H. Hulsey, of Texas, one of the most prominent theatre owners of the South, who operates the Old Mill Theatre in Dallas, and many others:

Dallas, Texas, December 25th.

Mr. Arthur Lucas,
TRIANGLE FILM CORPORATION,
Philadelphia, Pa.

"Submarine Pirate" broke our house record today. Did nearly a hundred dollars more than * * *. House seats fifteen hundred. From three o'clock this afternoon to nine tonight we were never able to get all people in with show lasting only one hour and a quarter. E. H. Hulsey.

"Nothing succeeds like success" is an old saying that applies to the moving picture business as well as any other. The more successful the concern, the more rapidly and easily are orders received. The stream of TRIANGLE contracts persists, the dollars continue to flow into the box office of TRIANGLE Theatres.

ARE YOU GETTING YOUR SHARE OF THE PROFITS?

TRIANGLE FILM CORPORATION
71 WEST 23rd ST NEW YORK

Triangle Releases for Week of January 9th

"Let Katy Do It," the first TRIANGLE PLAY in which the favorite Jane Grey appears, is filled to the brim with that sort of heart interest that will bring men and women back to see it the second time. There is a strong human note in it that brings the patron to the Box Office Window. Sensational in its tense moments, sympathetic in its emotional scenes, "Let Katy Do It" has not a torpid moment anywhere. New York critics applauded every foot of it.

In "The Corner," the vital drama of industrial conditions in which Willard Mack appears, the main theme is the savage conflict that grows out of a high living cost forced upon the workers of a community by the rapacity of a capitalist, played by George Fawcett. This is a big, strong, vital drama with a punch in every scene. You can get every class of theatre patron interested in it, and keep them interested, which is a more difficult problem.

As for the Keystones, there is nothing more to be said save that when you have run the first show you'll find the second one crowded. Keystone has never touched anything better than "The Great Pearl Tangle," with Sam Bernard, and when it comes to "Fatty and Mabel Adrift," the big top note of successful comedy has been reached. Both are lobby crushers.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST NEW YORK

BIG "A" FEATURE

HIS TURNING POINT

FIVE REELS
FEATURING

LEATRICE JOY ZEIDLER AND ANDREW A. ROGERS

FIRST RELEASE ON THE A B C PLAN

THE A B C PLAN IS THE ONLY PLAN THAT IS PROFIT ABLE TO THE EX-CHANGEMAN AND EXHIBITOR

GET IN TOUCH WITH US AND
WE WILL SEND YOU
IN DETAIL FULL
INFORMATION

Associated Film Sales Corporation

ARTHUR BARD, Gen'l Mgr. 110-112 WEST 40th ST., NEW YORK CITY

COMING METRO EVENTS

METRO PICTURES

IS THIS EXHIBITOR SATISFIED?

OTTOWAY THEATRE CO.
Incorporated
CHARLOTTE, N. C.

December 3rd, 1915.

Metro Pictures Co.,
Chattanooga, Tenn.

Gentlemen:-

Under date of December 1st, we authorized your representative, Mr. J. W. Day, to have the price of our film service increased 16 2/3 per cent, beginning January 1st, 1916; and we further advised him that we hoped to be able to grant you an additional increase some time during the first of the new year, and if business continues to meet with our expectations you may expect to be advised of this additional increase at any time.

We wish to say that this voluntary increase in rental is being given through no motive other than we wish to show some concrete evidence of our appreciation of the consistently good shows that you have been giving us and of the courteous treatment and the cordial co-operation that your office has always shown us.

We are METRO enthusiasts, and should there ever an occasion arise that you would like to refer some exhibitor to us, we assure you that we would deem it a pleasure to answer any inquiries with reference to your service.

Trusting that the coming year will bring you abundant success, and with best regards, we are

Yours very truly,
Ottoway Theatre
by
J. W. Andrews

MOTION PICTURES CORPORATION

METRO PICTURES CORPORATION

presents

MARY MILES MINTER

in

THE ROSE of the ALLEY

supported by Thomas J. Carrigan and an admirable company.

A vital drama of New York's underworld by Harry O. Hoyt
shot through with the golden thread of romance"

Directed by Charles Horan, produced by

ROLFE PHOTO PLAYS INC.

Released
on the
METRO
Program
Jan. 17th
METRO
PICTURES

COMING METRO EVENTS

METRO PICTURES

To assure Metro Exhibitors of diversity in subjects slight changes have been made in the order of our new releases. The correct list of coming Metro Events is as follows:

Jan. 24	Her Debt of Honor	*Columbia Pictures Corporation* VALLI VALLI
Jan. 31	Man and His Soul	*Quality Pictures Corporation* FRANCIS X. BUSHMAN & BEVERLY BAYNE
Feb. 7	The Upstart	*Rolfe Photoplays, Inc.* MARGUERITE SNOW & GEORGE LeGUERE
Feb. 14	Dimples	*Columbia Pictures Corporation* MARY MILES MINTER
Feb. 21	The Bribe	*Quality Pictures Corporation* FRANCIS X. BUSHMAN & BEVERLY BAYNE
Feb. 28	The Lure of Heart's Desire	*Popular Plays and Players* EDMUND BREESE

The Strange Case of
MARY PAGE
IN FIFTEEN POWERFUL EPISODES

With
HENRY B. WALTHALL
and
EDNA MAYO

Essanay
1333 Argyle Street, Chicago
George K. Spoor, President

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AND
YOU'LL BOOK THEM

Ask the Exhibitor who uses Essanay and he will tell you that you can book its photoplays without looking at them.

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Essanay believes in its pictures; it is proud of its productions; therefore it wants you to see them and judge for yourself.

★★★★★★

Don't Fail to Book the Latest

ESSANAY-CHAPLIN

"Charlie Chaplin's Burlesque on Carmen"

2 Acts—to be released soon

WATCH FOR

G. M. ANDERSON'S

Latest Drama

"Her Lesson"

In 2 Acts—Released Jan. 4

★★★★★★

"PIECES OF THE GAME"

3 Act Drama—Jan. 15

Presenting

Bryant Washburn

and

Nell Craig

"ANGELS UNAWARE"

2 Act Drama—Jan. 11

Presenting Ruth Stonehouse and Edmund F. Cobb

"THE FABLE OF THE TWO PHILANTHROPIC SONS"

By George Ade

Comedy—Jan. 12

ESSANAY

1333 Argyle St., Chicago

George K. Spoor, President

"The Misleading Lady"

Presenting

HENRY B. WALTHALL

and **EDNA MAYO**

in Five Acts

Adapted by H. S. Sheldon from the great stage success of Charles W. Goddard and Paul Dickey. Directed by A. Berthelet.

HENRY B. WALTHALL

EDNA MAYO

"The Raven"
"Graustark"
"The Man Trail"
"A Bunch Of Keys"
"The Alster Case"
"The White Sister"
"The Crimson Wing"
"The Slim Princess"
"A Daughter Of The City"
"The Blindness Of Virtue"
"In The Palace Of The King"

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ESSANAY

GEORGE K. SPOOR PRESIDENT

"CAPTAIN JINKS OF THE HORSE MARINES" IN 5 ACTS

ANN MURDOCK

RICHARD C. TRAVERS

ANN MURDOCK AND RICHARD C. TRAVERS

are presented in Clyde Fitch's fantastic comedy, which made such a wonderful stage success. The photoplay is filled with genuine, sparkling humor and comic situations. Arranged and directed by Fred E. Wright.

TRADE MARK
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ESSANAY
GEORGE K. SPOOR, PRESIDENT

JAN -6 1916
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"When You See it in 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
TWO HUNDRED AND TWENTY WEST FORTY-SECOND STREET

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XIII JANUARY 15, 1916 No. 2

Just a Good Story

THE other evening I saw a feature picture which held me spellbound from beginning to end.

Perhaps this effect was heightened by the fact that the feature was preceded by two utterly inane pictures —not strikingly inane, but simply of the kind to be expected from our grist and grind of two hundred and thirty reels per week.

But to analyse the feature.

* * *

THE acting was excellent; the work of the star, because of some kind of inspiration, seemed to exceed greatly his best efforts upon the spoken stage. The photography —of course—was excellent.

Acting and photography are highly important essentials of the better picture, but neither excelled to the degree in which the picture was remarkable. There must have been some other element that stamped the picture as extraordinary. And so there was.

It was the story.

The picture actually contained a story. Not a big story. Not a story that carried a great thought nor pointed a great moral. Not a classic. But just a corking good story.

* * *

JUST a story like we expect to find in our favorite magazine and failing to find which we transfer the same faith to some other. Just the kind of good story the magazine editor looks for and *gets*—in order to maintain his magazine's circulation.

And the particular achievement of the picture was this: That from the screen was unfolded, step by step, a narrative shown as subtly, told as absorbingly, detailed as finely as type could express it. More than this, the story was more vividly, more effectively, more satisfactorily told.

* * *

THE picture proved this important accomplishment to be possible. You sat with tense interest through every moment of it. It proved that the screen can tell a story better than cold type, and without recourse to stage traditions or to the strained effects of photography.

There was not a spectacle in it—not even a burning house. There was no sex appeal; no sensationalism; nothing morbid. Nothing of this sort was needed, infact —*because the story was so good.*

* * *

ITS other refreshing quality was the absence of the old, hackneyed "business" of the stage—which the stage, by the way, the stage of today shouldn't be blamed for since it has ceased to indulge in such obvious tricks. There's scarcely a "tank town" but would hoot at them. We have them in pictures unfortunately because they are transplanted by directors who can no longer get jobs for doing them on the stage.

In this picture the acting was *screen* acting, just as the story was a *screen story*. Like the story the acting relied upon nothing save the new and wonderfully expressive opportunities afforded by motion photography.

The characters made themselves felt; they went about their business as such characters would in real life.

* * *

I WAS interested enough to find out how the story was obtained.

It was the work of three men: a director who takes his work seriously and who evidently regards the motion picture not as a beaten path but as a new art worth working for; a newspaper man who knows how to set forth a story; and a studio manager, who has a grip upon his craft from every angle.

Let us credit equally the efforts of all three. The point is that each has an abiding belief that the story is the first essential to a successful picture.

* * *

"AND, thank heavens!" added the newspaper man, "we had time to work it out. It takes time and we took it. First we made the skeleton of the story and then filled in every detail. Every bit of it was finished before we attempted production."

Which preparation is essential to any picture with a good story. You cannot expect much from a story which is written overnight, because the salary of an expensive star begins the following morning; nor from the story of a picture rushed along to catch a release; nor from a picture padded out to make footage.

These fatal mistakes have been made partly because the story has been considered inconsequential and partly because of too hasty organization and a good deal of insincere production.

* * *

NOW that feature production and distribution is so much more organized there should be far fewer pictures without a real story. There will be no such pictures if every producer sees the motion picture for what it really is.

It is not a cheap amendment device; it is not a substitute for the stage; it is not a matter of junk to be merchandized by the foot, like so much ribbon; it is not the plaything of the business adventurer.

* * *

IT is a brand new way to tell stories and facts to the millions. It is a new and very vital art. It asks for new genius, new effort. Its appeal is that it be studied by itself and for itself, that it be evolved from within and not by the wornout tricks of other trades.

It asks for just what the picture I saw was given—a screen story and screen acting. WM. A. JOHNSTON.

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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MOTION PICTURE NEWS EXHIBITORS' TIMES
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Vol. XIII January 15, 1916 No. 2

A Scenario Copyright Law—The Right Kind of Legislation

ANY line of business wants but little legislation here below, but what little it does get should be of the right kind.

Superfluous and prejudicial legislation has been aimed right and left at the motion picture for the past few years, but the amendments to the copyright law of the United States, embodied in the measure just introduced into Congress by Senator Penrose, of Pennsylvania, will correct a condition that has become highly aggravated in this business, and they will be heartily welcomed by every producer of reputation.

* * *

THIS is an example of the right sort of legislation—as good an example of that kind of law-making as censorship is of the wrong kind.

There never was any reason, real or imaginary, why a motion picture script should not enjoy the same protection that a book, a story, a drama, or any other work of art enjoyed.

But at the time the copyright law was passed, motion pictures were unknown, and when it was amended, the entire business was in so crude and formless a state that the amendment was drawn to apply to nothing but finished productions, and it was allowed to go through in that state.

* * *

PROBABLY no one then took the trouble to consider the possible importance or dignity of the scenario writer, or considered the story as anything more than an excuse for making a motion picture.

Those were the days when pictures were a novelty, when nobody expected anything of them but the illusion of motion, like the story of the dog who walked on his hind legs. There was no expectation that it would be done well. The wonder was that it could be done at all.

* * *

TO say that a revolution has taken place since then is a mild statement. The motion picture has ceased to be a novelty and has become an art. The screen is no longer a crowd-collecting device. It is recognized as a story-telling medium equal in its breadth and variety to the stage or the printed page. And the writer of screen stories is now admitted to be eligible to the title of "author," just as much as the novelist or the dramatist.

That is the fundamental significance of the scenario copyright amendments.

* * *

EQUALLY important, though of course much more obvious, is the fact that this amendment will bring the script thieves, the story pirates and the screen plagiarists up with a round turn. The real disgrace of the motion picture business has not been, as the reformers believe, the alleged immorality of scenes or stories put upon the market. It has been the total defenselessness of the author—and with him, the reputable producer—against the predatory instincts and practices of the light-fingered who would not admit that the property laws extended to the story and the script.

* * *

THIS, among other things, has been responsible for keeping many an able and gifted author from entering a field which offered him everything but the protection to which he had been accustomed elsewhere.

It may be a sad commentary upon human nature that laws are necessary to curb and eradicate such practices. But that they are thus essential nobody will deny.

* * *

AND the solid motion picture industry should line up behind the measure in Congress to see that it goes through for the benefit of that element of the picture which is coming to be recognized as the supreme and all-important factor in its success—the story.

The Pulse of the Industry

AS another example of the comprehensive service afforded its readers, MOTION PICTURE NEWS calls especial attention to the columns of "Corporation Statistics," printed each week at the end of "Tabloid Reviews."

These statistics are gathered from every State capital in the country by the Corporation Trust Company, 15 Exchange Place, Newark, N. J. They are authoritative in every sense of the word, and, in their entirety, constitute a finger on the pulse of the industry. New incorporations, changes in capital stock, dissolutions and other facts are noted.

NEWS readers, by referring to this department each week, can gain information useful to them in a business way. Tabulated in convenient form, it is also a guide to the financial health of the fifth industry in the nation.

Mr. Lindsay and the Motion Picture

IN his book, "The Art of the Moving Picture," published by the Macmillan Company, New York, Vachel Lindsay offers a striking interpretation of the motion picture's artistic mission, and its place in social progress.

The book is primarily for the picture goer. Mr. Lindsay assumes the role of critic and seer, and assumes it well. Some of his comments on specific pictures are extraordinarily illuminating. Many of his prophesies are captivating.

He writes out of a positive enthusiasm for the future of the screen. He understands well its peculiar domain.

Lawful Regulation Versus Lawless Censorship: A Solution of the Congressional Crisis

A Simple Amendment to the Federal Penal Code Will Cure the Evils Censorship Professes to Attack, and Will Place the Interests of the Industry Under Court Protection, Thus Saving It From the Operations of Irresponsible, Inefficient Censors — Motion Picture News Presents Its Plan in Detail.

A CRITICAL moment in the history of the motion picture business is at hand—the moment when, once and for all, this question must be answered:

"Shall there be a country-wide Federal censorship of motion pictures, or can the business rid itself of the incubus?"

* * *

THAT question is now before the business, and before the legislative branch of the Federal government, in the form of the measure introduced into the House of Representatives by Congressman Hughes, of Georgia, and into the Senate by Senator Hoke Smith, providing a Federal Motion Picture Commission to be a branch of the Bureau of Education in the Department of the Interior.

A public hearing will undoubtedly be granted by the Committee on Education, to which the bill has been referred.

In the result of that hearing the men of the motion picture business can and should have an influential hand.

* * *

WHAT does the present attitude of Congress toward the motion picture industry mean?

We take it to be, obviously, this: that Congress has raised in its mind the question, whether the motion picture business should not be subjected to Federal regulation, and that the opponents of the motion picture have seized the opportunity to offer censorship to Congress as the form of regulation to be adopted.

MOTION PICTURE NEWS does not believe that Congress is primarily, or secondarily, convinced that censorship and nothing else will meet the picture problem. But it does believe that regulation of SOME kind will be demanded and put through.

* * *

AND to select and demand the justest and the least burdensome of regulation is not only the privilege of the motion picture business men, but their duty.

In other words, Congress will consider a substitute for censorship, but it will not altogether abandon the idea that the motion picture should and must submit to Federal regulation, as the other great businesses of the country have submitted.

Right there lies the opportunity of the motion picture to save itself from censorship.

* * *

ANY constitutional lawyer will tell you that the Federal Government can only exercise control over any business in its *national, or interstate aspects.* Every other phase of business, as of life, is subject only to regulation by the several states.

Consequently, it is upon their operation as factors in the trade and commerce between the various states that the Federal Government has based its regulation of other forms of business. And it is as articles of interstate commerce that the Government aims to regulate motion picture films.

* * *

BUT why should a special mode of regulation, taking the form of censorship, be forced upon the motion picture?

There is already in existence a system of regulation for interstate commerce which has been tried, tested and proven. It has been found *just* and *valid* in the courts. It has demonstrated its *efficiency* from the standpoint of the Government.

If the motion picture must be subjected to regulation, why should it not, at least, be granted the privilege of being regulated in the same manner as are other forms of business?

* * *

HAD the existing mode of regulation been outgrown, or been found inadequate, Congress would then be justified in resorting to new methods. But the facts all testify to the effectiveness and adequacy of the present means of Federal control.

Because inquiry and investigation has established the truth of the foregoing statements, MOTION PICTURE NEWS offers the course of action which is outlined below to the motion picture industry as a course which can successfully be pursued in the present crisis at Washington, and which will be productive of the most favorable results which can be obtained.

* * *

SECTION 245 of the Federal Penal Code is as follows: "Whoever shall bring, or cause to be brought into the United States or any place subject to the jurisdiction thereof, from any foreign country, or shall therein knowingly deposit or cause to be deposited with any express company or other common carrier for carriage from one state, territory, or district of the United States or place non-contiguous to but subject to the jurisdiction thereof, to any other state, territory or district of the United States or place non-contiguous to but subject to the jurisdiction thereof, or from any place in or subject to the jurisdiction of the United States through any foreign country to any place in or subject to the jurisdiction thereof, or from any place in or subject to the jurisdiction of the United States to any foregn country, any obscene, lewd or lascivious, or any filthy book, pamphlet, picture, paper, letter, writing, print, or any other matter or indecent character . . . or whoever shall knowingly take or cause to be taken from such express company or other common carrier any matter or thing, the depositing of which for carriage is herein made unlawful, shall be fined not more than $5,000, or imprisoned not more than five years, or both."

* * *

THE act is a complete parallel of Section 211, which forbids the sending of matter of a similar character through the mails.

As it stands, at least one of its provisions could be interpreted to cover any such case that might arise in connection with motion pictures.

To make assurance doubly sure, however, and to set at rest the doubting and the uncertain who need more explicit protection, an amendment of Section 245, inserting the words "motion picture film or print" before the phrase "or any other matter of indecent character," will specifically render this business subject to all the provisions and penalties of the act.

THIS law is aimed at precisely the same conditions that censorship professes to correct.

But it leaves the enforcement of its provisions to the courts, where it belongs, and not to an irresponsible body of men, who are not required to have—and therefore usually will not have—the necessary ability, training and experience to render decisions just and accurate in accordance with the facts.

Under Section 245, amended as MOTION PICTURE NEWS recommends, any dispute between the people and a producer is referred at once to a regularly constituted judge, whose business and ability it is to comprehend facts and their significance, weigh evidence, and interpret the law as he knows its meaning to be.

* * *

THAT the motion picture manufacturer will enjoy due process of law, and his full rights before the courts; that his case will be tried in accordance with the accepted principles of judicial procedure, and his own pleadings be entertained at their full value—this is what such a form of regulation guarantees, and this is just what censorship denies.

* * *

TO say that censorship is un-American and undemocratic is a statement that, unsupported by facts and reasons, has no weight at all with a Congressional lawyer.

But the reasons we have just enumerated are the real reasons why censorship is un-American; why it is at variance with the principles of common law; why the courts will, we are firmly convinced, finally declare it to be unconstitutional.

This is not the first occasion MOTION PICTURE NEWS has taken to point out this fundamental, inalienable weakness of censorship as a method of State control.

* * *

IN the issue of May 16, 1914, under the caption "An Insult and an Injustice," we made this indictment of censorship:

"Consider what censorship means.

"The law forbids the exhibiton of immoral, obscene or harmful pictures.

"The motion picture censor's attitude of mind is that every picture that every manufacturer makes is immoral, obscene or harmful until the contrary is proven.

"And he forces the manufacturer to produce every picture before him and prove that it is not harmful, immoral or obscene.

"That is to say, the manufacturer is forced to prove that he is innocent before there is any evidence against him to show that he is guilty!

* * *

"SUCH censorship overthrows the fundamental unwritten statute of American law, which holds that a man is innocent, in the eyes of the law, until he is proven guilty. . . . The producer very soon finds that he is before a drum-head tribunal. The censor is prosecutor, judge and jury, all in one. The producer has no counsel. He can offer no witnesses. He cannot take the stand in his own behalf.

"His judges are controlled by neither precedent nor law.

"They act under a statute which empowers them to make law out of their own prejudices.

* * *

"IMAGINE a system of justice under which every business man was compelled to come into court, before entering upon any transaction, and pay the costs of a proceeding to prove that he was guiltless of any illegal intent, on a purely arbitrary summons, unsupported by a shred of evidence!

"That is what censorship by statute does to the motion picture producer."

* * *

THE proposition that we have here outlined will be laid before the Board of Trade for its consideration. It does not in any sense involve the abandonment of the fight against a censorship law. Rather it makes the need of it more imperative. It merely provides a tangible substitute, which can be supported with reasons and arguments that will appeal to the Congressional mind, because they have a legal weight and force, which the lawyers of Congress cannot fail to appreciate.

In such a policy as this, consistently and practically pursued, MOTION PICTURE NEWS believes the salvation of the motion picture from censorship lies.

Mr. and Mrs. Sidney Drew with Metro for Comedies

Comedian to Produce One-Reel Subjects in the Vein for Which He Has Already Become Well Known on the Screen

THE Metro Pictures Corporation announces that Mr. and Mrs. Sidney Drew have joined the Metro family of screen stars. Mr. Drew will produce one reel subjects on the Metro program.

The coming of Mr. and Mrs. Drew to the Metro forces marks the fourth addition of the Barrymore-Drew family now under long contract with Metro, the others being Ethel Barrymore, and her brother, Lionel.

The new Drew comedies, one of which will be presented each week, will be of distinctive type in which Mr. Drew has become well known. They will be high class comedies, not farces or burlesques, it is announced.

The contract covers a period of years, and calls in its first provision, for a series of fifty two comedies. The first release is scheduled for the final week in February. There will be one comedy each week thereafter one reel in length, and Mr. and Mrs. Drew will be starred in each feature. Metro will surround these two stars with an exceptionally strong supporting cast, it is announced.

The new releases, which were hinted at in announcement made by Metro later in November, will be called Metro-Drew comedies.

Mr. Drew will begin production within the next few days, as soon as a company of players can be engaged. The comedies will be made in one section of the Sixty-first street studio, where Rolfe Photoplays, Inc., and the Columbia Pictures Corporation are now producing Metro pictures. Mr. Drew now has in hand the first group of ten comedies, which were made from original stories, and are ready for production. Metro promises a specific announcement regarding these comedies and the personnel of Mr. Drew's supporting cast, at an early date.

Mr. Drew was well known on the American stage, before he went into motion pictures. He has appeared abroad more than any other member of the Barrymore-Drew clan, and is a favorite in England, Australia, South Africa, and other foreign lands, where his new Metro comedies will be presented. He was at the head of theatrical enterprises abroad for many years, as well as in his native land. He was the first to give Ethel and Lionel Barrymore a position on the stage, and they received their early training under the personal direction of their uncle.

STAGE STARS FOR "BLUE BIRD" MUST HAVE SCREEN EXPERIENCE

Stars and near stars of the legitimate stage who have never appeared in motion pictures, or who have failed to impress the exhibitors and photoplay patrons with their work, need never apply for engagements at the office of Blue Bird Photo Plays, Inc.

This is the gist of a statement issued by the officials of that organization the other day. In line with the company's policy to guarantee the quality and drawing power of its features, no player who has failed to come up to the exhibitors' attraction standard will ever be engaged, according to the statement.

It is expected that the executive of of the new organization will be ready for occupancy on or about January 1. These offices are on the seventh floor of Mecca Building, in the quarters now occupied by the V-L-S-E, at 1600 Broadway, New York City.

Biggest Americans Greet Nation Through "U" Weekly

Universal Issues Special New Year Edition of the "Animated," a Reel Entitled "The Spirit of 1916." Comprising Good Will Messages From Men in the Public Eye to the American People, Headed by President Wilson, Secretary of State Lansing and Other Members of the Cabinet

AS a special New Year edition of its *Animated Weekly,* the Universal Film Manufacturing Company is releasing a reel entitled "The Spirit of 1916," containing messages of good will from the biggest men in public life to the people of the United States.

It was President Laemmle's idea that the Universal should act as spokesman for men of international importance in expressing their views for prosperity during the coming year. Accordingly he sent personal messages to them, requesting that they send him in return messages which the *Animated Weekly* could convey to the people.

They responded readily. In addition to a message which President Wilson sent, Mr. Laemmle also received a personal letter from the President, wishing Mr. Laemmle "the greatest success with the idea."

Some of the messages follow:

"Hot Springs, Va., Dec. 30.

"Mr. Carl Laemmle,

"President Universal Film Manufacturing Company,

"1600 Broadway, N. Y.

"I sincerely join with my fellow citizens in praying that God may grant unto us during the year 1916 the blessings of abundant and rewarding prosperity and that he may give us as a nation the guidance we need in playing the very difficult role we are now endeavoring to play amidst the confused affairs of a world dominated by war.

"In maintaining our position as the foremost neutral nation in the world we must not only guide our government wisely but must ourselves as individual citizens, seek to attain that high standard of individual justice and probity which has been the ideal of the nation from the day of its independence.

"God grant that the American people may continue to enjoy peace and that they may presently see its blessings return to all the other nations of the world. I wish you all a very Happy New Year.

"WOODROW WILSON."

"On behalf of Great Britain, I wish to convey to the people of the United States best wishes for a Happy New Year and may the prosperity of the country be of long duration.

"SIR CECIL SPRING-RICE,
"British Embassy, Washington, D. C."

"I desire to convey my felicitations to the people of the United States for a happy and prosperous New Year.

"J. VON BERNSTORFF,
"German Embassy, Washington, D. C."

"The optimism of America is justified by business conditions. This has been a happy Christmas and we enter the New Year with the confidence that it holds in store larger opportunities and more generally diffused prosperity than any previous year in the history of our country.

"Better wages and shorter hours is the concrete expression that increased wealth is to be distributed. I have just signed an order increasing the wages of most of the twenty-five thousand employees in the Navy Yards beginning January 1. My Christmas greeting is 'grow old along with me; the best is yet to be.'

"JOSEPHUS DANIELS,
"Secretary of the Navy."

"May our Republic, at peace with itself, lead the nations of earth in peace and preparedness, so that peace may abide among all the people and faiths and races on earth, through the good will and brotherliness of man.

"RABBI STEPHEN S. WISE."

"The year 1915 has witnessed a conflict unparalleled in history, whether measured by numbers engaged, by destructiveness of implements employed or by cost in life and treasure. Our nation has wisely maintained neutral neutrality and refused to be drawn into the war.

"Our first duty during the coming year is to remain the leader of the neutral nations so that we may as a friend of all the belligerents exert the largest possible influence in bringing the warring nations to an honorable and permanent peace.

"May the horrors of the present struggle hasten the day when throughout the world reason will be substituted for force in the settlement of disputes between nations.

"WILLIAM JENNINGS BRYAN."

"Good will means peace as we in America know peace; it also means prosperity. Therefore, let us send a message of good will to the uttermost parts of the earth.

"ALBERT S. BURLESON,
"Postmaster-General."

"The people of the United States have no hatred in their hearts, for they are without fear. They have no envy, for no one can add to their wealth. They wish an undisturbed opportunity to prove that a democracy opens a wider door to individual happiness than any other form of government.

"FRANKLIN K. LANE,
"Secretary of Interior."

"You may express my earnest hope for the people of our country that their New Year shall be prosperous, full of fruits of peace and industry, and that our vision may be broad, our courage high, our hands skillful and our hearts generous.

"WILLIAM C. REDFIELD,
"Secretary of Commerce."

"God grant that the American people may continue to enjoy the inestimable blessings of peace and prosperity during the New Year; that the soul of the nation may always be exalted above material resources; that patriotism may never die; that love of country may always transcend personal interest; that peace may be restored to stricken Europe; that the American people may have a noble part in this restoration and that they may always be foremost in helping the distressed and in useful service to humanity.

"WILLIAM G. McADOO,
"Secretary of the Treasury."

"The Empire State, having shared with the other States of the Union the prosperity of the past year, shares with them now in the hope that the coming year may bring prosperity to all and peace on earth.

"CHARLES S. WHITMAN,
"Governor of the State of New York."

"In a democracy such as ours the officials are the servants of the people, while in an autocracy they are the masters. President Cleveland expressed our system in his graphical way when he made the statement 'that a public office is a public trust,' which was still more graphically stated by President Roosevelt in his expression 'a square deal,' which means equal rights for the little man as well as for the big man, for the individual no less than for the great corporations.

"OSCAR S. STRAUS,
"Public Service Commissioner,
"City of New York."

"I believe that the year 1916 in the United States will be the most prosperous year that any country has ever experienced in the history of the world. Let us pray and work to the end that this condition may not be a temporary but an abiding one and that peace and industry may bring us happiness. In the words of Tiny Tim 'God bless us everyone.'

"CHAMP CLARK,
"Speaker of the House of Representatives."

"May the blessings of liberty and justice, peace and prosperity spread their benign influence throughout the world during the coming year.

"W. B. WILSON,
"Secretary of Labor."

"The optimism of the people of this city and the country generally is justified by business conditions. The year that is nearing an end has been one of the most prosperous in the country's history, and we have every reason to be happy over the outlook. I heartily congratulate the *Animated Weekly* on its good will edition.

"JOHN PURROY MITCHEL,
"Mayor, New York City."

"My New Year's wish is that the people of our own and of every other land should realize that nothing is right unless right and justice prevail. That all personal effort and all national effort should be exerted for that purpose and that no personal sacrifice or national sacrifice is too great to achieve that end.

"LINDLEY M. GARRISON,
"Secretary of War."

CONSTANCE COLLIER FILM NEXT MOROSCO-PARAMOUNT

In its next offering to Paramount patrons, the Oliver Morosco Photoplay Company presents, for the first time in films, Constance Collier, in "The Tongues of Men," taken from the stage success of the same name, which was presented for the first time in New York in October, 1913, with Henrietta Crosman in the leading role. A spectacular interest is included in this screen play, it is announced, through the filming of the grand opera scenes in a real metropolitan playhouse, the Morosco, at Los Angeles.

Supporting Miss Collier, Oliver Morosco has selected a cast headed by Forrest Stanley, as Rev. Penfield Sturgis, who denounces from the pulpit the grand opera "Zaporah" and its prima donna, notwithstanding the fact that he has never witnessed the performance. Other important roles are entrusted to Herbert Standing, Lamar Johnstone, Lydia Yeamans Titus, Helen Eddy, and Elizabeth Burbridge. Frank Lloyd staged the latest Morosco offering. "The Tongues of Men" will be released on the Paramount program January 6.

ESSANAY EXHIBITS DANCERS IN PICTURE JUST TAKEN

The big scene of an Essanay picture, directed by L. C. Windom and acted by Ruth Stonehouse and Richard C. Travers, in the featured roles, was made on the floor of the Hotel Sherman ballroom, Chicago, the other night, rushed to the studio, brought back, finished and shown in two hours to the crowd which had witnessed the filming. It was Essanay's offering to the Chicago *Examiner's* "Movie Night," a Christmas charity.

One section of the floor had been set aside for the occasion. Heavy arc lights had been placed in an interior set by carpenters, electricians, and property men during the afternoon.

When the scene was finished, the film was sent by automobile to the studio, developed there, and rushed back. Then more than 1,000 people saw the completed picture of the scene they had watched being taken.

NOTED JAPANESE FINANCIER VISITS UNIVERSAL CITY

One of the recent distinguished visitors at Universal City was none other than Baron Eiichi Shibusawa, Nippon's leading financier and known as the "Rockefeller of Japan."

He was accompanied by other Japanese notables who were entertained by Vice President and General Manager H. O. Davis. George Shima, millionaire Japanese potato king of California and Koyama, Vice-Consul at Los Angeles accompanied the party, which later was feasted by the Chamber of Commerce.

CHATTANOOGA THEATRES FILE BANKRUPTCY PETITION

A voluntary petiton in bankruptcy has been filed in the federal court at Chattanooga, Tenn., by the Mountain City Amusement Company. The Theato, Alhambra, Colonial and Crescent motion pictures are operated by this company, Howell Graham being the general manager.

Assets are claimed to the value of $32,816.50, while the liabilities are scheduled at $13,923.66. Of the liabilities the amount of $8,141.01 is on notes.

Under the head of assets it is set forth that $6,000 is for stock in the Southern Amusement Company, of Birmingham, Ala., and $26,816.50 is the value of equipment of the Theato, Colonial, Alhambra and Crescent theatres.

Included in the list of creditors are the General Film Company, Mutual Film Corporation and Pathé.

JUNE ELVIDGE SOON TO BE A STAR FOR WORLD

June Elvidge, of World Film, after only six months' experience before the camera, is soon to be featured in a five-part society drama.

Miss Elvidge joined the World Film stock company at Fort Lee, N. J., last June, after two years at the Winter Garden, and

JUNE ELVIDGE

made her film debut in "The Lure of Woman." Then came a better part in "The Butterfly on the Wheel," and a still better one in "The Sins of Society."

Now she is sharing the leading role with Frances Nelson in the World Film's production, "The Point of View." She will shortly be advanced to stardom.

CARLETON AND BOSWORTH IN ARIZONA FOR "YAQUI"

Lloyd Carleton and Hobart Bosworth are still in Tempo, Ariz., where they went last week to make exterior scenes in the production of a five reel film version of Coolidge's story, "The Yaqui."

KULP TO GO INTO BUSINESS FOR HIMSELF

W. W. Kulp, manager of the Cleveland branch of the Fox Film Corporation, has resigned. He plans to go into business.

HAVLIN COMPANY TO MAKE PICTURES IN ST. LOUIS

St. Louis, Dec. 31.

Havlin Photoplays, Inc., is a new firm lately organized in St. Louis with the object of producing motion pictures. Stewart Havlin, one of the promoters, was formerly connected with a producing company in Los Angeles, and in organizing the new company has secured the backing of the Business Men's League of St. Louis, which body has assisted materially in interesting St. Louisans in the project, and in procuring the site for a studio.

A capital stock of $150,000 has been subscribed, and work will probably be started about December 1. The company will file articles of incorporation in the state of Missouri.

PHILLIPS, EDISON ACTOR, MARRIED

There had been rumors from time to time, as rumors go, that Augustus Phillips, Edison, has deserted the role of benedict, but he had denied it as quickly and vehemently.

But when, last week, Phillips appeared at the studio with a broad smile which was altogether too fatherly for the heavy parts he's been doing lately, Director John H. Collins forced him into a corner and Augustus was seemingly greatly relieved when he got out, "Yes, and he's an eight-pounder!"

Augustus looked particularly gleeful when he announced that the young actor looked just like his dad.

PEORIA, ILL., HEADQUARTERS FOR BARKER-SWAN FILM

The Barker-Swan Film Company, of Chicago, will open their studio, plant and general offices in Peoria, Ill. The company already has contracted for a studio building, which is to be 66 by 100 feet, two stories high and will cost about $50,000. Edwin L. Barker, president, is in Peoria directing the building work.

Cameramen of the company are pleased with scenic effects in Peoria, and believe that scenes for all kinds of pictures can be secured there. All films to be turned out will bear the legend, "Made in Peoria."

EDITH STOREY CAST FOR WEBB COMEDY, VITAGRAPH

Edith Storey, Antonio Moreno, Rose Tapley and George Stevens are working in a one-part comedy written by Kenneth S. Webb and being produced for the Vitagraph Company under the direction of George D. Baker, who directed the action of such well-known Blue Ribbon Features as "A Price for Folly," "A Night Out," and "The Dust of Egypt."

CEBU, P. I., TURNS OUT FOR PICTURES

Special to MOTION PICTURE NEWS

Cebu, P. I., Dec. 16.

The Empire theatre, which has recently been reopened here, is being well patronized. Films from the best firms are shown. The theatre itself is regarded as the handsomest in Cebu.

Treatment, Not Source, Makes a Good Photodrama

"It Makes No Difference Whether a Play or a Novel Is Adopted, or Whether the Subject Produced Is an Original Scenario Prepared Especially for the Screen," Says Zukor, "There Is Only One Important Point —Has the Finished Product Screen Value?"

THERE is no question of more vital importance to the motion picture industry than the very old, but ever new, one—what does the public want? The subject is constantly before the exhibitor and the producer, and it is one which is always open to a difference of opinion.

The average exhibitor bases his knowledge of the public upon his personal experience, which must of necessity be circumscribed and limited in its local extent.

Therefore his views must be considered as referring to his individual community rather than to the public as a whole.

The producer, on the other hand, must attempt to strike a general average in his films which will approximate the desires of the largest number of persons.

Therefore the opinion of a man who was one of the first owners of motion picture theatres in the country and is at the same time the organizer of the pioneer feature film producing company, is of peculiar interest at this time.

The comprehensive knowledge of the situation which arises from this position gives particular force to the opinion of Adolph Zukor, in whom is vested this dual interest.

Zukor a Pioneer Exhibitor

Though it is not generally known, in addition to being the founder and president of the Famous Players Film Company, Mr. Zukor is also a pioneer exhibitor, as he was one of the first exhibitors in New York City and also owned one of the first chains of photoplay theatres ever formed.

"There is just one way of determining what the public wants," declares Mr. Zukor, "and that is to take the consensus of opinion of as many exhibitors in the country as possible.

"This opinion should be based solely upon the actual record of the results obtained by showing various types of film in their respective theatres.

"It is in accordance with this view that the Famous Player Company receives from the Paramount Pictures Corporation, its releasing medium, weekly reports on every feature that is produced.

"This report covers every section of the country and a similar index extends to the foreign nations as well. From a careful study of its averages, it is simple for the producer to determine exactly what kind of films are well received and those of inferior popularity.

"There is no more effective method devisable for the obtaining of accurate and detailed information of a really comprehensive nature. No one exhibitor, however judicious or well informed, can ever draw proper conclusions from his own limited field of observation.

One-Man Observation Insufficient

"The producer who attempts to determine on his own initiative just what the public wants, or who attempts to force the public to want what he thinks that it ought to want, is predestined to come to grief.

"That the frankly suggestive film is a detriment to the industry as a whole there can be positively no question, inasmuch as it spurs the censors to increased activity and gives the agitators for censorship grounds upon which to base their arguments.

"Our records show that clean comedies and the powerful dramas of the better sort are the supreme favorites today. The lasting success of films of this type and the heavy demands for the appearance of the stars in them proves beyond doubt that the public today is getting what it wants.

"Any new attempt to gauge 'what the public wants' by different standards than those of the country-wide reports on the successes of the immediate past and of the present is doomed to failure.

"Individual reports are also made on the productions grouping them according to the star which appears in them. In this way we are enabled to keep strict account of the popularity of Mary Pickford, Marguerite Clark, Pauline Frederick, Hazel Dawn, and John Barrymore, and to see at a glance in what type of play they are best received.

Swinging of Dramatic Pendulum

"The constant tendency of our popularity pendulum to swing toward the stronger dramatic plays and toward the lighter comedies has determined our policy for the coming year.

"So far as the source of material is concerned, experience has shown that to be of no importance whatever. It makes no difference whether a play or a novel is being adapted, or whether the subject which is being produced is an original scenario prepared especially for the screen. There is just one point of importance—has the finished product real screen value; is it a good photoplay?"

Bay State Exhibitors Meet to Safeguard Industry

Massachusetts Exhibitors at January 11 Meeting Will Lay Plans to Defeat Hostile Measures Which Will Be Proposed in Legislature

Special to Motion Picture News

Boston, Jan. 1.

AN important meeting of the Motion Picture Exhibitors League of Massachusetts will be held on January 11.

New officers will be elected and there will be a discussion of whatever action seems necessary to be taken to safeguard the industry in the Bay State against the numerous motion picture bills which will be sent to the coming session of the general assembly.

In connection with the election of officers it can be stated that Ernest H. Hortzman, president of the league, will not stand for re-election. Mr. Hortzman's regime has been most beneficial for the organization.

Under his leadership membership in the league has steadily increased and the financial condition of it has improved so that now the organization is entirely out of debt.

At all times the president has been ready to serve the league in every way within his power. It goes without saying that he could have another term for the asking.

But he feels that he has served long enough, that some one else should now shoulder the responsibility of the place. Hence he will not consider a renomination.

Hortzman Energetic in Ball Promotion

The recent motion picture ball was one proof of what Mr. Hortzman and those who worked around him have done to further the interests of the league.

The class of guests from other cities, from the studios and officers of the big producers, surpassed those who usually attend such balls. Anybody who had ever been to the best film ball the country ever offered anywhere, and then came to the last Boston ball, will admit that the Massachusetts exhibitors lead all and follow none in this event.

And the success of this ball was due to a large extent to the untiring efforts of Mr. Hortzman.

No definite plans have yet been laid for fighting the various bills for censorship and other matters connected with the film industry.

It is understood, however, that the bill which will be most strenuously pushed in the legislature, will rule that no film can be shown for more than thirty minutes without an intermission of five minutes.

The sponsors of the measure believe that concentration of the eye on a film for more than half an hour is injurious to the sight. If passed, this measure would bar or at least split up most of the big feature films shown in the Bay State, and without doubt the league will be ready to fight the measure when it puts in its appearance.

Leslie H. Allen.

HERALDS FOR "FORBIDDEN FRUIT" ARE ALLEGORICAL IN DESIGN

The publicity department of the Ivan Film Productions has turned out something somewhat different in the quality and appearance of heralds as an aid to the exchanges throughout the country, exploiting the regular monthly Ivan releases.

For the January release, "Forbidden Fruit," special allegorical drawings were made depicting the Garden of Eden and its first inhabitants. These illumine the outside cover of the folder and the snake and fruit device is used on the inside to frame pictures of the cast and scenes from the play.

Printed in several colors, this herald has created a great deal of most favorable comment among exhibitors who have examined it and studied its contents.

BRONSON-HOWARD JOINS LASKY SCENARIO STAFF

George Bronson-Howard, one of the best known writers in America, whose most recent book, "God's Man," is breaking all records, left New York this week to join the literary and photodramatic staff of the Jesse L. Lasky Feature Play Company, making his headquarters in the future at the Lasky studios at Hollywood, California.

Bronson-Howard is the author of a number of novels and plays, of which "Snobs" was one. It had a long run on Broadway and subsequently appeared on tour for several seasons.

It has since been picturized by the Lasky Company, with Victor Moore as the star, Bronson-Howard, who is still a young man, will devote himself exclusively in his writing for the screen to photoplays for the Lasky Company.

ETHEL TEARE CAST FOR LEAD IN NEW KALEM COMPANY

Special to Motion Picture News

Los Angeles, Dec. 31.

A new comedy company has been formed at the Hollywood Kalem studio which will feature Ethel Teare, who for the past year and a half has been leading woman with the Ham and Bud comedy company.

The new company will produce light comedies in one reel. Porter Strong will be the leading man opposite Miss Teare, and L. S. Gottschalk is in charge of the direction.

PARAGON STUDIO COMPLETED THIS WEEK

The new Paragon studio and its adjoining printing plant at Fort Lee, N. J., will be completed this week. It is the largest studio in the East and the most modern in every detail.

Director Frank Crane and the Kitty Gordon company are already using the new glass building and three more World Film organizations will be working there in another week or two.

ASSOCIATED OFFERS REWARD FOR RETURN OF STOLEN REELS

The Associated Film Sales Corporation wishes to announce that four reels have mysteriously disappeared from their office, "The Woman He Married," two reels; "Beyond the Trail," one reel; "Fatty's Nightmare," one reel.

A liberal reward will be given for their return or for information leading to the apprehension of the guilty parties.

HORNE BEGINS WORK ON FIRST "LOVE PIRATE" EPISODE

Special to Motion Picture News

Los Angeles, Dec. 31.

James Horne, director of the Glendale Kalem studio, is now filming the first episode of the new series, "The Love Pirate," featuring Marin Sais and Ollie Kirkby.

Miss Kirkby will be remembered by her work in "The Mysteries of the Grand Hotel" series.

Bill in Senate for Better Scenario Copyright Law

Amendments to Present Statute Are Intended for Protection to Authors Without Deposit in Congressional Library of Story Printed in Book Form

Special to Motion Picture News

Washington, D. C., Dec. 31.

AUTHORS of scenarios will be enabled to secure the protection afforded by the copyright laws for their works if the bill (S. 2740) recently introduced into the Senate by Senator Boies Penrose, of Pennsylvania, which has been read twice and referred to the Committee on the Library, becomes a law.

The bill provides for an amendment of the several sections of the existing law which would make an opening for the inclusion of scenarios. Section 5 of the law, providing that the application for registration shall specify to which of the classes of work named therein in which copyright is claimed belongs, has had added to it in this bill class "(n) Scenarios."

Section 9 is to be amended to read as follows: "Sec. 9. That any person entitled thereto by this Act, may secure copyright for his work by publication thereof with the notice of copyright required by this Act:

"Provided, however, that any person entitled thereto under the provisions of this Act may secure a copyright for a scenario by typewriting the same with notice of copyright required by this Act; and such notice shall be affixed to each copy thereof published, typewritten, or offered for sale in the United States by authority of the copyright proprietor, except in the case of books seeking ad interim protection under Section 21 of this Act," continues the measure.

Section 11 would then provide that copyright may also be had of a scenario, of which copies are not reproduced for sale, by the deposit with claim of copyright of two typewritten copies of the title and description, with cast of scenes without prints or other identifying reproductions thereof, but the privilege of registration of copyright secured hereunder will not exempt the copyright proprietor from the deposit of copies, under succeeding sections of the law, where the work is later reproduced in copies for sale. The next section provides that after copyright has been secured by publication or typewriting of the work, with the notice of copyright as provided for in previous sections, there shall be promptly deposited with the Register of Copyrights, in Washington, D. C., copy, print, photograph, or other identifying reproduction, together with a claim of copyright.

A failure to comply with this provision will serve to void any action or proceeding for infringement of copyright.

The penalty clause of the existing law is also to be amended so as to provide for damages resulting from infringement of copyright in the case of scenarios so protected.

As the copyright law now stands, such protection cannot be secured for a scenario unless the same is printed in book form.

Earle A. Dyer.

Christie's Nestorites Will "Register Absence"

Comedy Organization Fails to Renew Contract on Its Expiration at End of the Year and Will Accompany Its Chief in a Body to Another Program, Not Yet Announced

Special to Motion Picture News

Los Angeles, Dec. 31.

THE most talked of subject in filmdom this week was caused by the statement given out by Al. E. Christie to the effect that the entire Nestor comedy producing organization would leave the Universal at the completion of Christie's contract, December thirty-first.

Mr. Christie in Los Angeles is always spoken of as the father of the Universal company, in that he was the head of the first producing organization which came to Los Angeles and served as a nucleus of what is now the Universal Film Manufacturing Company's producing organization.

He arrived in Hollywood, Thanksgiving, 1911, and has been with the Universal since that day. A small part of the time he made dramas but practically all of the four and more years has been spent in the filming of one and two-reel comedies.

During this time Mr. Christie has surrounded himself with a number of screen favorites and successful motion picture people who form the present Nestor organization of two companies.

In all there are thirty-nine, the principals of which are Al. Christie and Horace Davey, directors; Charles Christie, business manager; Anton Nagy and Al. Cawood, cameraman, and the following players:

Eddie Lyons, Lee Moran, Ray Gallagher, Betty Compson, Ethel Lynn, Neal Burns, Jane Waller, Billie Rhodes, Harry Rattenberry, Stella Adams, Gus Alexander, Harry Lyons, and George French.

"My contract with the Universal company ends with this year," Mr. Christie said, "and beginning with 1916 I will produce comedies for one of two or three releasing organizations whose propositions I am now considering.

"At this time I cannot make a statement as to what program the subjects will be released on, but they will be known as Christie Comedies, and all of my present organization have assured me that they will be members of my staff."

J. C. Jessen.

HILL MADE A UNIVERSAL DIRECTOR

Robert Hill, who has been for the past few years assistant to Director Lucius Henderson of the Imp-Universal Film Manufacturing Company, has been promoted to a directorship, and is already at work on his first production.

In his company Paul Panzer is leading man, assisted by Sydell Darling, Edith Roberts, Wallach Clark and Frank Smith. The first picture under Mr. Hill's direction has been staged in the Adirondacks, in which one of the fiercest fights ever staged in the snow took place between Paul Panzer and Wally Clark.

Mr. Hill is a thoroughly experienced man, having had excellent tutelage under Mr. Henderson.

Short Pictures for Long Profits, Is Wright's Belief

Kalem Official, Back from Tour Among Exhibitors of Boston, Buffalo, Cleveland, Detroit, St. Louis, Cincinnati and Pittsburgh, Bases His Opinion on Close Canvass of Business Done by Theatre Managers on Each City, and Predicts Waning Interest in Multiple Subjects

WILLIAM WRIGHT, of the Kalem Company, has just returned to New York, after a tour among the exhibitors of Boston, Buffalo, Cleveland, Detroit, St. Louis, Cincinnati, Pittsburgh, and the regions tributary to these cities, and is more than ever convinced that the program of short pictures is the thing.

In his opinion, the days of the "long" picture are numbered. In giving his reasons for this belief to MOTION PICTURE NEWS, this week, Mr. Wright said:

"The day before starting on my recent trip I met a New York film man and told him of my plans. 'Going West?' he said, 'Well, you are not picking a good time. Business is rotten throughout the Middle West. In know, because I have just returned from Chicago myself.'

"It was not a very encouraging start, though I was a bit reassured when I learned that my informant had only been in Chicago about a week and he was judging conditions throughout the entire Middle West by what he had heard from exhibitors visiting that city and from the local exchange men.

"Now, while you can't get a true line on business conditions by remaining in New York, you can be just as greatly deceived when you travel if you just take the information that drifts to you and do not give the time or trouble necessary to dig deeper and find the why and wherefor of each statement made to you.

Took in Big Cities

"My recent trip occupied the better part of a month, and included the territory bound by Boston, Buffalo, Cleveland, Detroit, St. Louis, Cincinnati, and Pittsburgh.

"I listened to exchange men and exhibitors and made it a point to go out of my way to meet even more exhibitors than I would encounter in the ordinary course of events. With the trip over I am able to agree with my informant above and say in one breath, 'Business is rotten.' But in the next breath I must say, 'Business is good.'

"That sounds contradictory—but here is the answer. In all the cities I visited I found only one story—the exhibitor running a general program made up of short releases is making money, in some instances big money. But the great majority of exhibitors running long films, so-called features, are not making any money, and in many cases they are losing money.

"While at the exhibitors' ball in Boston on December 1, I met one instance that will give you the proof of this contention in a nutshell. I talked there with a gentleman who operates eleven theatres, two of them very large houses.

"In these two big houses he is running features and he tells me that he is just about clearing expenses. In his nine smaller theatres he is offering his patrons a regular program and he is cleaning up from $150 to $400 a week profit at each small house.

"Though this example presents the situation in unusually concrete form, it was this same story that I found repeated with varied details in all the other cities I visited. Mind you, I do not say that there are no feature theatres making money.

The Long and the Short of It

"That would be foolish. But in every instance I found that the only exhibitors making any money with long films were the very largest houses that are selecting their features very carefully and operating their theatres in a very high-class manner.

"But the houses of this class are so few and far between that they are of no value in seeking indications of the general business outlook. A safer guide is the condition of the medium-sized houses that have been vainly striving to play the feature game.

"Running long features at high rentals, profiting by all the wonderful 'exhibitor co-operation' of which we hear so much, these houses have found it a nip-and-tuck struggle to keep receipts within the reach of the steadily mounting expenses.

"You will notice that I am speaking only from the exhibitor's viewpoint. I will leave it to others to thresh out the time-worn argument of whether the patrons really want the varied program or the long picture.

"The prime reason for the return of so many exhibitors to the short picture is the hopelessness of attempting to keep expenses and receipts balanced while playing the feature maker's fiddle.

"But while they may have been running their houses at a loss, they have learned one important lesson. They have ripped the tinsel from the feature argument and have narrowed it down to the one strong point—advertising.

Picking Subjects for Program Runs

"In planning to return to a general program of short releases these exhibitors intend to pick out each week pictures of superior quality that they can feature in the same manner that they have been boosting long films, for they feel that they can get just as much business as formerly while their profits will be augmented by the difference in cost between the regular program service and their feature service.

"I found many exhibitors doing this already on our two-reel Stingaree stories. Several of the exhibitors I met called my attention to the fact that in the name of E. W. Hornung, author of this series, they had just as big an advertising card as had ever been presented by them in connection with a long film, while the beauty of it was that the releases were condensed.

"In a similar manner, I found other exhibitors featuring the daring personality of Helen Gibson, who appears in our railroad pictures, while many were planning advertising to profit by the return of Lloyd V. Hamilton to the Ham Comedy Company.

"In Pittsburgh I found one house in the downtown district running a feature program that is however made up of medium length pictures. Across the street from this house were other theatres running long pictures.

"The first named had from twenty-five to 50 per cent. more people in it when I called than the houses offering long films, and their prices were the same.

Says Short Film Is Backbone

"If this is not conclusive, in St. Louis I found a situation that would make our friends of the long film sit up and take notice. A new theatre that has recently opened in the heart of the town is paying higher rental for General program service than it would have to pay for the best feature service on the market, and the house was doing more business than any other theatre I visited while in the city.

"Taking it all in all, don't you agree with me in my conclusion that from now on the long film will wane and that the backbone of the picture business will be the short picture so rapidly coming into its own?"

Gaumont's Five Reel Edition de Luxe Nearly Ready

The First, "As a Woman Sows," Featuring Gertrude Robinson and Alexander Gaden, Will Give Exhibitors a Chance to Begin to Reap Profits on January 24

THE three Gaumont companies already at work filming Mutual Masterpieces, edition de luxe, have their plans well enough in hand to warrant an announcement of the first releases of these five-reel features on the Mutual Program.

The first one to be presented will be thrown upon the screen January 24, when Gertrude Robinson and Alexander Gaden make their debut as Gaumont stars in "As a Woman Sows," written by O. A. Nelson.

Other five-reel productions for the Mutual Program which will follow from the studios of this company are "The Idol of the Stage," starring Malcolm Williams; "The Drifter," starring Lucille Taft and Alexander Gaden; and "His Wife's Double," starring Marguerite Courtot.

The final Rialto Star Feature which Gaumont will release at the present time is Arthur Stringer's "The Secret Agent." This multiple-reel photodrama will be released January 12. Robert T. Haines is the star.

The Casino Star Comedy of January 9 is called "Alias Mr. Jones." It was written by S. A. Van Petten to fit "Budd" Ross, whose work as a star has been favorably commented upon by the reviewers.

The week following Mr. Ross will be seen in "Ham and Eggs," a Casino Star Comedy written for him by Harry Palmer, the cartoonist who animates "Keepin' Up With the Joneses," for the Mutual Program.

Striking Scenes in the William Fox Production of "A Parisian Romance," Starring H. Cooper Cliffe

Dorothy Green Is Prominent in This Picturization of Richard Mansfield's Famous Stage Success

"SIS HOPKINS" COMPANY AT PARTY BEFORE SOUTHERN TRIP

The "Sis Hopkins" comedy company left New York on New Year's Day for Jacksonville, Florida, where the production of the new Kalem comedies begins at once. A farewell party was held by members of the company at the Nineteenth street studios New Year's Eve.

In addition to Rose Melville, creator of Sis Hopkins, and Director Robert Ellis, the company which has gone South includes Frank Minzey, Olive West, Arthur Albertson, Henry Murdock, Richard Purdon, and cameramen and other assistants.

IVAN COMPANY ISSUES HOUSE ORGAN

Ivan Filmessage, monthly publication of the Ivan Film Corporation, has made its appearance.

It is a neatly printed, four page house organ, carrying a general statement of the Ivan policy, the story of the company's growth, news about its most recent release, "Forbidden Fruit," and other data for exchange managers and exhibitors. It is well illustrated.

VANCE THEATRICAL STORY ON "V" LIST

A five-part story of theatrical life is the latest Louis Joseph Vance picture to be produced by the Vitagraph.

It was picturized by Marguerite Bertsch and will be released in the near future.

Mansfield's Wonderful Baron Chevrial Is a Fox Role

H. Cooper Cliffe Will Assume Part in "Parisian Romance," Which Brought Great American Actor His First Fame—Picture Released January 9

IN the William Fox production of "A Parisian Romance," Richard Mansfield's name is for the first time associated with a motion picture story. Baron Chevrial was one of Mansfield's greatest impersonations, and Mr. Fox obtained the rights for the picturization of the theme and the use of Mansfield's name from his widow after efforts that are reported to have covered many weeks.

H. Cooper Cliffe assumes the role which Mansfield made famous. The picture will be released Sunday, January 9.

The Fox corporation announces that no expense was spared in making a story for the screen that would bring out all salient points, either in the portrayal of characters or scenic embellishments.

The florist's bill, for example, is said to have totaled over a thousand dollars. As many of the important scenes were taken in the atmosphere of the theatre, a stage was built in the studio.

Eighty ballet girls added to the charm of the action. When a rich library set was requred, a chateau in France was dismantled of its tapestries, rugs and bronzes, according to the Fox announcement, and shipped to America.

On Christmas Day a hurry call was sent to director, cameramen and players, summoning them to the studio, in order that a number of exterior scenes might be enacted, thus making the picture ready for the release date.

Fourteen hundred feet of negative were clicked off, representing over a dozen scenes.

The complete cast includes H. Cooper Cliffe as Baron Chevrial, Dorothy Green, his co-star, as Rosa, Margaret Skirvin as Therese, Angelica Spier as Marcelle, Isabel O'Madigan as Mme. de Targy, Clarence Heritage as M. Beauchamp, Harold Hartzelle as M. de Targy, Dion Titheradge as Henri de Targy and Mrs. Cecil Raleigh as Mme. de Lavelle.

Trade Press Men Play Role of Interviewers for Film

Hard Working Gleaners in the Reportorial Harvest Field Ask Doris Gray Questions in Dumb Show for Thanhouser Picture, Featuring Boston Beauty Prize Winner

REALISM, of course, is constantly striven after by all directors, but many of these valuable gentlemen believe the sole mark of the reporter is a stenographer's note book. Not so Director George Foster Platt, who is at work producing "What Doris Did," a five reel picture featuring Doris Grey, the recent beauty prize winner of Edwin Thanhouser's contest at the Boston Ball.

Mr. Platt, at the suggestion of Leon J. Rubenstein, gathered unto him various of the trade journal representatives, absolutely forbidding them to have anything to do with stenographers note books, and disguised them as Boston reporters to play in the picture, which will reproduce several of the Arena scenes.

In a certain scene, these pseudo actors sallied forth before the camera lens and asked Doris where she was born, how old she was, what sort of flowers she preferred, and what she liked most to do and have received a reply in the negative to all these questions, they sallied out again and the scene was over.

Rubenstein as usual arrived in Times Square on the morning of the eventful day captaining three taxis. He gathered the press men and several other notables who appeared prominently at the ball, including Hal Forde, Cissy Fitzgerald, Captain Charles E. Kimball and Edward Earle.

Previous to the taking of the scene lunch was served at the Pepperday Inn, and a very good lunch it was. The scene was over when the clock registered about six and then some few departed for New York in a hurry, while those who waited for Captain Kimball to appear in a dozen odd varieties of closeups, were conveyed to Times Square and tendered a dinner at Wallick's by genial Ruby in his role as director general of festivities.

And it may be added last but not least, Doris Grey in person fulfilled all expectations excited by the Boston papers concerning her charming beauty.

OMAHA WELFARE BOARD READY TO BEGIN CENSORING

With $20,000 to start with, the Welfare Board of Omaha, whose duties are to superintend the presentation of all public amusements, begins the first of the year. It has its first case with a motion picture exhibitor yet to meet.

Just how far the board will attempt to extend its powers of censorship is of interest not only in Omaha, but throughout the state in a number of other towns now contemplating welfare boards.

The Press, Press Representative and the Picture---XIV

Right Kind of Publicity and Right Kind of Photoplay Editor Brought Together by Right Kind of Press Agent, as in Case of Metro Christmas Greetings Stunt Sent by Arthur James to New Orleans *Item* from Metro. Make Ideal Combination for "Press, Press Representative and Picture" Results

WHEN the right kind of motion picture publicity gets to the right kind of photoplay editor, the occasion is a happy one for everybody concerned.

That is what happened the other day. The party of the first part was Arthur James, Metro publicity director; the party of the second part, R. E. Pritchard, moving picture editor of the New Orleans *Item*.

James, being a newspaper man himself, knew the editorial desire for seasonable stories at Christmas. He knew also how difficult it is sometimes to get them. So he did what every publicity man in this business ought to do: put himself in the shoes of the photoplay editor. In other words, he gave the newspapers what they wanted, not merely what he wanted them to have.

Merry Xmas, All You Movie Maids and Men,
FROM THE
Item's Daily Movies
How Some Favorites Of Film World Are Enjoying Christmas

NEW ORLEANS ITEM'S CHRISTMAS PHOTOPLAY PAGE

He wired in care of photoplay editors the Christmas greetings of Francis X. Bushman, Beverly Bayne and Mary Miles Minter to newspaper readers.

This clever piece of publicity met instant response in the *Item* office. Pritchard took it, played it up with cuts of the three stars, and ran the telegrams in a cleverly written story of his own.

Mary's Letter to the *Item*

The Mary Miles Minter message, for example, read as follows:

"Motion Picture Editor, *Item*,
New Orleans.

"Merry, merry Christmas to New Orleans, the place I would have selected to be born in if I had been consulted. (Signed) Mary Miles Minter."

The Bushman and Bayne telegrams were in similar vein. Pritchard completed the circle for which James had drawn the first segment by printing this paragraph at the end of the story:

"And all the more interesting are these messages, for we told you a few days ago that Bushman and Miss Bayne are soon to visit us in person and speak from the stage at one of the Pearce theatres. And we are betraying no secret, though we have been holding it back for a time, when we tell you that another one of our charming visitors who is to be with us early is Mary Miles Minter, and she'll receive the homage that is due her."

But Pritchard went even further than that. He gave the Christmas tone to his whole department in the *Item* of December 25. A banner across the department that day greeted his readers thus:

What Is Wanted by Dailies

"Merry Xmas, All You Movie Maids and Men." Then followed a short editorial addressed to motion picture players, producers, and fans. A column of short items, headed "How Some Favorites of the Film World Are Enjoying Christmas," gave the department still greater timeliness, as did an illustrated story captioned, "Anna Held Sends Postals to 3,000 French in Trenches."

The moral of the whole incident is this, and it is one which all motion picture publicity men should grasp: the newspaper wants newspaper stuff. It wants timely stuff. It wants stuff that has a direct message for its readers. It wants stuff with a local angle, if possible.

It is quick to recognize originality in publicity, provided the news idea is uppermost. The newspaper is not a magazine, neither is it a three volume novel. It doesn't care anything at all about the publicity man's opinions of his pictures and stars. The newspaper hires editorial writers and pays them salaries to write opinions. What it wants is news. When it gets news, it has got what it wanted.

That is what it got from James, in this instance. You see how Pritchard used it. You see how it fitted his needs. The moral is perfectly plain.

"Public Is Tired of Flabby Stories"—Horsley

Centaur President Declares Picture-Goers Are Weary of Seeing Films Lacking Plot and Motive—Gives Own Scenario Writers Time to Work Out Suitable Vehicles

DURING his recent visit to New York, David Horsley, in an interview with representatives of the trade journals, called attention to the necessity of better stories in the films.

He pointed out that the theatre-goer was growing weary of the pictures that had no motive for existence—pictures that neither entertained or educated and served no purpose except to fulfill pre-arranged schedules.

At the time Mr. Horsley ventured the remarks, he maintained at his studios in Los Angeles a staff of scenario writers of proven ability—men and women who had contributed a comparatively large number of photoplays and had registered successes with them.

The new policy of expansion of the Mutual Film Corporation, distributing the David Horsley productions, increased Mr. Horsley's output and in order that the best results in his pictures might be accomplished Mr. Horsley decided to seek another contributor.

It is his rule that his scenario writers be given plenty of time to work out suitable vehicles for his people, a rule which is commendable and worthy of its enforcement. Hence his decision.

As the best man for the place Mr. Horsley selected Roy L. McCardell, author of "The Diamond From the Sky," and many other successful photoplays. An arrangement was made with him whereby he is to write animal stories exclusively for Mr. Horsley.

Mr. McCardell's first scenario under this arrangement has just been completed and work on its picturization will shortly be in progress. It will be used for the third of Mr. Horsley's animal productions to be released as Mutual Masterpictures, de luxe edition, as two scripts had already been prepared by his Los Angeles scenario department and production started.

In the order named will be released "The Bait," a story of the great Northwest, written by Theodosia Harris and in collaboration with William J. Bowman, featuring William Clifford and Betty Hart; "The Soul's Cycle," also by Miss Harris, featuring Margaret Gibson, and then Mr. McCardell's contribution. The release dates are respectively, January 22, February 12 and March 6.

LOUISE HORNER, NEW HORSLEY PLAYER, IN "JERRY IN THE MOVIES," CUB COMEDY

"The Little Lady of Lions" is the title of Mr. McCardell's scenario.

WALDO WALKER BECOMES ASSISTANT MOROSCO DIRECTOR

Waldo Walker, formerly of the publicity department of the Oliver Morosco Photoplay Company studios in Los Angeles, has been made assistant to Director Frank Lloyd. Mr. Walker has had a varied career, starting out as a newspaper and magazine writer.

He "broke into" the Century Magazine with his first story while a student at the University of Chicago, and subsequently contributed to various Eastern magazines, being perhaps best known for his Green Book series of stories on "Sammy's," a noted Chicago theatrical cafe, which he wrote under the name of Bailey Lane.

At college Walker was a member of the Dramatic Club of the University of Chicago, and appeared in both amateur and professional theatrical productions. At night he worked as manager of the Chicago Telephone Company, and on leaving college his employers induced him to abandon an artistic career by appointing him day manager of the north side exchanges.

Unable, however, to resist the lure of the footlights, Walker returned to the stage, going out with the Eastern road company of "A Stubborn Cinderella," the musical hit of a few seasons ago. After various engagements and also further excursions in the newspaper and magazine field, he went to the Pacific Coast and entered into the motion picture field by becoming connected with the Morosco film offices.

Marie Doro Signs Long Contract with Lasky

Stage Favorite, Who Added to Her Popularity in a Screen Version of "Morals of Marcus," Will Begin Work After Completion of Another Famous Players Photo Drama

ALL reports and rumors as to the screen future of Marie Doro, a star under the management of the late Charles Frohman, were put to rest this week with the return to New York of Samuel Goldfish, executive head of the Jesse L. Lasky Feature Play Company, who announced that the Lasky firm had secured the services of the star for a period of years.

The contract will not go into force immediately, as Miss Doro will complete another production for the Famous Players Film Company. It will be a picturization of "Dipomacy," and will be a Paramount release.

Miss Doro already has acted in two Paramount pictures, the Famous Players' productions of "The Morals of Marcus" and "The White Pearl," and she has just completed a Fine Arts photoplay entitled, "The Wood Nymph."

The New York stage will not see Miss Doro again for a long, long time. She will act in the Lasky productions at the studio in California.

This winter will be the first season in years she has not starred on Broadway. Last winter she co-starred in "Dipomacy" with William Gillette and Blanche Bates.

Marie Doro's training under the Frohman management extended over a period of years, during which she appeared as leading woman with Mr. Gillette—later to star with him—and as a star with Charles Cherry.

She is a beautiful American type, dark complexion and slightly built. One of her biggest stage successes was in the title role

MARIE DORO

of "Oliver Twist" in the all-star revival several years ago.

No announcement as yet has been made as to the role in which Miss Doro will make her debut as a Lasky star.

No Paper-Leaf Palms for World Tropical Scenes

Selznick Establishes Studios in Cuba for Exteriors Requiring Scenic Environment of the South and Will Have Accommodations for Three Companies

WITH the announcement of the departure at an early date of Clara Kimball Young and Company for Cuba comes the news that Lewis J. Selznick, vice-president and general manager of the World Film Corporation, has completed plans for the establishment on that island of a studio and general picture plant to be known as the World Film's tropical annex.

Negotiations have been closed for the long lease of large sections of land near Santiago and the Dykeri mine district. The property includes stretches of sea coast, acres of jungle and cane fields, and a variety of tropical settings.

Mr. Selznick, in announcing the new plan, said: "Many pictures involve scenes of a tropical character, and in addition it is impossible to take exteriors of any picture during the winter months in this climate, except those demanding such settings as we have here.

"The work of constructing our tropical annex will begin this month. It will be large enough to accommodate at least three companies at a time. On our property are locations available for almost every sort of scenic environment."

The World Film also announces the near completion of "Life's Whirlpool," the filmed version of Frank Norris' novel, "McTeague." Holbrook Blinn, Director Barry O'Neil and the company have returned from Alabama, where exteriors were taken.

The final scenes of George Beban's new picture are about finished. Director Tourneur expects to have the picture cut and assembled within a few days.

Kitty Gordon is reported progressing rapidly in her first picture.

EDNA MAYO AS SHE APPEARS IN A SCENE FROM ESSANAY'S "THE STRANGE CASE OF MARY PAGE"

JOSE "PLEASED WITH IRON CLAW"

Edward José, who won his spurs by the Gold Rooster Plays, "The Beloved Vagabond," "The Closing Net" and "Nedra," has been asking Pathé for a serial for some time.

He was a very happy man when he was given "The Iron Claw," Pathé's next serial, especially as his cast was to be composed of Pearl White, Creighton Hale and Sheldon Lewis, who gained much public favor as a result of the "Elaine" serials.

Mr. José will personally supervise "The Iron Claw" with Carrol Fleming as his director.

PARAGON PLANS FAIRY STORY FOR NEAR RELEASE

One of the first releases of the new Paragon Films, Inc., which will be produced under the personal direction of [illegible] Tourneur, vice-president and general manager of the company at the Paragon studios, now nearing completion in Fort [illegible] N. J., will be a spectacular fairy tale.

In his selection of the subject the director has read 135 books of fairy tales in English, Dutch, German, French, Russian and Swedish. His final decision has not yet been made.

ILLUSTRATING THREE VITAGRAPHS: "THE SURPRISES OF AN EMPTY HOTEL," "A CRIPPLE CREEK CINDERELLA," AND "WHEN TWO PLAY A GAME"

"WID'S" SHOWS GROWTH IN XMAS ISSUE

The Christmas issue of *Wid's Films and Film Folk,* published by Wid Gunning, Times Building, New York, contains the usual number of film criticisms, written in "Wid's" pointed style. It also carries a goodly number of advertisements, mostly holiday greetings from screen players and directors.

The issue is fine evidence of the growth of the magazine, which, in the short space of four months, has made a distinctive place for itself in the motion picture field.

A "January Thaw" of Good Things from Vitagraph

Company, Free from Any "Winter of Discontent," Plans 5 Blue Ribbons, 5 Personally Picked, 5 Broadway Star Features and 9 One-Reel Subjects for the Month

AN elaborate program of releases is scheduled to go to the exhibitors from the Vitagraph Company of America, during the month of January. Five Blue Ribbon Features, five of the Personally Picked Program, five Broadway Star Features and nine one-reel subjects of marked originality and interest, comprise the total releases for January.

The Blue Ribbon features, include "Thou Art the Man," a story of intense dramatic suspense, written by Mrs. Sidney Drew (George Cameron) produced by Wilfrid North, and featuring Lillian Walker in an all-star Vitagraph cast; "My Lady's Slipper," with Anita Stewart and Earle Williams, written by the Rev. Cyrus Townsend Brady, and produced by Ralph Ince.

"The Island of Surprise," featuring William Courtenay, Eleanor Woodruff, Charles Kent, Zena Keefe and Julia Swayne Gordon, produced by Paul Scardon; and "A Night Out," a splendid comedy with May Robson as the leading character, produced by George D. Baker, comprise the multiple-reel releases of the month.

In the personally Picked Program, a four-part drama, "Who Killed Joe Merrion?" is coupled with a one-reel comedy, "When Hooligan and Dooligan Ran for Mayor." "The Surprises of an Empty Hotel," is coupled with "A Cripple Creek Cinderella." "Mrs. Dane's Danger," is combined with "Bittersweet." "Britton of the Seventh," and "Jane's Husband," are booked together. "A Tie," a four-reel comedy, is issued with "The Hoyden."

The Broadway Star Features include "The Wanderers," featuring William Duncan, George Holt, and Mary Ruby, produced by William Wolbert; "Tried for His Own Murder," featuring Maurice Costello and Leah Baird, produced by Van Dyke Brooke; "By Love Redeemed," featuring Jewell Hunt and Garry McGarry, produced by C. Jay Williams; "The Secret Seven," featuring Leo Delaney and Carolyn Birch, produced by William Humphrey; and "The Ruse," featuring Joseph Kilgour, Harry Morey and Naomi Childers.

The other releases for January are: "The Little Trespasser," with Jewell Hunt and James Morrison; "His Wife Knew About It," with Mr. and Mrs. Sidney Drew; "When Lin Came Home," with George Holt and Miss Wolbert; "When Two Play a Game," with Mr. and Mrs. Sidney Drew; "Them Was the Good Old Days," with Kate Price and John T. Kelly; "A Telegraphic Tangle," with Mr. and Mrs. Sidney Drew; "The Cold Feet Getaway," with Harry Fisher and Albert Roccardi; "Peace at Any Price," with Mr. and Mrs. Sidney Drew, and "Jane's Bashful Hero," with Edith Storey and Donald MacBride.

Red Feather Productions Name for "U" Broadways

General Manager Brandt Makes Change to Avoid Confusion of Brand Title for Features from the Company with Its Program, Almost in Similar Words

THE first announcement Joe Brandt made after becoming general manager of the Universal Film Manufacturing Company, was a change of name under which the Universal features will be released shortly.

Heretofore, all the big features of the Universal have been released on a program called Broadway Universal Features, but as many people confused the regular Universal program with the Broadway Universal program, Mr. Brandt thought it would be best to have a non-conflicting name.

He therefore has decided upon using the name Red Feather Productions the first of which will show Violet Mersereau in "The Path of Happiness," to be released January 31.

Exchange managers had been reporting for some time that theatre proprietors had been complaining that their patrons were confusing the big Universal features with the regular Universal program, not differentiating between the two.

Many people would see a release on the regular program, and when they saw a feature advertised, would connect it with the one and two-reel releases, thereby creating a false impression and hurting the big feature.

Mr. Brandt is confident that this change will appeal in like manner to both exchanges and th[illegible] managers, and will serve to as[illegible] ätregoers in differentiating bet[illegible]e two.

[illegible]st feature to be released under the [illegible]ther Productions will be a novelty [illegible] of the wilds of the woods, with [illegible]ry Benham supporting Violet Mersereau. This will be followed by productions even bigger than anything that has ever appeared on the Broadway Universal Feature program.

The program will include, in the very near future, King Baggot's initial appearance on the feature programs, as well as Mary Fuller, Jane Gail, Harry Benham, Paul Panzer, and the other Universal stars who have appeared in the Broadway features.

For the first time King Baggot will make a picture for release in the feature program. He has preferred to do the one and two-reelers which have made him famous, rather than going into the making of the longer pictures. The constant demand for his appearance on the feature program has prompted him to make the change.

Beginning with the advent of the Red Feather Productions King Baggot will appear regularly on that program.

FORT SHELLED BY BRITISH FLEET FOR REALISM IN FOX SCENE

One of the big scenes in the Annette Kellermann picture, in production by William Fox at Kingston, Jamaica, under the direction of Herbert Brenon, will be the bombardment of historic Fort Augusta, restored to a resemblance of its original military importance, by Mr. Fox's army of employes now on the island.

In its destruction for moving picture purposes, the British West Indian fleet, stationed off Jamaica, will use real powder and shells and all the paraphernalia of war.

BRANDT BACK FROM QUAKER CITY

General Manager Joe Brandt of the Universal Film Manufacturing Company has just returned from Philadelphia, where he went to look after some important business connected with the Universal serial which is to follow "Graft."

Notice!

(Special Announcement by Carl Laemmle, President Universal Film Manufacturing Company)

We have changed the brand name of Universal Broadway Features to "RED FEATHER PHOTO PLAYS."

The change takes effect with the release entitled "The Path of Happiness," in which Miss Violet Mersereau is starred.

In doing this we change nothing but the name. The pictures will be every bit as good as the high standard already established by our Broadway Universal Features; and even better if we can make them so.

The change is made solely to avoid confusion.

Exhibitors have complained that their patrons were constantly confusing our Broadway Universal Features with the one, two and three reel pictures of our regular program and that as a result they lost much of the benefit that they would otherwise derive from the use of our five reel productions. The fact that Broadway Universal Features were a part of the regular program only added to the confusion.

In addition to this several small companies have been using the word Broadway so indiscriminately that it lost its significance and distinctiveness. Originally the word Broadway was used to indicate that the picture contained a Broadway star or that it was a dramatization of a Broadway play; but so many pictures have been called "Broadway" attractions even when they had no right or title to the name, that the Universal decided to drop the meaningless word entirely.

To give the Universal features a name that would make it easy for everyone to understand that they are in a class by themselves we hit upon the name "RED FEATHER PHOTO PLAYS."

It is a name that anyone can pronounce; one that everyone can remember and one that lends itself to all sorts of advertising ideas.

Therefore, to repeat for the sake of emphasis, the big once-a-week feature on the regular Universal program will be a "RED FEATHER." And you may have it at a reasonable advance over the regular program service price just as you have had the Broadway Universal Features.

When you see the pictures, soon to be released under this new name, you will realize why we are so sure of establishing the standing of "RED FEATHER PHOTO PLAYS" in a shorter time than it ever took to establish any brand of pictures on the market.

"RED FEATHER PHOTO PLAYS" will be made by the Universal's wonderful staff of directors, using the tremendous list of real stars employed by the Universal as well as stage stars and stage plays and well known books.

Get these facts fixed in your own mind and then let your patrons know about "RED FEATHER PHOTO PLAYS."

UNIVERSAL FILM MFG. CO. CARL LAEMMLE, President "The Largest Film Manufacturing Concern In the Universe"

1600 BROADWAY, NEW YORK

A Smashing Start For the New Year

EXTRA

Universal Animated Weekly Scores a Tremendous Scoop

Biggest Men of the entire world Contribute their expressions to the Universal Animated Weekly—for

AGAIN—as is only natural—the enterprising staff of the great UNIVERSAL ANIMATED WEEKLY puts over another colossal smash all for the profit of Universal Exhibitors. . . . It's an achievement never before recorded in moving pictures. . . . It's an accomplishment that stands absolutely unique and alone in the annals of News Weeklies. . . . On Tuesday, January 4th, 1916, the UNIVERSAL ANIMATED WEEKLY will release a SPECIAL This special consists of 500 feet of film on which will appear the expressions of the most prominent men in all walks of life, to the people of the United States for the coming year.

To give you a faint idea of the class of men whose expressions will be seen in the 500-foot SPECIAL, just note the following: Ceeil Spring-Riee, British Ambassador; Charles S. Whitman, Governor of New York; Count ' on Bernstorff, German Ambassador; Wm. G. McAdo , Sec'y of the Treasury; Wm. C. Redfield, Sec'y of Commerce; Franklin K. Lane, Sec'y of the Interior; A. S. Burleson, Post Master General; Rabbi Stephen S. Wise, New York; Josephus Daniels, Sec'y of the Navy; Osear S. Straus, Chairman New York City Public Serviee Commission; Lindley Garrison, See'y of War; Champ Clark, Speaker of the House of Representatives; W. B. Wilson, Sec'y of Labor; Mayor John Purroy Mitchel of New York, and Woodrow Wilson, President of the United States.

Imagine what it will mean to be able to announce that in your House will be projected upon the screen the messages indieating "The Spirit of 1916" from the biggest and most prominent men in the world, together with the pictures of these prominent men.

It's the first time in the history of moving pictures such a thing has ever been accomplished, and it remained as usual for the UNIVERSAL ANIMATED WEEKLY to put it over, proving onee more that "When it is something worth while" you'll always find it first in the U. A. Weekly.

Wire your nearest Universal Exchange for booking. You ean't aet too quick; you have not one seeond's time to lose. ACT now—within the hour. Get this masterpiece scoop for your House. Get busy—get busy—get busy—NOW!

GET BUSY

UNIVERSAL FILM MANUFACTURING CO.
Carl Laemmle, President
"The Largest Film Mfg. Concern in the Universe"
1600 Broadway - - - New York

BOOK IT NOW

RED FEATHER PHOTO PLAYS

PRESENT

"A Knight of the Range"

Featuring that Brilliant Broadway Star and Screen Idol

Harry D. Carey

Ably supported by a Brilliant Cast
-Including-
Olive Golden : Peggy Coudray

If thrills make a picture, this equals ten of them. If a strong plot and vigorous acting make punches, this is full of them. If you and your patrons are interested in the sort of picture that COMMANDS applause BOOK this remarkable feature, and boost it to the limit. The story is old as the human heart. The settings and scenes are as big, vigorous and wholesome as the great West. One of the most magnificent Western pictures ever released.

Bookings may be arranged with your nearest Universal Exchange. Write or wire for release date and get in on the big money.

Back Again
Who's Back?

Florence Lawrence's BACK

Universal Film Manufacturing Co.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY - - - NEW YORK

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

APPEAL TO CURIOSITY AS A METHOD OF EXHIBITOR ADVERTISING

THERE are two general ways of driving the point home in newspaper advertising of motion pictures. One is to use the bludgeon, the other is to use the stiletto.

In the first, you hit the reader on the head, stun him, and make him come to the theatre to recover from the effects of the blow. In the second, you edge the publicity knife gently into his curiosity, open it up,

NEWSPAPER AD SERIES NO. 3

Is He Innocent or Guilty?
An accident deprives Mortmain of his hand. A wonderful surgeon grafts another hand to the stump. It is the hand of a murderer. How does Mortmain escape from the web of circumstantial evidence that engulfs him?
You should see—
"MORTMAIN"
A weird fantastic melodrama written by Arthur C. Train, and vitagraphed under the Blue Ribbon Banner featuring—
ROBERT EDESON
This five-part feature will be shown at—
Savoy Theater
Today and Saturday

ADVERTISING OF THE SAVOY THEATRE, EUGENE, OREGON

and bring him to the theatre to get his curiosity healed.

Both of these methods are effective, if they are cleverly employed. It is all in the writing and typography of the ad. In both, the personal appeal must be uppermost.

Take as an example of the second method, the ad shown in reproduction on this page. This ad belongs to what is known as the "teaser" class. It is aimed directly at the reader's curiosity. It leaves him with a large question mark in his mind.

This picture lends itself easily to this kind of advertising, a fact which re-emphasizes the point we were discussing last week—every picture ought to be advertised in an individual way. It ought to be considered apart from every other picture that was ever produced. And the exhibitor should size up the picture, and build his advertising accordingly.

Study the ad reproduced here. Note its phrasing, its lay out, its illustrations. It is not a perfect ad, but it is a distinct advance over the wooden publicity used by many exhibitors.

FILMS SHOWING POSTAL SERVICE RUN IN ST. LOUIS

The Lindell theatre, Grand and Hebert streets, St. Louis, secured the films of the workings of the St. Louis Post Office, made early last spring for the San Francisco exposition, which have just returned to St. Louis, for a three days' run.

A special performance was given and the city officials were invited to attend, and films showing the United States postal service on land and sea were shown with the permission of Postmaster General Burleson.

DALLAS EXHIBITOR ADVERTISES BY BOOTH AT STATE FAIR

One of the largest motion picture exhibits on record was that of W. D. Nevills, owner of the Washington theatre, Dallas, who secured a space 100 x 40 feet in the Exhibition Hall of the Texas State Fair, in Dallas.

Mr. Nevills runs the Fox program in Dallas; he devoted the entire space of his booth to a display of Fox paper, photographs and signs. The display was visited by hundreds of thousands of persons during the two weeks, most of whom were given souvenirs.

The result of Nevills' advertising campaign at the Fair was that he played to crowded houses day and night continuously.

COLORED INSERT IN NEWSPAPER IS BUSINESS GETTER

Working in connection with *The Nonpareil*, of Council Bluffs, Ia., Manager Marcus of the Majestic theatre successfully advertised his theatre's program for the week, recently.

In every paper taken out by the carriers or sent through the mails was a colored page, separate from the paper, advertising the program. When the reader picked up the paper and opened it, the program fell out. It was read before the paper was read, and could not be overlooked. Business that week was fine.

A MANUFACTURER LIVE WIRE STUNT USEFUL FOR EXHIBITORS ALSO

The Signal Film Corporation, producers of "The Girl and the Game" pulled a good live-wire stunt the other day. It is one which exhibitors of railroad stories can use to advantage.

The Signal sent out invitations to a trade showing of "The Girl and the Game" serial. These invitations were in the form of a train order, and read as follows:

Copper Range & Tidewater Railroad Co.

Train Order No. 1.

To all motion picture exhibitors, Southern California and Arizona divisions:

"The Girl and the Game," extra, will run special at Alhambra theatre with rights over all your other business from 9.30 a. m. to 11 a. m., Wednesday, December 22.

Signal Film Corporation.

Exhibitors and friends must have a copy of this order.

Conductor, S. S. Hutchinson; engineer, J. P. McGowan; train, Signal Film; complete, 15 chapters; operator, Helen Holmes.

This is a first-class publicity stunt, easily adapted to local picture houses. All the exhibitor has to do is to secure a copy of a train order from a local railroad office, and build his ad on the Signal announcement as a model. It should look as much like a train order as possible. Send one out as an insert in each copy of the house organ, or mail separately.

MIDNIGHT MATINEES POPULAR AT SAN FRANCISCO

The management of the Portola theatre at San Francisco has featured two midnight performances in connection with its two weeks' run on "Damaged Goods," each having been a great success. These shows commenced fifteen minutes before midnight and did not come to an end until half-past one in the morning. Hundreds of people who could not secure admission to the theatre in the daytime or in the evening took advantage of the opportunity to view the film at this unusual hour.

POSTAL CARDS AN INEXPENSIVE METHOD OF ADVERTISING

Mart & Son, managers of the Star theatre, Grinnell, Ia., went to the postoffice in Grinnell and bought a big bunch of postal cards at one cent each. Then they had printed on the blank side a few facts about the picture they were featuring, and sent out the cards to patrons and others without having to put on postage. It was a cheap and successful idea.

HINTS TO EXHIBITORS ON THE USE OF SLIDES AND HERALDS

(Third of a series of articles by J. W. Martin, Milwaukee correspondent of MOTION PICTURE NEWS.)

The direct appeal to the people is an extremely valuable form of advertising and the one that the exhibitor falls down on most often. The great value of the direct appeal to the patron lies in the fact that everyone reached is interested in photoplays and that no circulation is lost on uninterested people. House advertising, however, in the true sense of the word is not a business builder, its main object being to hold the patronage already secured through lobby and newspaper work.

The one form of theatre advertising that has been most abused is slide advertising. Exhibitors seem to think that the public has paid its money to see a slide show exploiting the merits of coming attractions and that the photoplays are only incidental to the program. This idea is not only bad for the slide as an ad medium but for the house as well. A few slides shown at the close of a program will do much good, though quite a few exhibitors have eliminated all slides from the screen on the theory that the public pays to see photoplays, not slides. Slides if used, should contain well-written copy, and not a jumble of words and a poorly pictured scene usually streaked with color as do so many of them. A few well-written slides judiciously exhibited at the end of the program are most effective, but more than six are useless as they tire the patrons who come to see photoplays and not a magic lantern show.

Heralds as they are gotten out at the present time with a long uninteresting synopsis and a few badly illustrated scenes are only a nuisance as they make work for the janitor when he cleans up and make the house unsightly by littering the floors and aisles. A herald well made up with a few attractive cuts, preferably blocked out figures, the name of the stars, the play's title, and a brief history of the play or what it is about, all told in a dozen lines or more, will be read with interest and often taken home.

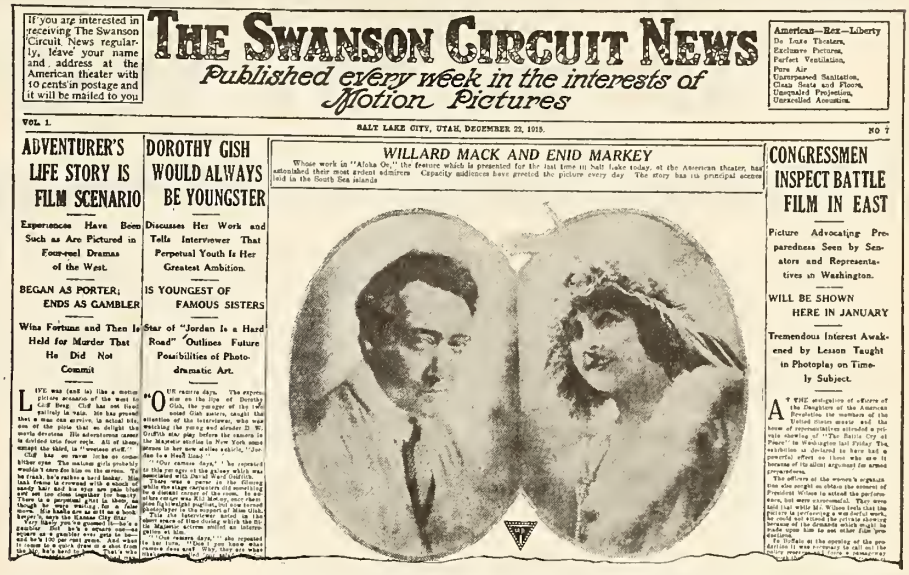
CONGRATULATIONS TO EDITOR NORTH ON V-L-S-E PALS

MOTION PICTURE NEWS extends its congratulations to Tom North, of the Seattle V-L-S-E Exchange, on his special Christmas Edition of V-L-S-E *Pals*.

Of course, the exhibitors of his territory appreciated it, read it through, found it highly interesting. How could they do otherwise, after Managing Editor North had assembled a lot of timely stories, embellished with excellent cuts, in a twelve-page magazine? It is printed in two colors—red and green—and every page has a genuinely attractive holly border.

Maybe Mr. North doesn't know it, but we read every issue of his publication. It always holds some new interest for us. We are not overstating the case when we say that it is in the very front rank of publications of its kind. In many respects it has no equal in its field.

HOUSE ORGAN SERIES No. 15: ANOTHER WEEKLY THEATRE NEWSPAPER



If you are interested in receiving The Swanson Circuit News regularly, leave your name and address at the American theater with 10 cents in postage and it will be mailed to you

THE SWANSON CIRCUIT NEWS

Published every week in the interests of Motion Pictures

American—Rex—Liberty
De Luxe Theaters,
Exclusive Pictures,
Perfect Ventilation,
Pure Air
Unsurpassed Sanitation,
Clean Seats and Floors,
Unequaled Projection,
Unexcelled Accoustics.

VOL. 1. SALT LAKE CITY, UTAH, DECEMBER 22, 1915. NO 7

ADVENTURER'S LIFE STORY IS FILM SCENARIO

Experiences Have Been Such as Are Pictured in Four-reel Dramas of the West.

BEGAN AS PORTER; ENDS AS GAMBLER

Wins Fortune and Then Is Held for Murder That He Did Not Commit

DOROTHY GISH WOULD ALWAYS BE YOUNGSTER

Discusses Her Work and Tells Interviewer That Perpetual Youth Is Her Greatest Ambition.

IS YOUNGEST OF FAMOUS SISTERS

Star of "Jordan Is a Hard Road" Outlines Future Possibilities of Photo-dramatic Art.

WILLARD MACK AND ENID MARKEY

Whose work in "Aloha Oe," the feature which is presented for the last time in Salt Lake today, at the American theater, has astonished their most ardent admirers. Capacity audiences have greeted the picture every day. The story has its principal scenes laid in the South Sea islands

CONGRESSMEN INSPECT BATTLE FILM IN EAST

Picture Advocating Preparedness Seen by Senators and Representatives in Washington.

WILL BE SHOWN HERE IN JANUARY

Tremendous Interest Awakened by Lesson Taught in Photoplay on Timely Subject.

This is another bit of testimony to the popularity of the newspaper form for house organs. It comes from Salt Lake City, and covers the activities of the Swanson Circuit of theatres—the American, Rex and Liberty. Besides the theatre ads., The News carries a limited amount of outside advertising. It is not permitted to interfere with the main purpose of the paper. Note the excellent make up, and the attractiveness gained by proper use of cuts

The exhibitor wants to remember nevertheless that the value of the present type of herald as an advertising medium is very low. One of the reason for this is the fact that it is almost impossible to read in the dimly lighted auditorium and the intermissions, if any, are not of sufficient length to permit a careful reading of the herald. If the exhibitor will place the money he is spending on heralds into a house organ, he will be giving his patrons something that they will enjoy reading and incidentally have an advertising medium that gives a good return on the money invested.

RE-MAKE NEWSPAPER FOR PICTURE ADVERTISEMENT

One of the most unique bookings which has ever been reported from an exchange man, is that made by Tom North, manager of the Seattle office of the V-L-S-E, and R. C. Montgomery, a salesman of that office.

Messrs. North and Montgomery called upon Mr. Clemmer, manager of the Clemmer theatre, of Seattle, one evening during the week, about 7 o'clock, to discuss with him the merits of Big Four productions.

The conference lasted until after 10:30, without any decision having been made. At 1 o'clock in the morning, Mr. North was called out of bed by the telephone, and found Mr. Clemmer on the other end of the wire. Mr. Clemmer said that upon retiring, he had thought over the arguments made by the V-L-S-E representatives, and had decided to install Big Four pictures for the next performances, if possible.

Mr. North arranged to meet Mr. Clemmer and his business manager, Mr. Bertelson at the V-L-S-E office immediately, and at 1:30 o'clock the three had drafted a quarter-page advertisement to appear in the Seattle papers of that day. They reckoned, however, without the mechanical force of the local morning papers, for when they had reached the offices of these publications, they found that the presses were already running.

By the use of considerable pressure, however, Mr. North succeeded in having the presses stopped and one form torn down and recast, with the advertisement of the Clemmer theatre. The three then returned to the V-L-S-E office, where they arranged for the lobby display, bill-posting, etc.

At 11 o'clock that same morning, the Vitagraph Blue Ribbon Feature, "The Caveman," was projected for a run of two days, with such good results that the V-L-S-E service has been established permanently in this house.

"'NEWS' MOST VALUABLE MAGAZINE ON THE MARKET"

West Palm Beach, Florida, Dec. 9.
William A. Johnston, President,
Motion Picture News,
New York City.

Dear Sir:

Enclosed you will please find check for two dollars to cover a year's subscription to Motion Picture News, the most valuable magazine on the market today, in my opinion. It is not only valuable to exhibitors, but to the manufacturer and to the public at large.

The manufacturer can always get points, although he may not admit it. As for the exhibitor, it is the greatest help he could possibly get from any source and really teaches him tricks of the trade which he could never possibly learn from experience. You have our very best wish for your continued success.

Very truly yours,
Southern Motion Picture Corporation,
EDGAR W. RUFF,
President and General Manager.

AMONG THE EXCHANGES

CHRISTMAS SPIRIT MUCH IN EVIDENCE IN QUAKER CITY FILM CIRCLES; HENNESSY LEAVES FOX

THE new home of the Mutual Exchange, 251 North Twelfth street, Philadelphia, was delayed in completion, consequently C. G. Powell and his staff of coworkers are still in the throes of "getting settled." Mr. Powell says their large amount of business, particularly now that the new De Luxe Mutual Masterpictures are soon to appear, keeps them hustling so hard, there hasn't been time as yet to "spruce up," but they expect to have a model exchange in a few weeks.

J. E. Hennessy has resigned as manager of the Fox Films Exchange. No successor has as yet been appointed. For the present Harvey Day, district manager for Philadelphia, Pittsburgh and Syracuse, will be in command, assisted by Ben Abrams of the New York Fox forces.

Mr. Abrams paid a short visit to Philadelphia last week on his return from a trip through Canada. In the latter region conditions were found very good and Mr. Abrams reports particularly successful business for Fox.

Especially interesting to Philadelphians is the fact that Mr. Abrams established the very first feature exchange in the Quaker City in 1910, when he started Warner's Features at 1202 Race street.

In one office the Christmas spirit was much in evidence. George Beihoff had a little celebration in the World-Equitable Exchange on Christmas Eve, when all twenty of the staff each received a personal gift from Mr. Beihoff.

Besides this there was good cheer and a jolly time. This came as a big surprise, albeit a pleasant one, to the workers.

The recent deal by which Harry Schwalbe of Electric Theatre Supply Company, acquired the Philadelphia franchise for Triangle has in no wise affected the Triangle office, which has its hands full managing the new theatres in the districts out of Philadelphia, which are daily taking up the service.

The latest of these are the Third Street Theatre of Easton, C. B. Buss, manager, and the City Square theatre, Atlantic City, E. J. O'Keefe, proprietor. At the latter place, the initial performance last Sunday, comprising "The Lamb" and "My Valet," drew a capacity audience. These conditions prevailed all three days of the showing.

Other theatres are the Savoy in Wilkes-Barre and the Victoria in Scranton, both owned by M. E. Comerford, who has acquired the Triangle program for this chain of theatres.

Interest in the Paramount offices is just now centering around the new Lasky release of Geraldine Farrar in "Temptation." This picture has returned in triumph from its visit to the censors without a blow, and so is all ready for its first Philadelphia appearance which, as usual with all Paramount releases comes off at the Stanley next week. "Temptation" will be given a whole week's run.

From advance bookings Herbert Given anticipates as big or even bigger popularity for this second Farrar picture as for Carmen.

Austin Interrante, of the Greater New York Film Rental Company, and of Variety Films Corporation, both of which he manages at 1339 Vine street, has returned to his post after a ten day's absence. Mr. Interrante was called to New York by the serious illness of his wife. During his absence Karl Kinzler, of the New York office was in charge.

"Lost in the Arctic," a Variety Film release of many thrills and much aducational value, will be seen in Philadelphia on the New Year. Already much interest is being aroused in this true story of polar experience and it is being heavily booked at the best theatres.

The Christmas MOTION PICTURE NEWS has excited praise from members of the film colony in Philadelphia. All agreed that it was an edition of a trade journal like nothing that had gone before.

MEADE OF V-L-S-E IN NEW ORLEANS FOR EXTENSION PLAN

C. A. Meade, southwestern manager of V-L-S-E-, with headquarters at Dallas, was a visitor in New Orleans exchange circles last week.

The Big Four is looking for an extension of its organization, and Mr. Meade's visit to the Crescent City is not an unusual one. Announcement of the opening of a Big Four exchange is not unexpected.

WESTCOTT MARRIES SOCIETY GIRL OF ST. PAUL

E. A. Westcott, Minneapolis manager for the Fox Film Corporation, and Eleanor Boucher, a society girl of St. Paul, arrived in Chicago from their homes and were quietly married.

"Just a plain elopement with mother's consent," explained the bride, "but father objected." Mr. Westcott established the Minneapolis office.

RARIDAN WILL MANAGE FOX OFFICE IN CLEVELAND

J. R. Raridan, who has been assisting in the Detroit office of the Fox Film Corporation, has been transferred to the Cleveland office, which he will hereafter manage.

Mr. Raridan was formerly photoplay editor of the Cleveland *Leader*. A. I. Shapiro, who was married on December 19 to a New York girl, has returned to Detroit, where he is manager of the Fox office.

SIX EXCHANGES IN MEMPHIS FORM PROTECTIVE ORGANIZATION AGAINST UNJUST TAXATION

ON Saturday, December 18, representatives of six Memphis exchanges met at the office of the Consolidated Film and Supply Company for the purpose of forming an organization for mutual protection. The particular business of the moment was the important question of securing a reduction of the original amount of a special tax bill proposed by the city of Memphis, the bill having already been up for second reading.

This bill proposed to tax all concerns engaged in the manufacture, distribution or sale of moving picture films one hundred dollars per annum. As exchanges in Memphis are already paying a high state and county special tax, in addition to merchants privilege and other regular taxes, this proposed city tax was deemed exorbitant.

It was quickly decided at the meeting to place the matter in the hands of an attorney, who would represent the film men at the third and final reading of the bill. As a result, through the efforts of the attorney employed, and the prompt action of the organization, the tax was reduced to twenty-five dollars per annum, a figure certainly more reasonable than the original tax proposed.

It was suggested that the organization not stop at a membership of exchange men only, and plans are under way to form an organization to take in exhibitors and parties directly interested.

Thos. H. James, of the Consolidated, was elected temporary chairman, and C. M. Brown, of the Mutual, temporary secretary. Those present at the meeting were: Fred F. Cresswell, World Film Corporation; A. L. Parker, General Film Company; Abe Kauffman, United Program Film Service; Thos. H. James, Consolidated Film and Supply Company; N. M. Bernstein and I. M. Cohn, Monarch Film Service; Fred Suzore, supply dealer.

A final election of officers is expected at the next meeting, when a name will be chosen for the organization. An invitation will be extended exhibitors to become members, and regular business dispatched.

The purpose of the organization will be of a protective nature, and arrangements made to protect the interests of exhibitors and exchanges in cases such as above cited.

BOSTON OFFICE OPENED TO BOOK GRIFFITH SUBJECTS IN NEW ENGLAND

The All Feature Booking Agency which controls the state rights for a number of Griffith productions and has been booking them direct to Greater New York and New England theatres from its New York office in the Masonic Building, has just opened an office in Boston at 53 Church street, to take care of the New England territory.

In addition to the Griffith features, which include "The Escape," "The Avenging Conscience," "The Battle of the Sexes," and six other subjects with casts which include the same players appearing in "The Birth of a Nation," the All Feature Booking Agency will book four five reel Pawnee Bill features produced on Major Gordon W. Lillie's buffalo ranch in Oklahoma, and also the new Sarah Bernhardt feature, showing the famous actress in private life at her summer palace on Belle Isle, Brittany, entitled "Sarah Bernhardt at Home," and "Right Off the Bat" in five parts.

Harry K. Brin, formerly manager of the Continental Exchange of Seattle, and recently manager of the All Feature's New York offiee, will have charge of the new Boston exchange, assisted by Harry Jewel, well-known in Boston film circles.

SIMPSON IN CHARGE OF TRIANGLE AT 'FRISCO

Ben F. Simpson arrived in San Francisco three days before Christmas to take eharge of the San Francisco office of the Triangle Film Corporation, having been selected to succeed C. Mell Simmons, who has been in charge there since the opening of the branch.

Mr. Simmons has not decided just what he will do but will remain there for a time and rest following his recent illness. His many friends in the exhibiting field regret to see him part company with the Triangle as he has worked hard to place this service there and has met with unusually successful results.

UNGER SUCCEEDS SELDEN AT METRO IN 'FRISCO

A change has been made in the management of the San Francisco branch of the Metro Picture Service, opened there a few weeks ago, Mr. E. Selden having been succeeded by J. J. Unger, an Eastern film man of wide experience.

Harry Cohen, who has been busy on the Coast for some time getting the new offices in shape, was in San Francisco just before Christmas from Los Angeles to get Mr. Unger started in his work and then left for New York.

The Los Angeles branch has also had two managers since it was opened, H. Lustig now being in charge there.

FAIRMOUNT CO. HANDLES BLUE BIRD FILMS IN PHILADELPHIA

The Fairmount Feature Film Company, located at 1304-6 Vine street, Philadelphia, of which George W. Bennethum is manager, will handle the releases of the Blue Bird Photo Plays, Inc., in that territory.

TANDY BUYS WHEELAN INTEREST IN TEXAS PARAMOUNT

C. E. TANDY, general manager of the Southern Paramount Pictures Company, with exchanges in Atlanta, Charlotte, N. C., and New Orleans, has been in Dallas, Texas, for the past ten days; and it is stated upon high authority that he has purchased the controlling interest in the Texas Paramount Pictures Company, of Dallas, from J. D. Wheelan.

It is said that G. B. Logan, who was associated with Mr. Tandy in the Dallas office of the Paramount, about a year ago, when Mr. Tandy was in charge, will be the new manager, succeeding LeRoy Bickel.

J. D. Wheelan, has been manager of the Mutual exchange in Dallas, and owned a large block of stock in that Texas corporation. When John R. Freuler, president of the Mutual, was in Dallas, however, Mr. Wheelan sold out his holdings to the New York office, or individuals connected with it.

Since Mr. Wheelan retired as manager, the Mutual has a number of new people at the various desks. C. A. Clegg, who has been handling Masterpictures, is "manager in charge of the Dallas office"; but it seems that D. E. Boswell, recent district manager of the United, is slated for the managership. John R. McIlheran, recent manager of the Picture Playhouse office, is handling Masterpictures.

LeRoy Bickel has resigned from the managership of the Paramount, and street corner gossip is that Mr. Bickel will be associated with Mr. Wheelan in a new film enterprise to be announced within a few days. No definite information can be secured from either relative to their plans.

Diaz Callahan, roadman for the Paramount, has a similar position with the World Film Corporation.

W. M. Byrd, who has been working with the title of assistant manager, now signs his name as "Manager of the Box Office Attraction Film Rental Company," the Texas concern handling Fox film.

The United Program Film Service have installed a late model Rex film renovator, in their offices at 1917 Main street, Dallas.

A new $5,000 negro motion picture house will soon be in operation in Houston, Texas. It is now in the course of construction.

D. E. Boswell, connected with the Dallas office of the Mutual Film Corporation, is visiting the sub-offices in Houston, San Antonio, El Paso and Amarillo.

A number of the film exchanges are trying to arrange their work so that they will not have to work on Christmas Day, getting out their orders, paper and so routing their film that office work will be unnecessary on that day. It will be a holiday with some offices, all right, but they are working night and day to make it so.

The *Motion Picture Journal* is the name of the weekly successor of the *Southern Theatre News,* a trade paper that has been in circulation in this territory for a year or so.

Al Raymond has joined the Mutual forces on the road, as likewise did E. C. Leeves. Mr. Raymond has been with the Triangle, and Mr. Leeves with the Metro.

ROBINSON HOLDS BANQUET FOR MANAGERS AND OWNERS IN EASTERN MAINE

MANAGERS and owners of motion picture houses in Eastern Maine were the guests of the Famous Players Film Company of New England, distributors of Paramount Pictures, at an informal gathering and supper tendered them at the Bangor House in Bangor, Me., a few days ago by George K. Robinson, special representative of the company, and M. Ross, who represents the company in Maine.

Mr. Robinson was the principal speaker and he gave a general idea of what the Paramount Corporation had done and is doing and what it intends to do; told of its rapid growth and the high standing it had attained among the exhibitors and the public; spoke of how the pictures were made and distributed; about the national and local advertising done and how it is operated.

He gave much valuable advice as to how an exhibitor should conduct his theatre, such as giving what is advertised, the deportment of the attaches, the cleanliness and temperature of the house, the advertising, and advised each manager to try and convince every patron that he conducted his theatre for their special benefit, and that they were the ones who should to a certain extent run his business.

He also spoke about the importance of good music, and of the educational value of pictures. He said also that they were of more value and importance in the smaller towns than in the cities, as it brought right to their back doors great theatrical stars, and plays, and also the cities of the world with their inhabitants and industries, modes of living, and their architectural and horticultural splendors, which people in such towns could not enjoy any other way.

Mr. Robinson was followed by Stephen Begrett, manager of the Bijou and Park theatres in Bangor, who discussed various methods and problems of motion picture house management. There was a general exchange of views on various phases of the business from which the managers carried away many valuable ideas.

Among other things contemplated at this meeting was a moving picture ball, an entirely new project for Maine. Preliminary steps have been taken and it is expected that the date will be fixed soon. The Paramount Pictures have agreed to send down some of their well-known actors, and Bangor people will enjoy the novelty of seeing in the flesh some of their screen favorites.

CANADIAN "U" PICKED TO HANDLE BLUE BIRD SUBJECTS

The Canadian Universal Film and Supply Company of Montreal, has contracted with the Bluebird Photoplays, Inc., to handle all products of that company in Canadian territory,

GENERAL'S OFFICES IN PITTSBURGH GIVES BRANCH MORE SPACE

The General Film Company's new offices in Ninth street, Pittsburgh, have been opened and are the finest this company has had since opening in that city. The new offices are at 121 Ninth street, and give the company more than three times as much room as before.

The building in which they are located is 37 by 140 feet and is four stories high. It is well adapted to the motion picture business and will make one of the best offices for a firm of this character that are to be found in the city.

The first floor of the building is being used as offices and have been fitted out in a lavish manner. The second floor is for the storage of films, the third for the poster department and the fourth for slide making.

All the slides used by the General Film Company in the United States will be made in this department and shipped from Pittsburg to the points where they are needed.

It is rumored in Pittsburgh that Mr. Mildner, who is in charge of the Pittsburgh office, is to be shifted to Cleveland. Who his successor will be is not known.

GOFF VISITS MIDDLE WEST V-L-S-E BRANCHES

A. W. Goff, assistant general manager of the V-L-S-E, left New York last week for a tour of the Big Four exchanges which will take him to Pittsburgh, Kansas City, Minneapolis, Chicago and St. Louis.

Mr. Goff's visit to these offices of the Big Four, is eagerly looked for by the branch managers of the V-L-S-E, for the reason that the new sales director can advise from a practical as well as a theoretical viewpoint, having conducted branch offices, throughout the entire section of the country in which he will travel.

As a matter of fact, the V-L-S-E's assistant general manager has represented film interests in every part of the United States except the South, and a large part of Canada.

Mr. Goff will spend part of his time in promoting the cause of open bookings, of which he is one of the most ardent apostles.

H. AND B. RENTAL OPENS IN PITTSBURGH

The H. and B. Film Rental Company is the latest addition to the film exchanges in Pittsburgh. The exchange was opened at 441 Market street, by William C. Pierce, who is a well known motion picture exchange manager in the city.

The company has sixty-three features on hand ready for business, and it is said that a large amount of the new fims will be received shortly. The company has received the support of many of the exhibitors in Pittsburgh since opening, and stated that business was good.

FAMOUS PLAYERS FILM SERVICE TO HAVE HOUSE ORGAN

The Famous Players Film Service, Inc., of which James Steele, vice-president of the Paramount Pictures Corporation, is head, and of which Charles S. Nordlie is general manager, has just instituted a publicity and advertising department under the direction of Walter H. Jackson and Walter L. Hill.

This new department will be of great assistance in advancing the publicity and advertising work of Paramount.

About the middle of January, Messrs. Hill and Jackson expect to issue a house organ to be called *Paramount Inspiration,* and it is not unreasonable to suppose that this magazine will prove of great benefit to all the Paramount exhibitors in the territory of their offices.

ACTIVITIES OF DENVER EXCHANGE MEN INDICATE THAT THE CITY IS RIGHT ON THE MAP

LOUIS GOLDSTEIN has assumed the duties of manager of the Denver Universal Exchange. Mr. Goldstein is from Butte, Montana, and was manager of that office for the past three years. He was a Denver man, and his numerous friends among the exchanges and exhiibtors in that territory are very glad to welcome him back, and are looking forward to a great campaign under his leadership.

Manager Cohan, of Denver's Paramount Exchange, sure picked a live wire when he appointed J. W. Scott as roadman. Mr. Scott has been connected with Denver exchanges for six years, serving Paramount for the past two. As a new business getter he is a wonder.

Joe Ashby, one of the best liked exchange managers in the Inter-mountain territory, who was connected with the Swanson and Universal Exchange of Denver for the past seven years, has resigned his position as manager to enter a new field which, he feels, will offer him better opportunities.

Harry Lustig, who has been connected with the Mutual Film Exchange for the past two years as manager, has left for San Francisco to accept a position with the Metro Film Corporation.

Roscoe Moore, the Denver manager of the United Film Service, is doing wonders as a "new business getter." Moore has doubled the business of United in that territory in the short time he has been manager.

William Morrison, widely known in the show business, has joined the Denver Universal forces in the capacity of roadman. Morrison first broke into the film business with Al. Hirston in a little office on the corner of Third avenue and Fourteenth street, New York City. He is a live wire and should prove a valuable addition.

Ward E. Scott, former assistant to Manager Lustig of the Denver Mutual office, upon the resignation of the latter Scott was made manager. O. Carlson was also advanced to head booker from the position of bookkeeper.

YATES FINDS BIG DEMAND FOR "U" SUBJECTS

Under the progressive spirit of Manager Yates, the Washington, D. C., Universal film exchange is doing bigger business than before, despite the heavy influx of feature companies.

"Our serials especially are being eagerly sought," commented Mr. Yates, "But this is because the Universal series are what the public is interested in—modern affairs which they can appreciate. 'Graft,' is enjoying no idle days, while 'Uncle Sam at Work' has created a scramble as to early bookings.

"This latter is proving the most popular of all Universal series, for it appeals to the young American as well as the older minds. Just at present when all eyes are centered on Uncle Sam, both at home and abroad, the workings of our various branches of government are what the people want to know.

"I have had a number of children come here to enquire when 'Uncle Sam at Work' would appear at the theatre in their neighborhood. Certainly it has struck a responsive chord.

"The fact that these films have had a previous showing has increased the popularity of this subject and the new films to be added will keep the government shop up-to-date.

"The Broadway Features are going big, too. Nineteen sixteen indeed promises to be a Happy New Year to Universal, at least in this territory."

KOERPEL MANAGER OF GENERAL IN CAPITAL

J. A. Koerpel has become the new manager of the Washington, D. C., General Film exchange. Mr. Koerpel was formerly manager at these same offices, so he scarcely needs an introduction on his re-

George Smiley, of the Exhibitors' Co-operative Booking Agency, is spending a part of the holiday season with his wife and family at Island Heights, N. J.

A recent visitor to the Washington Fox Exchange was L. J. Rogers of New York. Mr. Rogers goes from the home offices of the Fox Corporation and after a survey of the Washington territory pronounced the exchange a significant activity of the Fox family.

DAY IN CHARGE OF FOX EXCHANGE IN PHILADELPHIA

Harvey L. Day, the Fox district manager, is making his headquarters in Philadelphia until a new manager is appointed for that office.

The Fox Philadelphia office has decided to book its pictures independently in the future. It will be known soon which theatre is to have first run of the Fox releases in the Quaker City. A contract has just been signed with the Poli of Scranton, by which that theatre will run Fox features three days each week for a year.

MURPHY BUYS ASSOCIATED FOR NEW YORK AND NEW ENGLAND

Fred B. Murphy, the only independent service man in New England and owner of the United Film exchange in Boston and four other cities, has again branched out by purchasing the New England and New York state rights to the Associated Film service.

Mr. Murphy is one of the best known film men in that vicinity.

Film News From Foreign Parts

HUGON STARTS BOYCOTT AGAINST AMERICAN-MADE FILMS IN FRANCE

Special to Motion Picture News

Paris, Dec. 20.

I HAVE met Mr. Hugon the Kinema editor of the *Journal,* who for many months has carried on a strong campaign against American films in France.

"What is the reason, I inquired, of your waging such a fight against American films?"

"You want to know why I object to the enormous quantity of American films exhibited at our kinemas?" asked Mr. Hugon. "It is quite natural, I am surprised that all the papers are not doing the same. Do you believe that their films are of greater interest than our own?

"Some of their pictures are certainly very nice and I never objected to their films being shown in our country. What I do object to is having five or six American films in a program of eight. For many years we have had American films. They used to go very well with our audiences.

"We buy films in England, Italy and Russia. It is only right and fair that we should. These countries are buying a great deal of our products, but what about America? Our American friends have decided not to buy any more of our films, pretending that they do not suit their tastes.

"The only country in the world where our films don't suit the public! I am therefore decided to fight against the import of American films, as long as their market remains closed to our production. Not long ago the English picture houses looked more like Americans. Out of eight films on a program, one was sure to find six Americans. I met a friend who is greatly interested in the kinema business on the other side of the channel, and I was told that they are doing everything there to eliminate the importation of American films in England too.

"He told me that the development of the purely British film-making industry is becoming almost phenomenal. Films manufactured by British firms based on scenarios by British authors, and enacted by British actors and actresses for the British public is the motto, and success is rising by leaps and bounds. Like the British, our motto ought to be, 'French films for the French public.'"

Theater de Vaudeville a Film House

The great event of the season in Paris took place last Thursday, when the Theatre de Vaudeville, one of the finest Parisian theatres, was opened as a kinema. Long before the rising of the iron curtain the big place was crowded and it looked more like a Premiere at the opera. Mr Porel, the manager of the theatre, appeared on the stage to explain the change of policy.

"We are not in a state of mind to go to a theatre just now," he said. "Had I invited you to witness a theatrical performance, not one of you would have turned up. But we all go to the kinemas. These are the places we like to go and to watch the pictures in front of us without having to listen to the artists. The kinema is more like a rest cure for unstrung nerves."

Then the long-awaited film "Cabiria" was projected on the screen. It is undoubtedly a great film and ought to draw large audiences.

At the Theatre des Varietiés, another house on the Boulevards, they are not yet giving a full kinema show, but a part of it. In a revue called "Ceux de cez chez nous" (between ourselves), written by the well known author Sacha Guitry, a very interesting film is to be seen, showing celebrated personages like Rodin, Rostrand, Anatole France, Mirbeau, Henry Robert, Saint Saëns, Mme. Sarah Bernhardt, in their unofficial homes. This is certainly the most interesting part of the Revue.

Funds Raised for War

As in Great Britain, where the kinema trade had arranged a so-called kinema day in aid of the Ambulance Fund, and where over 30,000 pounds were raised, the French syndicate of the kinema trade has decided to have a kinema day. Every manager has agreed to hand the full takings of one day's receipts during the month of December.

The import of Danish films to Great Britain has been totally prohibited.

A film called "La Marraine du Poilus" (Poilu's Godmother), is one of the biggest successes just now at nearly all the kinemas in Paris. It is a most amusing topical.

A film specially ordered by the French Government to be shown at every kinema for the next three weeks will call attention of the public to the war loan. Some effective posters are to be seen.

In spite of the war French firms are doing everything to secure foreign markets. The Eclair and Eclipse companies are sending an official to Russia with this purpose. Mr. Monta, one of our film dealers, is shortly leaving for the same country.

I had an opportunity to see a few good films last week, amongst them "Double Pleasure," with our well known artist Mlle. Mistinguette. It is one of the best films seen for a long time. "Un pauvre homme de Genie," with Mr. Krauss in the principal role, is a very interesting drama.

"L'Autre Mère," by a new Italian firm, is a most exciting picture. A bayonet atack by hundreds of Bersaglieris on a high mountain is one of its features.

Even Monte Carlo is going in for kinemas. At the celebrated Casino, where the greatest artists used to appear, a kinema season is advertised.

"Marche Nuptial," adapted from Henry Bataille's drama, has been filmed by Cinés, with Mme. Carmine Gallone, the celebrated Italian actress, in the chief role. Since "Quo Vadis?" it is the best film made by this firm.

G. Kaczka.

HONDURAS TOWN RENTS FILM FROM PANAMA ON 50 PER CENT. BASIS

"THERE is but one motion picture establishment in the Tegucigalpa consular district, viz, the Teatro de Variedades, in this city," Consul E. M. Lawton, stationed at Tegucigalpa, Honduras, writes in the "Commerce Reports." "A number of causes combine to prevent the industry from being more successful, among which are poor transportation facilities, the small purchasing power of the masses, the sparse population generally, and the lack of electric service in all the other interior towns.

"In this city performances are given three or four nights per week, commencing at 8:30 or 9 p. m. and lasting until midnight or after. Approximately 1,500 meters (about 4,900 feet) of film are shown nightly.

"The prices of admission vary with the quality of the film. Old films, of the regular stock sketches, are sometimes displayed at prices ranging from 10 to 30 cents United States currency, depending on the location of the seats. Other nights, when such well-known films as 'Les Misérables' are run, the prices are trebled; and for ordinary new films the usual charge is about 50 cents for the best seats.

"No attempt has been made here to try continuous performances or the 'tanda' idea of Mexico. The Tegucigalpa consulate has been endeavoring to interest persons in establishing small theatres with popular price continuous performances.

"One firm, which is equipping a restaurant with a Japanese garden, has asked to be informed about films and accessories, and another firm has inquired for apparatus which can be operated by a portable light for use in towns where there is no electric service.

"With outfits of that sort a service might be established in some eight or ten towns within a reasonable radius of this city. The local theatre rents its films from Panama on a basis of 50 per cent. of the receipts. So onerous is this charge that the question naturally arises, why would it not pay some American manufacturer to send a representative to tour Central America and

FROM FAMOUS PLAYERS FOR PARAMOUNT PATRONS: SCENES FROM "THE OLD HOMESTEAD" AND "LYDIA GILMORE"

contract with the established theatres for film service?

"There are probably 20 or more theatres in the five Republics that could use films for an average of 20 programs per month, and one central office, say in Guatemala City, could attend to the distribution and service generally.

"The writer has no positive knowledge of conditions outside of the Tegucigalpa consular district except as told by the owner of the local theatre, but the latter is greatly interested in the development of some such plan and states unequivocally that such a project is much needed and could be made very successful.

"All classes of pictures are popular, including comic, tragic, cowboy, chases, historical, war, and detective stories. Perhaps the most popular are Wild West scenes, where feats of horsemanship and quick gun play are generous components. All reading matter should be in Spanish."

The addresses of three Tegucigalpa firms interested in motion picture apparatus or films may be had from the Bureau of Foreign and Domestic Commerce, Washington, D. C., or its branch offices. In writing refer to file No. 69,500.

BRITISH FILM INTERESTS ORGANIZE TO STOP PRICE-CUTTING

Special to Motion Picture News

London, Dec. 20.

An important agreement has been entered into with respect to the open market in Great Britain by the constituent elements in the British film trade. The signatories to this agreement are: First, the manufacturers; second, the importers and agents, and third, the renters.

The object of the agreement is to eliminate cut-price films. A price of ten cents a foot, no more, no less, is fixed on imported film, and seven cents on film produced in Great Britain or by Pathé Freres.

The agreement also determines the life of a picture in Great Britain. This is fixed at nine months. After that period the film is to be destroyed.

It is interesting to note in this connection that such an agreement is possible in England, even to the extent of imposing fines for violation of the agreement, whereas it would not be possible in the United States because of the anti-trust laws.

The British agreement provides for infractions as follows: A fine of 100 pounds; offenses of an exaggerated character may lead to expulsion from the association upon a four-fifths vote of the signers.

A scale of minimum rental charges for the exhibitor is also fixed. The agreement applies only to films released on the open market, with the exception of topicals. It went into effect November 1, and is to be tried out for a period of three months.

"DEVIL'S DARLING" AUTHOR SELLS GAUMONT ANOTHER SCRIPT

For production as a Mutual Masterpicture, edition de luxe, the Gaumont company has just purchased a scenario from Marjorie Howe. Her "The Devil's Darling," a Gaumont release, is one of the most popular Rialto Star Features on the Mutual Program.

"Nation's" Run Longest in New York Stage History

Griffith Spectacle Ran for Forty-five Weeks at the Liberty, Showing to 616,000 People, with a Supplementary Engagement of 14 Weeks at Brighton Beach

WITH the passing of D. W. Griffith's spectacular production "The Birth of a Nation," from the Broadway circle, is ended the most phenomenal run ever made by any atraction in the history of the New York stage.

This new form of artistic expression was introduced to New York at a special performance on March 2, 1915, at the Liberty theatre. The public performance followed the next evening.

The new offering leaped into immediate favor and started in upon a career that was destined to set all records at naught. The venture was a complete departure from all traditions of the metropolitan stage.

The run at the Liberty theatre continued forty-five weeks without a break. The total number of consecutive performances there was 620. During the summer months there was a supplementary engagement at Brighton Beach, which is part of the metropolitan theatrical district.

This engagement was for fourteen weeks with 182 performances, making a total of 802 consecutive performances in New York. In addition to this there have been eighty-four performances of the spectacle in theatres in Brooklyn and the Bronx.

These, however, are not counted in the consecutive run. In round numbers 616,000 people saw the production at the Liberty theatre; 196,000 witnessed it during the run at the seashore and approximately 60,000 people have attended performances of it in the outlying theatres of Greater New York, making the total attendance to date for this city 872,000.

By computing this with the census reports for New York City, it will be seen that approximately one in every seven residents of the city has attended the local presentations. The uniform scale of prices for the run was from twenty-five cents to two dollars at nights and twenty-five cents to one dollar at the matinees. The average was about seventy-five cents a head.

It will be seen by this that New York paid over $600,000 for this one form of entertainment. This is a record never reached by any other attraction in the same space of time in any city in the world.

Anyone conversant with New York theatricals is aware that the local theatre depends to an appreciable extent upon transient trade. The record of "The Birth of a Nation" is the more remarkable when it is known that simultaneous with the New York run engagements were also under way in other important points of the country.

It ran for three hundred performances in Boston, the record there; two hundred and eighty performances in Los Angeles, California, the local record; one hundred and fifty times in San Francisco; two hundred times in Philadelphia; over one hundred times in Pittsburgh, a local record; one hundred and sixty times in St. Louis, a local record, and has turned four hundred and twenty-eight consecutive performances in Chicago, which is second to the longest run ever known there.

At the same time other companies have been touring the country. To date it is conservatively estimated that nearly five million people have seen the great production in America.

It is also passing through a London run which totals nearly twenty weeks. Additional companies are being formed for Australia and South America, while two others are touring Canada at present.

As soon as the conditions warrant in Europe, additional companies will be sent on tour in Russia, France, Germany, Spain and Italy.

Looking Ahead With The Producers

"THE UPSTART," METRO, READY JAN. 24; "MAN AND HIS SOUL" NEARLY COMPLETED

METRO announces the completion of its first satirical comedy, "The Upstart," in which Marguerite Snow is starred, and the near completion of interiors for "Man and His Soul," a five part feature, in which Francis X. Bushman and Beverly Bayne have the leading roles.

"The Upstart," from the Rolfe studios, will be released on the Metro program January 24. In Miss Snow's support appear George Le Guere, in a feature role, while James Lackaye, the comedian, is also prominent. It is a picturization of a successful stage play of the same name by Thomas Barry, which enjoyed a run last season at the Maxine Elliott theatre, New York, and afterwards went on tour.

Its story deals with a young married man, who becomes fanatical on the subject of divorce. He leaves his wife to go forth to reform the world.

His wife proceeds to divorce him, and "The Upstart's" father, realizing his son is a crank, arranges for him to visit a minister, who, he hopes, will have a good influence on the boy.

But "The Upstart" plans a hoax, involving the elopement of the minister's wife with a chauffeur, in order to prove his contentions on separation and divorce, with results said to be amusing.

The origin, development and importance of conscience is brought out in "Man and His Soul," which John W. Noble, assisted by William Bailey, is producing for the Quality Pictures Corporation. The exteriors will be made in Florida.

The story combines allegory with present day events. The development of conscience, through the ages, with many historical events, is presented, it is announced.

When the action reaches modern times, the central figure of the theme, essayed by Bushman, is introduced. According to advance reports, there are many elaborate scenes in the production, one of which shows a big factory destroyed by fire, more than a thousand persons being employed in the scene.

"FOOL'S PARADISE" IN PRODUCTION AT FROHMAN STUDIO FOR IVAN

"A Fool's Paradise," Ivan Abramson's latest work, especially written for the screen is now being produced by him at the Frohman studio for the Ivan productions. The author and director of "Forbidden Fruit," "Concealed Truth" and other Ivan successes has assembled an exceptional company to portray "A Fool's Paradise."

The cast is headed by Chrystine Mayo, who portrays a vampire role; Paula Shay, James Cooley, Jack Clarke, for a long time Gene Gauntier's principal man, and Joe Burke.

"A Fool's Paradise" is the Ivan regular monthly release scheduled for February.

ELEANOR ROBSON IN FOX ROLE SHE CREATED ON STAGE

One of the most important feature pictures now being produced by William Fox is "Merely Mary Ann," Israel Zangwill's delightful comedy drama that was successfully presented on the legitimate stage by Eleanor Robson.

Dainty Vivian Martin will be seen as the slavey in the film version, the part originally created on the stage by Miss Robson.

John G. Adolfi is the director in charge of the production.

"PUDD'NHEAD WILSON" IS FIRST LASKY-TWAIN PHOTODRAMA

Announcement has been made by the Jesse L. Lasky Feature Play Company that the first of a series of picturizations of Mark Twain's works to be produced by the company will be "Pudd'nhead Wilson," with Theodore Roberts as the star, which will be released January 31, on the Paramount Program.

Unusual interest is attached to this picturization of the Mark Twain masterpiece, since it is the first of the author's works to be made into photoplay form by the Lasky company.

Arrangeemnts were completed recently by Samuel Goldfish, in behalf of the Jesse L. Lasky Feature Play Company, by the terms of which the exclusive right to all the famous American humorist's works was obtained by the Lasky company for screen reproduction.

"Pudd'nhead Wilson" will be followed by "Tom Sawyer," "Huckleberry Finn," A Connecticut Yankee in King Arthur's Court," and many others.

MARIE DORO BEGINS WORK ON "DIPLOMACY"

Marie Doro, whose marriage to Elliott Dexter was announced recently, returned to New York this week from Los Angeles and is now in the Famous Players studio at Fifty-sixth street, engaged in the production of that company's adaptation of Sardou's celebrated play, "Diplomacy," in which she is to star shortly.

Mr. Dexter has been engaged to appear in the production with Miss Doro, playing Julian Beauclerc, the role which he enacted on the stage in the revival of the play at the Empire theatre last year when Miss Doro co-starred with Blanche Bates and William Gillette.

SCENES TYPICAL OF A COMING METRO: "THE UPSTART," IN WHICH MARGUERITE SNOW IS STARRED

GLAMPSES OF CURRENT AND COMING V-L-S-E PRODUCTIONS FROM THE FOUR MANUFACTURERS

(Left to right) HENRY B. WALTHALL, STAR IN "THE MISLEADING LADY"; EARLE WILLIAMS AND ANITA STEWART IN "MY LADY'S SLIPPER"; REGINA BADET IN "NO GREATER LOVE"; RAYMOND HITCHCOCK IN "THE WONDERFUL WAGER"; ROBERT EDESON, STAR IN "ONE NIGHT"

SHE HAS AN "AUTO-BOUDOIR DE LUXE"—GET THAT?

Helen Holmes, star of "The Girl and the Game," has an auto-boudoir de luxe. In order to make the quick changes necessary in the filming of the big Mutual-Signal special feature the daring star has rigged up a portable dressing room, by converting a limousine to the purpose.

The car is equipped with running water, a dressing table and all the appurtenances

HELEN HOLMES

needed by a leading woman in pictures. It is electric lighted and heated.

The accompanying picture shows Miss Holmes just stepping out of the car after a change of costume which she made between locations. Recently she suffered a severe cold following a plunge into the ocean because of a lack of a place to change. The portable boudoir is the result, affording as it does, all the comforts of home afield.

SAVAGE'S "EXCUSE ME" NEEDS NOT EVEN MILD APOLOGY IN FILMS

Vivian Blackburn, who is featured in the Pathé-Henry W. Savage film production of "Excuse Me," is the daughter of an army officer who was stationed at Fort Leavenworth, Kansas.

As everyone knows, army circles have a society of their own with a strong caste feeling. The youthful Miss Blackburn had a mind of her own and possessing an ardent ambition to go upon the stage she defied conventions, and cut the Gordian knot by going to New York.

There she was fortunate enough to secure an engagement with May Irwin and stayed with her for one season. Then followed engagements with John Drew and three seasons with Anna Held.

She was in the original company of "Everywoman," and for two seasons played with the original company of "Excuse Me."

As the Fencing Girl, Miss Blackburn will be remembered by very many persons.

"Excuse Me" as a Pathé Gold Rooster play shows nearly the entire cast of the original production.

"THOU SHALT NOT COVET," SELIG, READY FOR RELEASE ON FEBRUARY 7

"THOU SHALT NOT COVET," is the title of a Selig Red Seal play to be released through V-L-S-E on Monday, February 7.

The story written by James Oliver Curwood, features Tyrone Power and Kathlyn Williams, supported by a company of players including Guy Oliver and Eugenie Besserer. The play, in five exciting acts, was produced by Colin Campbell.

There is one climax costing $25,000, in which an ocean-going ship strikes a derelict and founders at sea with its cargo of human freight.

Thousands of men, women and choldren are seen struggling for the life boats, and springing from the decks of the sinking ship into the water.

The stoke hole of the vessel is shown with the water rushing into the furnaces and the stokers vainly fighting for life. Thousands of people participate in this wonderful series of scenes.

Among the other climaxes in this production are the following: A sensational battle with real African tribesmen; a fight to the death between a Royal Bengal tiger and a hyena; a desperate fight between Kathlyn Williams and an enraged leopard; a plunge by Kathlyn Williams from the back of a runaway horse; and scenes in Egypt and darkest Africa.

The drama "Thou Shalt Not Covet," is based on Exodus XX-17, "Thou Shalt Not Covet Thy Neighbor's Wife." How a man in love with the wife of his neighbor overcomes temptation and reunites a loving couple is graphically portrayed.

Tyrone Power and Kathlyn Williams, according to critics, perform the best character roles in their artistic careers as stars in these productions.

SIGNAL AT WORK ON "SEDITION"

The new feature company of the Signal Film Corporation, under the direction of Ray Myers and the supervision of J. P. McGowan, are making their first five reel subject entitled, "Sedition," by L. Genez. The leading parts are taken by Rhea Mitchell and Hal Cooley.

The Signal company, filming "The Girl and the Game," serial, is now busy on the fifth episode.

FIRST GOODMAN PLAY ON SCREEN FOR WORLD

The first of Jules Eckert Goodman's plays to be adapted for the screen is "The Point of View," originally produced in Daly's theatre, New York.

Work has begun at the World Film Corporation's Fort Lee, N. J., studio on the film version, made by Emmett Campbell Hall.

Director Emile Chautard is producing this new five-part feature, with a cast including Frances Nelson, June Elvidge, Jessie Lewis, Mildred Havens, Douglas MacLean, Frederick Truesdell, Joseph Flannagan, John Hyland and Henry Thornton.

PEARL WHITE RETURNS TO SCREEN IN "THE KING'S GAME"

"The King's Game," the five-part Pathé Gold Rooster release for January 7, signalizes the return of Pearl White to the screen after a long vacation which began last spring with the completion of "The Romance of Elaine."

"The King's Game" is adapted from George Brackett Seitz's original play which was the starring vehicle of James K. Hackett for two seasons. The cast is noteworthy, containing as it does besides Miss White, George Probert and Sheldon Lewis. The picture is the production of Arnold Daly and was directed for Pathé by Ashley Miller.

SCENES FROM NEW TRIANGLE PRODUCTIONS: (Left to Right) H. B. Warner and Robert McKim in "The Raiders"; Raymond Wells, Lucille Young and Fred J. Butler in "The Flying Torpedo"

Elmer Clifton, Bessie Love and Mary Alden in "Acquitted"; William Desmond and Bessie Barriscale in "Bullets and Brown Eyes" (Below) Lewis Stone and Walter Edwards in "Honor's Altar"

FASHION SHOW ADDS INTEREST TO A VITAGRAPH RELEASE

A fashion show staged in one of Fifth avenue's modiste's show-rooms and giving glimpses of the latest creations worn by thirteen beautiful models, is one of the interesting features in a new Vitagraph release, "The Thirteenth Girl."

The fashion show was prepared jointly by the Vitagraph Company and J. M. Giddings, the latter loaning thirteen of his best models and himself designing creations which they wore to splendid effect.

"The Thirteenth Girl," which was filmed under the direction of Theodore Marston, and which features Arline Pretty in the title role, is a three-part Broadway Star Feature.

JAN. 24 FOR "AS A WOMAN SOWS"

The first Mutual Masterpicture, edition de luxe, which Gaumont will release on the Mutual Program, "As a Woman Sows," has just been completed by Director William F. Haddock at the Jacksonville, Fla., studios.

Gertrude Robinson and Alexander Gaden are featured in this production. It will be on the screen January 24. "As a Woman Sows" was written by O. A. Nelson.

LUMLEY HARE OPPOSITE KITTY GORDON FOR WORLD

Lumley Hare, the English leading man who has been seen in so many successful Broadway plays, is under contract with the World Film Corporation.

His first screen appearance will be in support of Kitty Gordon in "As in a Looking Glass."

MAUDE GILBERT FEATURED IN FOX SUBJECT

Maude Gilbert and William Tucker are being featured in a William Fox feature, directed by W. S. Davis, at the Fox-Kalem studios in New Jersey. In the cast are Kittens Reichart, Anna Findlay and Warner Oland.

"BIG COMERS" ON INCE KAY-BEE LIST NUMBER SIX; "D'ARTAGNAN" AND "HELL'S HINGES" AMONG THEM

THOMAS H. INCE'S prophecy that the Kay-Bee studio would keep six plays ahead of the requirements made by the Triangle film service, has been amply fulfilled.

Mr. Ince enters the new year with a list of attractions, among which, now ready for presentation in New York or on the way from Los Angeles to New York, are "The Green Swamp," "Peggy," "D'Artagnan," "Honor's Altar," "Hell's Hinges," "Waifs," "The Raiders" and "Bullets and Brown Eyes."

This represents a late fall and early winter of extraordinary activity. The four plays in which Bessie Barriscale appeared culminated in "The Green Swamp," with Bruce McRae in the leading male role, and "Honor's Altar," wherein her opposites are Walter Edwards and Lewis S. Stone. Her next medium is "Bullets and Brown Eyes," a Russian romantic story featuring William Desmond and Wyndham Standing as the leading man.

In "Hell's Hinges," William S. Hart portrays Blaze Tracy, a strong Western character who copes successfully with the difficult problems of life in a frontier town.

Mr. Hart is supported by a strong cast that includes Jack Standing, Clara Williams, Alfred Hollingsworth, Robert McKim and Louise Glaum.

A striking scene in the play is the destruction by fire of the entire village of Hell's Hinges, an episode for the taking of which no less than thirty-eight buildings in the vicinity of Inceville went up in smoke.

H. B. Warner has been working with Ince on the production of two new plays in which the popular star of "Alias Jimmy Valentine" will be featured. The first one —working title "The Raiders"—is a Stock Exchange story in which the hero, played by Warner, saves his fiance's father from financial ruin.

The second one, now in preparation, is an East Indian story with the colorful atmosphere of Delhi, where the Indian mutiny centered.

"Peggy," starring Billie Burke; "D'Artagnan," starring Orrin Johnson; and "Waifs," starring Jane Grey, are the other big comers on Ince's list. As reserve trumps he has in making new plays featuring William Collier, Collier's son, Buster, and Charles Ray.

KLEINE FINISHING "DEVIL'S PRAYER BOOK"

Finishing touches were added last week to "The Devil's Prayer-Book," a Kleine feature with Alma Hanlon, Arthur Hoops, Frank Belcher and Ruby Hoffman. This is the feature that was especialy written by Max Marcin, author of "The House of Glass," now playing at the Candler theatre, as the starring vehicle for Miss Hanlon.

Miss Hanlon has availed herself of the many opportunities for sparkling work yielded by Marcin's script. She will be seen in three different roles in "The Devil's Prayer-Book," a young mother, a girl of fourteen and a young woman of twenty-five. It is released January 5, as the first Kleine offering on the Kleine-Edison Program for the new year.

"THE RUSE" TO BE READY IN EARLY JANUARY

A three-part Broadway Star Feature, written and produced for the Vitagraph Company by Eugene Mullin, entitled "The Ruse," in which Harry Morey, Joseph Kilgour, Naomi Childers, Charles Kent and Denton Vane are seen in pleasing parts, will be released during the early part of January.

DRINK CURSE IN UNDERWORLD, FOX THEME

Robert Mantell, Genevieve Hamper, Henry Leone and Stuart Holmes are at work on a William Fox feature picture, whose theme is the curse of drink, with its scenes laid in the slums of the French capital.

The company is at Kingston, Jamaica, working under the direction of J. Gordon Edwards.

FROM THE AMERICAN STUDIOS FOR THE ENTERTAINMENT OF MUTUAL PATRONS: Scenes from "Viviana," Two Reel American; "Water Stuff," Three Reel Mustang; "The First Quarrel," Beauty; "The Secret Wire," Two Part Flying A; "An Innocent Crook," Vogue

"SAMMY VERSUS CUPID" MAY MAKE BURNS "THE VOGUE" WITH COMEDY LOVERS

Sammy Burns will soon be seen in a one-reel vogue comedy, "Sammy Versus Cupid," which will permit him to display his athletic prowess.

A pretty girl is involved. Sammy is in love with her. She, however, like a real American-minded girl, refused to marry a man who seemed physically unable to protect her through life, and Sammy, in this stage of the story, seems to merit the young lady's scorn.

But she reckons without Sammy. He begins a course of physical training that would seem like a vacation to recruits in the navy. He does some stunts never seen before on the screen. Nothing seems impossible to him. He engages in boxing bouts, with regular "pugs"; he wrestles, and wins, and just naturally takes the honors all along the line.

The picture teems with ludicrously funny situations and there is a screaming climax when Sammy gets a decision in a wrestling bout with Josh Benny, who tips the scales at 360.

Of course, his success in athletics spells success in love and the lady capitulates to the prowess of the man she once had scorned.

NIGH PICTURE WILL BE CALLED "HER DEBT OF HONOR"

It has been definitely decided to name Director William Nigh's new Metro feature picture, "Her Debt of Honor," which is now within a few scenes of completion at the studios of the Columbia Pictures Corporation, 3 West Sixty-first street, New York City.

Mr. Nigh not only wrote the five-part feature, but for the first time since joining the Metro forces, he is playing a prominent role in it. Before becoming a director Mr. Nigh was starred in feature pictures produced by the Old Majestic company in California.

He graduated into motion pictures after a successful career in musical comedy. He was also a successful playwright, having written "Off the Road," and other well known plays and musical comedies.

Valli Valli is starred in "Her Debt of Honor," and William Davidson, who was seen in a prominent role with Lionel Barrymore, in "A Yellow Streak," has the leading heavy role.

"ISLAND OF SURPRISE" WILL BE RELEASED AS BLUE RIBBON

William Courtenay will shortly make his appearance as a Vitagraph star in a five-part picturization of the Rev. Cyrus Townsend Brady's novel, "The Island of Surprise." It will be released as a Blue Ribbon Feature.

The location is laid in the South Sea Islands. The Vitagraph company announces that it has been six months filming the scenes.

In Courtnay's support appear Eleanor Woodruff, Zena Keefe, Charles Kent, Julia Swayne Gordon and others. Carl Scardon directed the picture.

"THE CITY," FITCH PLAY, ON WORLD SCREEN THIS MONTH

"The City," acclaimed at the time of its stage production as the late Clyde Fitch's masterpiece, has been screened by the World Film Corporation, and will be released this month.

It is announced that the original story is maintained intact, with the addition of scenes of an elaborate character. Thurlow Bergen, Broadway and stock star, has the principal role.

FIGHTS BETWEEN WILD BEASTS AND HUMANS IN A CENTAUR

Several scenes of combats between humans and animals are shown in "Marta of the Jungles," a Centaur Feature released on the Mutual Program, January 13. The story, which is by Theodosia Harris, is laid in the veldts of Africa.

The cast, headed by Margaret Gibson, includes Stephen Batty and Roy Watson. The Bostock animals appear in the animal scenes under the direction of Capt. Jack Bonavita.

THREE STARS IN PICTURES FROM PALLAS FOR PARAMOUNT PATRONS

LENORE ULRICH DUSTIN FARNUM FLORENCE ROCKWELL

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ILLUSTRATING METRO PHOTOPLAYS, IN WHICH MARY MILES MINTER, VALLI VALLI AND FRANCIS BUSHMAN ARE FEATURED

REVIEWS INFLUENCE PICTURE BUYERS, SAYS ROUBERT

Believing that the system of selling state rights franchises affords better opportunities for profit to manufacturer, exchangeman and exhibitor, William L. Roubert, vice-president and general manager of the Aurora Film Plays Corporation, has decided to release "The Waif," the first feature produced by his company, on that basis.

This decision follows three separate offers from as many large distributing corporations for the exclusive rights to Aurora's new five-reeler.

That trade paper comments have much to do with the attitude of film buyers toward a new production was strongly exemplified in the case of "The Waif."

Not one of the three distributing organizations which bid for the feature had a representative at the private showing of the picture.

All three of them admitted that it was the trade paper reviews which led them to ask that the feature be run off in their respeetive projection rooms.

REAL COSTUMES, VINTAGE OF '70s, IN ESSANAY-FITCH PLAY

Some of the costumes actually worn in the '70s are being used in the production of Essanay's five-act comedy, "Captain Jinks of the Horse Marines," taken from the fantastic comedy of Clyde Fitch, in which Ann Murdock and Richard C. Travers star.

Several of the actors, in hunting through attics, were able to discover suits and dresses worn by parents and relatives back in Grant's times. These were eagerly sought for the play, as Essanay had considerable difficulty in getting models of costumes of the period.

VIOLA DANA GETS CHANCE TO DANCE

Viola Dana, the dainty little Edison artist, will at last have in the Kleine-Edison feature "The Innocence of Ruth," the chance she has been seeking for a long time —an opportunity to do a bit of dancing.

Miss Dana was taught to dance by a famous danseuse now retired. She has won a number of prizes for exeelling in ballroom dances. In the feature "The Innocence of Ruth," she ranges over some four or five different dances.

Metro Sends Bushman and Beverly Bayne South

Fifty Exteriors Will Be Taken for Two Quality Features, "Man and His Soul" and "The Red Mouse," in Jacksonville, Fla., Where Players Will Remain 3 Weeks

ANOTHER Metro company of players, the third so far this season, headed by Francis X. Bushman and Beverly Bayne, left for the South this week, where more than fifty exteriors will be made for two two Quality-Metro features, "Man and His Soul" and "The Red Mouse." The group of artists will go on a special car direct to Jacksonville, Florida, where they will work from two to three weeks.

"Man and His Soul" is scheduled for release on the Metro program January 31, while "The Red Mouse" will not be presented to the public until some time in February.

John W. Noble, who is directing Mr. Bushman and Miss Bayne in these Quality-Metro productions, accompanied the party on their special car. Bill Bailey, assistant director, associated with Mr. Noble, was sent several days in advance, to obtain the necessary locations for exteriors.

Most of the exteriors will be made for the five-part production, "Man and His Soul." The theme of this photodrama deals with conscience. In an allegory the creation of the world is shown. Then is seen a realistic sand storm, one of the big scenes which will be made in Florida. In the midst of the storm is shown the birth of conscience.

The next scene, which also will be made amid the everglades and foliage of the southland will be the Garden of Eden, where eonscience again appears and possesses Adam and Eve.

Down through the ages, the development of conscience is demonstrated, until the present day is reached. Conscience is then seen atop a skyscraper in New York City, looking over the great city and weeping that the city is almost entirely devoid of conscience.

In another scene a factory is burned to the ground. This scene will be made on the outskirts of Jasksonville, and more than 1,000 people will be used.

Besides Mr. Bushman, Miss Bayne, Mr. Noble and Mr. Bailey, others in the party include J. W. Davidson, Etta Mansfield, Fred Sittenham, Edward Brennan, H. O. Carleton, cameraman; Marty Malone, assistant cameraman, and J. W. Powers, Mr. Bushman's valet.

"News'" Modest Bow to Friends for Xmas Bouquets

"On Behalf of Myself and the Members of the Company," We Say, Stealing from Mr. Belasco's Curtain Speech, "the Publication Acknowledges Greetings by Wire and Letter"

TO its many friends who by wire and letter sent holiday greetings, MOTION PICTURE NEWS makes grateful acknowledgement and reciprocates with the season's hearty good wishes.

Among those who sent greetings to the NEWS were: Famous Players Film Company; W. N. Selig; Waterson R. Rothacker, president, Industrial Moving Picture Company; M. E. Hoffman, A. L. Haase, E. I. du Pont de Nemours and Company, J. F. Skerrett, Arthur J. Lang, E. J. Hudson, Mr. and Mrs. J. W. Binder and family, Nicholas Power, The Union Chapter of Alpha Delta Phi, Al W. Filson, Mr. and Mrs. Edgar Oswald Brooks, Edward W. Humphreys, Educational Films Corporation of America, Mary Charleson, Joe Brandt, William Barry; The *Chronicle-Press* of Orange, N. J.; William Parsons of the National Film Corporation; J. W. Williams, Sidney, Australia; E. L. Masters and Harry Reichenbach.

The Motion Picture Board of Trade; L. W. Atwater of the Precision Machine Company; Edward Earl; Coles Picture Machine Corporation; L. J. Gasnier, Wedgewood Nowell, Hugo Reisinger, Curt H. Reisinger, Charles A. DuBosch, Frederiek Dessin, Novelty Slide Company, Julian M. Solomon, Jr., William Nolle, B. P. Schulberg, The Standard Engraving Company, Edwin Bower Hesser, Jackie Saunders, Paul Gulick, The Technical Press, C. J. VerHalen, Laurence A. Lewin; H. H. Van Loan; Chicago Branch of the V-L-S-E; Letha Walters, O. F. Spahr, Mr. and Mrs. Harry R. Raver, Edwin Thanhouser, Henri Hoffman; Fred B. Murphy of the United Film Service; Pete Schmid, Arthur James, Jack Cunningham, Carl L. Gregory, Universal Film Mfg. Company, Famous Players New England Exchange, Billy Rhodes, Tom Terriss, Philip Mindil and John W. Grey.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Detroit Politician Tries to Block "Nation" Showing

AN ordinance which threatened to be very destructive to the motion picture theatres as well as the industry, was "killed" at a hearing in the Council Chamber of Detroit on Monday evening, December 20, by reason of the fact that every exhibitor in the city was there in person to oppose it, thereby showing the strength of the Detroit exhibitors as an organization.

The ordinance in question was introduced by Edward Barnett, member of the council, the main object being to prevent the showing in Detroit of the "Birth of a Nation."

Mr. Barnett has a large negro voting population in his ward, and he was persuaded to use his best efforts in preventing the feature being put on the screen of any Detroit theatre.

The best way, he thought, to "kill" this feature, would be to introduce an ordinance that would prohibit the showing of any picture that created race hatred, or race riot.

So, while he was framing his proposed ordinance he went a step further, and made it read: "any picture that is immoral, obscene, lascivious or of an indecent character, or purporting to represent any hanging, lynching, burning or placing in a position of ignominy of any human being, the same being incited by race hatred."

Big Crowd at Hearing

The ordinance went on to provide that, "any officer of a civic, charitable or social organization could make complaint to the corporation counsel for violation of the ordinance, whose duty it shall be to prosecute."

The council chamber was filled with exhibitors, theatre owners, members of the negro race to the number of fifty, ministers, and politicians. Those in favor of the ordinance had their first chance to speak.

They argued that such pictures as the "Birth of a Nation" created race hatred against the negro. They said the ordinance was not aimed at the moving picture industry but rather at the "Birth of a Nation."

Then followed a number of speakers who were opposed to the ordinance. The first was A. J. Gillingham, speaking for fifteen exchanges.

"If this ordinance is permitted to pass," he said, "anyone can go out and object to any film whatever, causing the film men endless trouble and seriously harming their business.

"It would put us under the censorship of every one who chose to object to anything; subject us to the whimsical ideas of all sorts of persons. There is no occasion for such a clause as the ordinance aims at immoral plays.

Immoral plays are not allowed under the present laws and are not shown here. No new law is needed for that purpose. The one effect of this ordinance is that it will cause intense annoyance and business damage to men who have invested millions of dollars in the film business."

Henry J. Guathard, of the Majestic theatre, spoke for the larger theatres, and Peter J. Jeup for the small exhibitors, both opposing strongly the ordinance.

Mayor's Secretary Favors "Nation"

A letter was then read from Edward Fitzgerald, secretary to the mayor, who had viewed the "Birth of a Nation" in Chicago. The report described the whole production as wonderful and beautiful. The most exacting critic could find no fault with the first act, he said.

The second act, however, he said, contained a number of scenes that might be objected to. The suggestion was made that children be not allowed to see the film should it be shown here.

Alderman John C. Lodge declared that he agreed with every word that had been said by the speakers against the "Birth of a Nation," but that he did not believe the Barnett ordinance was the panacea they believed it was.

"The ordinance would only clutter up the law books of the city," he said. "These things should be up to the mayor."

Alderman Barnett withdrew the ordinance with the consent of the attending negroes and ministers, who said they would be satisfied to let the final decision regarding this particular film rest with the mayor. The result was a great victory for the Detroit motion picture exhibitors.

And now the mayor is trying to make up his mind what to do regarding the "Birth of a Nation," which is scheduled to start an indefinite run at the Detroit Opera House January 3.

Several delegations of negroes and ministers have appeared before Mayor Oscar B. Marx and asked that the film be prohibited on the ground that ii would create riot and stir up strife between the whites and blacks.

J. J. McCarthy, general manager of this film for D. W. Griffith, has also appeared before Mayor Marx, declaring that the opponents of the film have been misinformed, that the film has been passed by every legalized censor board, including the National Board of Censors, and that it has enjoyed record-breaking runs in other large cities.

The mayor has reserved the right to announce his definite decision at a later date. He says he wants plenty of time to think it over.

EQUITABLE IN BATTLE TO MAKE PENNSYLVANIA CENSORS SEE LEGAL RIGHTS OF "SEALED LIPS"

THE Rolfe photoplay on the Metro program, "Black Fear," has been turned down flat by the Pennsylvania censors. No action having been taken in the matter, the picture cannot be shown in the state. Grace Elliston, Edward Brennan and Grace Valentine are the three stars thus cut out of a present vogue in these regions.

The World release, "The Rack," was turned down on first review, but went through on an appeal.

In this connection, the Equitable release of "Sealed Lips" was given the disapproval stamp a few days ago. This photoplay, based on Maxwell Gray's "Silence of Dean Maitland," the powerful book which made such an impression when it appeared a decade or so ago, was found objectionable because a clergyman falls from grace, though atoning with his life later on in the story.

The Pennsylvania board said it threw discredit on the Episcopal clergy. All appeals being in vain, the Equitable at once put the matter in the hands of its lawyer, Murdock Kendrick, of 1420 Chestnut street.

The case was brought up before Judge Martin of Common Pleas Court No. 5, who consented to look at the picture if absolutely no one was present besides the persons involved. This cut out the newspaper people completely.

After the picture was reviewed at the Bluebird theatre, the case was heard in court. No decision has yet been rendered.

A movement is on foot for all the Philadelphia exchanges to get together and engage an experienced attorney by the year to handle all disputed censor cases. Such action, if it materializes, would save both time and money, to say nothing of worry to the hard-working exchange managers.

NO MORE COMMON DRINKING CUPS IN CAPITAL

The use of the common drinking glass and the common towel is doomed in the District of Columbia for the members of the Board of Commissioners have issued new regulations which are to go into effect on February 1.

It is provided that no person shall provide or expose for common use, or permit to be provided or exposed for common use in any place of amusement in the District of Columbia any article that may be used for drinking purposes unless the same has been thoroughly cleansed since last used, nor shall any person provide or expose any towel or similar article unless such article has been thoroughly cleansed since last used.

Any person violating these provisions shall be punished, the regulations state, on conviction thereof, by a fine not exceeding twenty-five dollars.

Quite a number of theatre managers in the Washington, D. C., territory has already installed slot machines from which, by the insertion of one cent, an individual drinking cup may be obtained, but all have continued to keep a drinking mug or cup for those who do not care to patronize the slot machines.

But the common drinking cup will have to go now.

Again, it will be incumbent upon theatre managers to supply individual towels in the rest rooms, if they desire to continue such service, and either laundry bills will be boosted or the business of the paper towel manufacturers will be increased.

ACADEMIC CHECK ON "NATION" BALKED BY EXHIBITOR STAND

The classical city of Berkeley, Cal., the home of the University of California, which, by the way, is the second largest institution of learning in America, has a Board of Censorship.

This body has been busy during the past ten days attempting to prevent the presentation of the "Birth of a Nation" at the T. and D. theatre. Despite the recommendations of college professors the board, which consists of five members headed by the chief of police, listened to the protests of a negro society and ruled that the film could not be shown.

The owners of the film thought otherwise, as did the managers of the theatre, and preparations were made to put on the production regardless of the order. When it was seen that such a determined stand was being taken the board reconsidered its stand and decided that it might have taken the wrong attitude, finally withdrawing the ban on the film and thus save itself from being made a party to injunction proceedings.

IOWA TOWN TO FIGHT SUNDAY CLOSING

Ministers at Charles City, Ia., by means of an injunction closed up the Sunday afternoon motion picture theatres.

The theatre managers are fighting the move and claim they will be successful in reopening their places on Sunday.

NEW ORLEANS FACES CENSORSHIP UNDER WAY THROUGH ACTION OF WOMEN'S CLUBS

AS has been predicted freely for the past year, New Orleans now faces what apparently is a determined censorship movement.

Eighteen federated women's clubs, through their presidents, have sent a telegram to their senators and representatives at Washington, asking them to use their efforts to secure the passage of the bill for the censorship of moving pictures now before Congress.

Mrs. J. D. Wilkinson, president of the Louisiana State Federation of Women's Clubs, in a speech before that body in Shreveport, La., recently made the assertion "that the National Board of Censorship is composed of members named by the different film manufacturers; such censorship is not enough; we must have local bodies."

New Orleans has long escaped censorship, or even an intimation of censorship. It is different now. Once upon a time New Orleans had an association of exhibitors, even an association of exchange men. Both organizations now have sunk into innocuous desuetude. It is high time (to relapse editorially) that both were becoming operative.

These are the New Orleans and Louisiana organizations in the movement:

Algiers Civic League, New Orleans City Federation, Macabees, Travelers' Aid Society, Louisiana Sunshine Society, New Orleans Woman's Club, Women's Auxiliary to the Railway Mail Association, Cooperative Presidents' Club, Sophie B. Wright Cooperative Club, Chi Omega, Consumers' League, Council of Jewish Women, Era Club, Gretna Civic League, High School Alumnae, Home Institute Alumnae, Hebrew Benevolent Society, Newcomb Alumnae, Normal School Alumnae and the Alden Branch of Sunshine.

COLORED PEOPLE IN VANCOUVER, B. C., PROTEST AGAINST "NATION"

The Negro Christian Alliance and the Wilberforce Lodge No. 9141 of the Grand United Order of Oddfellows have forwarded to the mayor and city council of Vancouver and to the Hon. William J. Bowser, attorney-general of British Columbia, resolutions protesting against the proposed showing of "The Birth of a Nation" in that city, claiming that the film is offensive to the colored race and that it has been the cause of race riots in several American cities.

The state of Ohio, the Supreme Court of Minnesota, and the cities of Tacoma, Washington; Ottawa, Memphis and other cities are mentioned as having banned the film, owing to danger arising from like causes.

SEATTLE EXCHANGE ORGAN PRAISES NEWS' CHRISTMAS ISSUE

Tom North, manager of the Seattle V-L-S-E Exchange, ran the following editorial in V-L-S-E *Pals:*

"Without a doubt the Christmas number of the 'Motion Picture News' is one of the finest and best issues we have ever seen. It is just teeming with live, interesting matter. It is one number that every exhibitor should keep long after he has thrown all others away.

"Beginning with William A. Johnston's article 'On The Threshold of 1916' and right on through the interviews with the various heads of the big releasing companies and with men connected in various capacities either directly or indirectly with the motion picture business, there will be found more good, sound, sensible reading under one cover than one could find anywhere else.

"It is certainly an up-to-date, live, brilliantly edited and intensely interesting issue and in behalf of our *Pals* we are wishing Brother Johnston and his associates a very Merry Christmas and a Most Happy and Prosperous New Year."

ONE CENT TAX IN SIGHT FOR QUEBEC

The poor tax, or the theatre one-cent tax, is in sight for Quebec City. The city council on December 17 decided to ask the legislature of the province for the necessary power to collect one cent from every citizen every time the said citizen goes to an entertainment where a fee is charged.

This, therefore, applies to the larger houses as well as the small picture houses. Although an idea similar to this was proposed as a national means for obtaining revenue, when the question of a war tax was raised and settled by the federal government some time ago, the town officials in the eastern capital state that lack of local funds is their sole reason for seeking to impose this tax.

Although there will likely be considerable opposition to the measure, it is fairly certain that it will become law, if pushed with any degree of firmness.

COUNCIL BLUFFS, IA., LEANS TOWARD SUNDAY CLOSING

No action has been taken toward Sunday closing of motion picture theatres in Council Bluffs, Ia., further than asking the city attorney to draw up a proposed ordinance. The question was debated between two literary societies in the High School of the city recently and it has been widely talked about among the church people.

The saloons of the city are closed January 1, when the entire state goes dry, and the contention is that all kinds of theatres should not only be closed on Sunday, but should be censored at all times.

LAW PASSED TO PREVENT REPETITION OF "NATION" EFFECT

A new ordinance, resulting directly from the exhibition of "The Birth of a Nation," has been passed in Omaha forbidding the display of any moving pictures which may arouse racial hatred or heap ignominy upon any race.

OKLAHOMA CITY FACES CENSORSHIP

The question of appointing censors for pictures is now before the city council and the Mayor of Oklahoma City, Okla.

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, Dec. 30.

GEORGE CLARE, JR., son of the well known English actor, and himsef for twenty years a member of some of the best known Eastern stock companies, last week made his picture debut at the Horsley studios, where under the direction of Ulysses Davis he is to appear in the role of Cyrus, in the production of a five reel feature, "The Soul's Cycle," by Theodosia Harris.

It is also in this production that George C. Stanley, likewise a legitimate actor with considerable experience, for the first time appears in pictures. Greco-modern is perhaps the only term which may properly be applied to this production, events of the past being reincarnated and being shown in a modern form.

Robert Broadwell this week completed his first picture since joining the Horsley studio staff of directors. The story is entitled "When Vengeance is Mine," and was written by Crane Wilbur who also appears in the leading role. The story is primarily a preachment against capital punishment.

Norbart A. Myles, who for the past six months has been playing heavy leads with J. Warren Kerrigan at Lake Tahoe and at Universal City, last week, joined the Horsley studio producing staff as director of comedies. Billy Armstrong, well known English actor, will be featured in these productions.

Director Milton Fahrney last week took into the fold of his comedians, Louise Horner, a former comedienne of the legitimate stage.

Bowman Back from Catalina Island

William J. Bowman has returned from a three day trip to Catalina and the Santa Rosa Islands, where he went with his company to make exteriors for the production of his five reel feature, "The Bait."

William Clifford plays the leading role in this production, and is supported by Betty Hart, Bernard Montague, Edward Alexander, Oliver Allen and Maurice Cytron. The story is one of intrigue, and is laid in the North country.

Maurice Cytron, former director and actor with the Essanay company, has joined the Horsley studios as assistant director in the company of William J. Bowman.

David Horsley last week engaged the services of Roy McCardell, the newspaper man who broke into the film business with his serial feature, "The Diamond from the Sky." McCardell's work at the Horsley studio will be confined chiefly to the preparation of scenarios featuring the animals of the Bostock jungle.

The Sierra Film Company, one of the youngest on the Pacific Coast, has just competed its first comedy. M. J. Brandenstein is backing the venture and directing the action.

The name of A. H. Frahlich has been added to the payroll at the Rolin studios. Mr. Frahlich has been engaged to play juveniles.

Fourth Episode of "Lord John"

Out at the Universal studios, E. J. LeSaint has begun the production of the fourth episode of "The Journal of Lord John," a series which Harvey Gates is adapting for screen purposes, from the story by C. N. and A. M. Williamson. William Garwood is featured in this, and Stella Razeto, Laura Oakley, Albert MacQuarrie and Carmen Phillips support.

Carl Laemmle, president of the Universal Film Manufacturing Company, last week arrived at the Pacific Coast studios of that organization. What Mr. Laemmle's coming may presage is still a matter of conjecture. Mr. Laemmle himself chooses to remain silent on the subject.

James Dayton, a well known free lance scenario writer of the Los Angeles colony, Tuesday morning of last week was found in an unconscious condition on the car tracks a short distance from Venice. Dayton was seen by the motorman of a Los Angeles bound car just in time to avoid crushing him.

How he got on the car tracks, or how long he had been there, Mr. Dayton was unable to say. It is generally accepted that the unusual strain of the past few weeks, during which time he has been overloaded with work, proved too much for him and his nerves snapped under the tension.

Otis Turner has given instructions for the building of a number of sets to be used in a forthcoming five reel production in which he will direct the action of Carter DeHaven and his wife, Flora Parker DeHaven.

The story is of the comedy dramatic type, and deals with the efforts of a boy's family to regain his friendship after having amount of money.

Psychological Punch for "Ill Born"

The Smalleys have began the production of a five reel feature by Franklin Hall and Lucy Paton. The story has a strong psychological punch and will be released under the title, "The Ill Born." The scenario for this production was written by Lois Weber, co-director, and will be produced with Marie Walcamp and Juan de la Cruze in the leading roles.

Hobart Henley, whose recent auto accident caused his resignation from the stellar role in Richard Stanton's production of the "Graft" serial, is improving rapidly, and is expected to step back into his place at the head of the cast with the production of the tenth installment.

Henry McRae, former director general with the Universal City studios, has left for a flying trip to Chicago, where he will spend a few days with his wife and little son, before returning to Los Angeles to make ready for his trip to Honolulu and the Orient. Mr. McRae several months ago sent his boy East, where he might secure the services of a specialist for a nervous disorder from which the boy was suffering. Since that time he has not seen either the

VITAL MOMENTS IN CHAPTER 3 OF "THE GIRL AND THE GAME," SIGNAL RAILROAD SERIAL—RELEASE THROUGH MUTUAL BEGAN DEC. 27

child or his mother. Upon his return to the Pacific Coast, Mr. McRae will start to work immediately, making what American scenes are necessary for the productions he is to finish in the Orient.

Rumor has it that shortly after the first of the year a number of new producing companies are to be added to the force of the Western Biograph players. Thus far no one in authority has been persuaded to compromise himself by any flat statements. The rumor, however, seems rather too persistent to be ignored.

Though their force is small, the E. and R. Jungle Film Company is wasting no time in the matter of productions. Already this week it has completed there one reel comedy by Frances Caroline Willy entitled "Uncle's Little Ones," featuring the two chimpanzees, Napoleon and Sallie.

Lillian Browne Leighton, who has been playing in the Selig productions of "The Chronicles of Bloom Center," was engaged by the E. & R. R. for this one production. William Crinley plays opposite. They have also practically completed another one reeler by the same author under the title of "What Do You Think of That?"

Fritzi Brunnette Feature in "Badgered"

Fritzi Brunette is being featured in the one reel Selig subject entitled "Badgered," which is being produced by Director William Robert Daly.

LENORE ULRICH BIDDING GOOD-BYE TO FORREST STANLEY AT THE PALLAS STUDIOS, LOS ANGELES, JUST BEFORE HER DEPARTURE FOR MEXICO

Inceville, the home of Kay-Bee Triangle productions, this week was the scene of a very spectacular explosion, when a solid three-story building constructed of concrete, brick and timbers, was dynamited and then burned to the ground for realistic effects in scenes for the Triangle Kay-Bee subject starring William Collier.

Three hundred persons took part in these scenes, several cameras were used, twenty-five sticks of dynamite and three kegs of black powder were needed to shatter the structure, which represented an office building. Six weeks were required for the construction of the building, which was practical in every way.

Bessie Barriscale of the NYMP studios, returned last week from a prolonged vacation in the mountains. Her next production will be a drama of domesticity by James Montgomery, well known playwright, recently engaged by Thomas H. Ince.

The principal male roles are taken by William Desmond, Los Angeles matinee favorite, and Franklin Ritchie, former leading man of the Biograph company, who has been specially engaged for this production.

Andrews Cuts Into Parenthood

U. S. "Dell" Andrews of the Ince studio's cutting department staff, is this week receiving congratuations from all members and employes of the studio, as he has just become the father of an eight-pound baby daughter.

Telegraphic reports from William S. Hart of the NYMP studios, who with a company of players, cameramen and Indians went to Boulder Creek to make scenes for a current Triangle Kay-Bee feature, are to the effect that the company are still snowbound, and it will probably be several weeks before their return. During their sojourn they have obtained some very spendid snow effects.

William Collier, Jr., son of the noted comedian, who is being presented by Thomas H. Ince as star in a coming Triangle Kay-Bee feature, this week while working in scenes, narrowly escaped injury when he was thrown from his horse and tossed into the air.

Thomas H. Ince will soon offer another tri-star combination in the coming Triangle Kay-Bee feature entitled "Honor's Altar." The three leading parts are taken by Bessie Barriscale, Lewis Stone and Walter Edwards, who also directed the production. The scenario was written by C. Gardner Sullivan.

A private yacht, the property of Howard Hickman of the NYMP corporation, was used during the past week for sea scenes in the feature starring Frank Mills.

In "The Sorry Scheme of Things," the five reel American picture being made at Santa Barbara, May Allison, in the leading feminine role, has twenty-seven changes of costume. Miss Allison says: "I wear about everything from an expensive fur coat to a nightie."

The Richard Stanton Universal "Graft" serial company is now working on the sixth installment.

"Ben Blair," under the direction of Wm. D. Taylor, the Pallas director, is nearing completion despite the fact that Dustin Farnum, who is being featured, is still ill. Winifred Kingston is playing opposite Mr. Farnum.

Activities at Griffith Studios

At the Fine Arts studios, Lloyd Ingraham is at work on the production of a film drama, adapted from Grant Carpenter's fiction story, "The Little Apache." The story is rather odd in its conception, dealing with a young American artist who, while studying in Paris, meets and falls in love with "the little Apache," the product of a hopeless environment. Mae Marsh appears in the title role with Robert Harron playing opposite, in the character of the young artist.

In the production of "Daphne," Lillian Gish is this week being starred in the title role at the Griffith studios. The role assigned Miss Gish is that of a little French girl, an eleventh hour heroine, whose timely rescue of the Duke of Mornay results in a love interest that forms the theme of the story. Elliott Dexter plays opposite Miss Gish, and the two are supported by Walter Long, Joseph Singleton, George Pearce, W. E. Lawrence, Lucille Young, Richard Cummings, Howard Gray, Jewell Carman, Pearl Elmore and Jack Cosgrove.

Co-directors C. M. and S. A. Franklin this week took their entire company of Fine Arts players to Mount Lowe, where they made a number of exterior scenes in their production of a Triangle feature, "Martha's Vindication." The party included Norma Talmadge, Tully Marshall, Seena Owen, Charles West, Kate Toncray, Millard Webb, Frank Good, Ralph Lewis and George Pearce.

Wilfred Lucas was this week named for

LOUISE WELCH (Universal)

the stellar role in the production of a film drama by Frank E. Woods and Bernard McConville which will be released under the title, "The Brotherhood of Justice." The story deals with an organization of men founded to right a series of fancied wrongs from which they could expect no redress through medium of the courts.

Fairbanks in Farce Comedy

In "His Picture in the Paper," written especially for him by Anita Loos and John Emerson, Douglas Fairbanks is soon to make his third appearance before picture audiences of this country. The story is of the farce comedy type and deals with the efforts of a young American to conform to the ideas of an exacting vegetarian parent.

De Wolf Hopper is at work in the stellar role of a comedy drama entitled, "Sunshine Dad." Eugene Pallette plays the role of the son. Edward Dillon is directing the production.

Nell Shipman, who is being featured in Rolin S. Sturgeon's production of "God's Country and the Woman," after a five days'

stay in Los Angeles, has returned to the snow-covered mountains of the Bear Lake regions where the company is at work on exterior scenes for their production. The party expects to remain at least two weeks longer in the mountains before all their exteriors are made. Upon their return to the Vitagraph studios they will take up the making of the interiors.

More than five hundred men and women, members of the Gamut club of Los Angeles, and guests, assembled in the club house of that organization on the evening of Wednesday, December 22, to attend the club's annual "Christmas Jinks," given in courtesy to the actors-away-from-home who happened to be playing at Los Angeles studios and theatres during the holidays. The members and guests began assembling at an early hour and from nine thirty until eleven, when the closing of the show houses would enable the thespians to gather for the Jinks, the time was devoted to a concert of a varied nature, to suit the most catholic of tastes. When the greater part of the guests had arrived, places were taken for the grand march which led to the dancing pavilion.

Dancing began about eleven and lasted until the wee small hours when machines arranged for by the club members, conveyed the guests to their homes. In accordance with a precedent established five years ago, an honorary member was admitted to the organization. Victor Moore, of the Lasky company, was chosen for this honor, and after the ceremonies, was called upon for a speech. Being of contrary disposition, he insisted that he was no embryo William Jennings Bryan and expressed a desire to substitute a song for the requested speech. After some good natured argument, the substitute was accepted.

Features of "Christmas Jinks"

During the course of the evening, musical selections were rendered by various of the Orpheum stars, including Reine Davies, the Annapolis Five and James Diamond and Sybil Brennan. Thomas Wilson, late of the Griffith studios, also sang and Henri Le Bonti sang a number of songs that have made John McCormack famous. Refreshments were served, of course, sometime about midnight.

A unique feature of the entertainment lay in the fact that for the first time in the history of the organization, a limited number of outsiders were invited to the "Jinks." Among these favored ones were the members of the Scream Club, an organization of film company publicity men and trade paper representatives of Los Angeles.

SCENES IN AND AROUND THE NEW STUDIO OF THE WESTERN VITAGRAPH COMPANY AT HOLLYWOOD

After a brief visit at the Hollywood studio of the Lasky Film Company, Samuel Goldfish, treasurer and general manager, has returned to New York. Although his stay was of short duration, he found time to organize a committee of motion picture executives to raise money to add to the support of the Actors' Fund. The first of the meetings was held in the office of Mayor Sebastian of Los Angeles, and was attended by the heads of many of the motion picture studios of the city, together with members of the Chamber of Commerce and Los Angeles representatives of motion picture trade journals. At this meeting Jesse L. Lasky was appointed chairman of the committee which is to meet after the holidays to deliberate on ways and means of raising the desired funds.

Cecil B. De Mille has begun rehearsals in his production of a film version of the John Fox story, "The Trail of the Lonesome Pine." Thus far, the only member of the east to have been officially announced is Charlotte Walker, who is to appear in the feature role.

Dickey to Direct Victor Moore

The announcement is made that Paul Dickey, co-author of "The Misleading Lady," is soon to begin the direction of Victor Moore. Thus far no decision has been reached as to the vehicle to be chosen for Moore.

The Lasky company which is engaged in the production of a filmization of the novel, "To Have and to Hold," has left the Hollywood studios for a stay of two weeks on Catalina island, where exterior scenes in the picture are to be staged. Owing to the recent fire which swept the island clear of all houses, a small passenger steamer has been chartered to serve as hotel for the troupe while working on the island. Mae Murray is to appear in the stellar role with Wallace Reid opposite.

William C. De Mille this week began the production of another subject featuring Blanche Sweet. The play is based upon the anarchistic movement which forms a background for the plot of the drama which runs through it.

The evening of Monday, December 20, was "Lasky night" at Quinn's Superba theatre in Los Angeles, held to mark the change of that theatre's program to exclusive Paramount service. Practically all of the Lasky players were present and a short address was delivered by Theodore Roberts at the opening of the bill.

The new laboratory at the Lasky Hollywood studios, designed by and constructed under the watchful eye of Alvin Wyckoff, head photographer, has been completed and will be in operation within the week.

Frank Reicher, who has just completed a filmization of the first of the Mark Twain subjects, "Pudd'nhead Wilson," is taking a short vacation prior to beginning work on another picture.

Ayres Convalescing from Illness

Sydney Ayres, producer at the U studios, is in San Francisco, convalescing from an attack of bronchitis contracted while in the snows of the Bear Lake country, making exteriors in the production of F. McGrew Willis' three reel story of the Canadian northwest, "John o' the Mountains." Doris Pawn, who has been playing opposite Ayres for the past year, has taken advantage of his absence to go east to visit her mother.

As a result of an auto accident in the streets of Los Angeles on Christmas eve, Capt. Duchallu Dalton, of the Fine Arts producing staff, is lying in the Sisters' Hospital in a serious condition. It is alleged that James J. Gormley, owner and driver of the car, after running down and possibly fatally injuring Miss Florence G. Whitman, attempted to turn the machine too sharply into a side street, ran up over the curb and collided with a telephone pole, hurling to his death Charles Harron, member of the Fine Arts stock company and brother of Robert Harron, another occupant of the car and seriously injuring both Dalton and Gormley.

TYPICAL SCENES FROM "VENGEANCE IS MINE," A COMING HORSLEY PRODUCTION

GLIMPSES OF FIVE EQUITABLE STARS WITH THEIR DIRECTORS. (Top Left) Frank Sheridan and John Ince. (Below) Muriel Ostriche and Charles M. Seay

(Center) Gail Kane and E. Mason Hopper

(Top Right) Emmett Corrigan and Frank Powell; (Below) S. E. V. Taylor and Molly McIntyre. These Ten Members of the Equitable Forces Are Actively Engaged on Productions

SEVENTEEN PARISIAN GOWNS WORN BY REGINA BADET

The gowns worn by Regina Badet, the French emotional actress, who stars as Sadunah, the dancer, in the Selig Red Seal play, "No Greater Love," released through V-L-S-E on January 10, are worthy of more than ordinary mention. They were all manufactured in Paris, and there are seventeen new and beautiful creations.

Miss Badet destroys one expensive garment in a daring plunge head first from the top of a cliff, hundreds of feet downward into the waters of a lake.

Miss Badet also wears a collection of costly jewels in her artistic dance of the Five Veils which is featured in this drama. The story concerns the love of a mother for her only daughter and she sacrifices everything for her daughter's happiness.

MILWAUKEE MANSION USED IN "MISLEADING LADY"

The summer home of George Sullivan, one of Milwaukee's wealthiest citizens, was used in Essanay's five-act feature, "The Misleading Lady." The home is located at Fox Point, a short distance from Milwaukee, and in architecture the style of an enormous log cabin is closely followed. The structure alone cost $25,000.

Equitable Is Ready with 12 Stars for Next Quarter

Eight Directors Are at Work on Picturizations of Well-Known Novels and Plays, and Original Scenarios by Harriet Ford, Rachel Crothers and Roy McCardell

THE Equitable Motion Pictures Corporation announces for the forthcoming quarter twelve stars in picturizations of the same number of novels, stage plays of recent vintage, and a few original stories from the pens of such writers as Harriet Ford, Rachel Crothers, Roy McCardell, and Richard Le Gallienne. Eight directors are at work on features soon to be released by Equitable.

The productions announced for release during the months of January, February and March are:

Margarita Fischer in "The Dragon"; Molly McIntyre in S. E. V. Taylor's drama, "Her Great Hour," which was also produced by the author; Marie Empress in "Behind Closed Doors"; Julia Dean, who will make her Equitable debut in "The Ransom," under production by Joseph A. Golden and Edmund Lawrence of the Triumph staff; Gail Kane in "Her God," which is being filmed at Naco, Arizona, under the direction of E. Mason Hopper; Frank Sheridan, Arthur Ashley, and Mary Charleson in "The Struggle,' which John Ince is producing at Mount Kisco, N. Y. The exteriors for this picture will be taken in the West.

Two other features are announced for the first three months of the year: Emmett Corrigan in "The Chain Invisible," initial screen play by Richard Le Gallienne, for which Frank Powell is busy assembling casts and securing locations, and the exteriors for which will be taken in the West and South; Carlyle Blackwell in Samuel Hopkins Adams' tirade against fake nostrums, "The Clarion," scenes for which are being made under the direction of James Durkin, at Jacksonville, Fla.

The Equitable's announced offerings for April are: Muriel Ostriche in "Babette of the Ballyhoo"; Marguerite Leslie, former leading woman for Sir Henry Irving, in "The Pain Flower," and Mary Boland, in "Three Pairs of Shoes."

Charles Seay, directing Miss Ostriche, is traveling through the South, he and his company being the guests of an itinerant circus.

Harry Handworth is producing "The Pain Flower" at Flushing, Long Island, with several out of town places figuring in Handworth's itinerary for the exteriors.

Joseph A. Golden and Edmund Lawrence are at work on the Mary Boland subject.

S. E. V. Taylor will begin work shortly on "Passerby." He is awaiting the scenario which is in preparation by C. Haddon Chambers.

Wild West Greeting for Tree at Fine Arts Studio

Famous English Actor Makes Entry with Seven Shooter Salvos from Cowboys Amid Applause of Several Hundred Players, Following Welcome from Mayor

Special to MOTION PICTURE NEWS

Los Angeles, Cal., Dec. 31.

THE arrival of Sir Herbert Tree, to make a photoplay of Macbeth at the Fine Arts studio, has stirred the film metropolis as has no other event for months.

He was met at the train by Mayor Sebastian and other city officials, prominent representatives of the British Red Cross and scores of celebrated motion picture people and was given an ovation.

At the Fine Arts studio, his welcome was equally hearty. As he drove up his automobile was surrounded by the band of real western cowboys attached to the studio, who fired a salvo from their six-shooters.

Several hundred players had gathered and warmly applauded. For the players Sir Hebert was welcomed by DeWolf Hopper, Dean of the Fine Arts stars, and George Stone and Francis Carpenter, the two youngest actors, aged four and six.

Director General David W. Griffith and members of the executive staff, received the distinguished guest, who was accompanied by his daughter Iris. They spent the morning watching the various companies at work on the big out-door stages, a new experience to both.

Unusual preparations are being made by the Griffith staff for its first Shakespearian production. An extraordinary amount of research work has been called for in order to secure accuracy of detail and the settings will be of impressive magnitude where opportunity offers.

WALTHALL, SPENCER AND DARWIN ON THE JOB FOR ESSANAY

Henry B. Walthall, who plays the leading part in Essanay's five-act photoplay, "The Misleading Lady," helped in the suggestion and the action of the allegorical cut-ins which show the methods of cave men in obtaining wives.

Mr. Walthall, a deep student and a disciple of Spencer, worked out the Darwinian theory in the make-up of the man and woman who played the allegory. They are dressed, or rather undressed in the costume of our primitive ancestors. This part of the picture is particularly striking.

JUST TO MAKE TALK

By LONGACRE

Our heartfelt sympathies are hereby tendered to Director George Foster Platt, of Edwin Thanhouser's staff. Platt recently attempted to bring out the histrionic abilities of five trade press representatives when they appeared as Boston reporters in the special Thanhouser feature, "What Doris Did," starring Doris Grey, the prize winner of the beauty contest held at the Boston ball.

Personal characteristics of the pressmen would not be downed, and no histrionic talent was discovered by Director Platt. Lynde Denig, for instance, persisted in looking absolutely fiendish, as if he were going to carry off the fair Doris to some distant lair. Jim Milligan thought the picture was to be a Falstaff comic and pulled a lot of small time stuff, while Friends Buckley and Watts allowed their eyes to wander from the setting, and fall on stray Thanhouser beauties who were meandering invitingly about the studio.

Platt, however, is a good director, and we hereby vouch that no adverse criticism will appear concerning this scene, but in future he will do well to keep such exasperating specimens of feminine beauty as Gladys Leslie off the studio stairs when he wants susceptible newspaper men to attempt to act. It simply can't be done.

Around in those places where people really on the inside of things are to be found, one hears considerable mention nowadays of William Nigh. It appears that the Metro organization is expecting great things of this young director, who has succeeded in keeping out of the public eye fairly well. He is a man of original ideas with the vigor required to "put 'em across," and the work he has already done for the Metro program, such as "Emmy of Stork's Nest," and "The Yellow Streak," stamp him with a certain individuality which makes it a reasonable belief that the hopes of the Metro impresario are not ill-founded. Not only does he direct in an incisive and original way, but he is a writer of scripts, himself, and on several occasions has stepped into the breach with an original scenario when the regular avenues of supply had failed. Another peculiarity attributed to him is a rule to appear at least once in every picture he produces. This was true in "Emmy," in which he was seen on the porch of the house when the famous fight started, and in the "Yellow Streak," when he stands beside the road, listlessly watching horsemen dash past. In a picture which he is just completing, he is playing a whole character himself. This is because the man he engaged for the part was seized by a fit of acute temperament, and failed to appear when Mr. Nigh was ready to begin work.

Being on the subject of automobiles, it is competent to present here an affidavit from the West coast, that finally the management of Universal City is preparing to care for the growing flock of automobiles owned by their actors, directors, scene painters and scenario writers. The dimensions of the building are not announced, but we gather that it will be nearly as large as Kitty Gordon's bungalow. It seems that at least five hundred employes of Universal City have cars, and all these must be stored. In addition, it is planned to build a repair shop, and there is some doubt whether a factory, to build cars for the Universal employes, would not be a saving.

"Bill" Muldoon, repairer of men, made his first appearance in the movies in the

WILLIAM NIGH

Raver film, "The Other Girl." Not only was it his first appearance on the screen, but when he came down to New York to see the picture, last week, it was his first sight of a motion picture. Inasmuch as Mr. Muldoon was one of the best actors in the piece, we can understand why he is suddenly enthusiastic about acting, as well as motion pictures generally.

We have never envied Anna Held much, except her salary. Now we realize that if we had an acquaintance as extensive as hers, maybe we could pull down the salary. Miss Held, who is playing in Morosco pictures, sent 3,000 Christmas cards to French soldiers in the trenches. Under the typewritten signature of Pete Schmid, it is stated that she knows personally every man to whom a post card was sent. She knows a lot of people in New York, too.

The agitation, started, it is said, by Petronius, over the correct pronunciation of the proper name "Taliaferro," is not going to be allowed to worry Louise Carbasse, a member of the De Grasse Universal company. This actress heard that a discussion of the proper pronunciation of her name had been started by various publicity men, and immediately took steps to change her last name to Welch. In the future she is to be Louise Welch.

John Oaker, who has played leads in a number of the Centaur features, on the Mutual program, has advised us that he has just signed a year's contract with David Horsely.

The man who can look ahead, and get in just a little in advance of the other fellow, is the one who is going to make the big money. The principle of "come early and avoid the rush" never worked out more effectually than in the picture industry. Arthur James, of Metro Pictures, quotes an instance of this kind of looking ahead, which was brought to his attention by a letter from a Brooklyn man. The letter said:

"I want to be the first man to jump off the Woolworth tower in a parachute. I want your advice, if you will be kind enough to give it to me. What I want to know is how to go about it. That is, to notify the different film companies, and who to see. Also what price to charge. You will greatly oblige me by sparing me some of your valuable time."

The Metro company replied that it has no parachute.

Yes, Tom Moore is in pictures. The celebrated husband of Alice Joyce, brother-in-law of Mary Pickford, etc., has just signed a contract with Lubin, and announces that "you couldn't blow him out of pictures with all the guns of the united armies in the universe." The guns referred to are otherwise engaged, as we go to press. Besides, most everyone is glad to have Tom remain in pictures.

Miss Adele Blood, it is now allowed to become known, received a $10,000 limousine for Christmas. The fact was announced from the studio of the Premo Feature Film Corporation, where Miss Blood is working in "The Devil's Toy." We scorn reference to the appropriateness of the name, but quote the announcement, which adds, "The gift was from a favorite aunt, who never forgets her niece on this occasion." Miss Blood was born in 1886, and we figure that this is her thirtieth such "occasion." If aunty has been real faith-

ful, there should be a neat little string of Blood automobiles about now.

It takes versatility to get a real thoroughgoing line of publicity across in these times; and the modern publicity man is equal to the situation. One of them—and we fancy we know who he is—has turned architect, and is building a little bungalow for Kitty Gordon down on the sands of Long Beach, or Key West, or the Sinai Peninsula, or somewhere.

As we gather it, the plans for this bungalow, though not complete, are somewhat elaborate. Adding up all the conversation, and dividing by six, we find that the structure, in mere size, will not be much larger than the state of Delaware, which everyone knows, is one of the smallest states in the Union, but in decorations, fittings and the like, it would be worthy of attention.

It is to be somewhat Chinesey, we hear, rather in the style of Chi Blah Gooey, of the tenth dynasty, for which Miss Gordon has an inordinate fondness. The architect reports that there are to be a number of ancient vases and jades of the Go Blah Gick period, doubtless the work of Blah-blah himself, as Miss Gordon has discovered the unmistakable blue swirl which was the mark of the Gee-Blooey craft, in which the Blah school predominated.

Nero once built himself a golden house, which occupied most of the hills and valley of Rome. If Miss Gordon can find the plans of this, it is whispered, she will have the building duplicated, as an aquarium for the gold fish in her entrance hall. That's what she thinks of old Ahenobarbus.

As showing what a script reader has to face, it may be stated that out of several hundred manuscripts submitted for the use of Francis X. Bushman, recently, one was found to be available.

What with prosperity in the air, the moving picture business can not but be helped. True it suffered less than any other amusement industry since the European war broke out, but even so it suffered to some degree. Now it has become acclimated to the idea of America as practically the only market for American made films. All the established companies weathered the storm all right. With prosperity gradually sweeping Westward from the Atlantic and Eastward from the Pacific better times are on the way.

One index of Mary Pickford's popularity may be found in the statement of Clinton T. Brainerd, president of the McClure Newspaper Syndicate, which will syndicate a story of Miss Pickford's life, that he believes the Pickford story will be a better seller than those of Roosevelt, Taft or Bryan.

CLIFFE IN A NEW FOX UNDER HARLAN

H. Cooper Cliffe, who has just finished "A Parisian Romance," and George Walsh, who has completed his work in "The Serpent," will begin a new William Fox production under the direction of James Vincent, in which Macey Harlan has an important part.

"Race Suicide" Prolific of Offers from Exchanges

Joe Farnham Announces Reception of Applications for Territory Control Aggregating $50,000 from State Rights Men in This Country and in Canada

APPLICATIONS accompanied with bids for territory control which aggregate more than $50,000 is the compliment which has been accorded to Joseph W. Farnham and his motion picture attraction "Race Suicide," by the exchange men of the United States and Canada.

Little more than two weeks ago Mr. Farnham opened an office at 220 West Forty-second street, with G. Fred Farnham, a newcomer to the film industry, in charge, to handle the distribution of this six part feature.

In that short time, despite the fact that there has been no pre-release showing of his picture, confidence has been manifested in the former general manager of the All Star Feature Corporation and member of the staff of the Lubin Manufacturing Company, to the extent of the bids aforementioned.

"Race Suicide" has been in the course of making for more than the past six months. The subject is one which Theodore Roosevelt made a household topic some few years ago, and which with the awful European strife, again leaps to the front as an issue.

Beginning with a series of pictures of animal life depicting the love or hate of the male and female for issue, pictures which were produced under the direction of Prof. Raymond Ditmars of the New York Zoological Park, the picture carries one back to the pre-historic ages when men ruled by might and not by love.

Then the Roman times, to the mediaeval period, and then on to the present age, when two virile young people are married, the wife planning her future years of motherhood, while the husband discourages the intent under the plea that her younger days should not be ruined by the binding of herself to children until fate comes along to play its hand and the later day never comes, to gladden the heart of the saddened wife.

Prominently cast in the leading roles are Ormi Hawley, Earl Metcalfe, Octavia Handworth, Kempton Greene, Herbert Fortier and Walter Law.

Mr. Farnham plans a trade showing of his picture during the early part of this week, at which time he will make public the names of the exchanges who will handle "Race Suicide."

Radio Sends Wireless of "Preparedness" Subject

Company Makes Announcement of Release Set for "Defense or Tribute?" a Picture Advocating Guarantee of Peace by Armament Against War Possibilities

ANNOUNCEMENTS are going forth to the trade at large from the offices of the Radio Film Company, Inc., 1446 Broadway, New York, to the effect that "Defense or Tribute?" a Radio moving picture production, is a strong motion picture treatment of the "peace-through-preparedness-idea."

When one of the directors of the company was interviewed, he declared that the scenario for "Defense or Tribute?" was written something over six months ago, and that it has been worked out with painstaking care since that time.

Now "Defense or Tribute?" being ready for release, considerable discussion is rife on the claims made by this new historical drama.

"Defense or Tribute?" has for its theme, the idea that America must prepare against a possible enemy. The story links up the various conflicts of history and attempts to prove that war is inevitable—that human nature is the same today as it was in the days of Rome.

Another very interesting phase of the production is that "Defense or Tribute?" points out conslusively that in every conflict of importance, unpreparedness was fatal to a nation.

MARTA (MARGARET GIBSON) ASSISTS THE DETECTIVE (ROY WATSON) TO THE CABIN AFTER THE FIGHT WITH THE LION: SCENE FROM "MARTA OF THE JUNGLE," CENTAUR-MUTUAL FEATURE

TRIANGLE HOPEFUL OF 1,000 SERVICE CONTRACTS SOON

There was an air of aggressive activity around the executive offices and branch exchanges of the Triangle Film Corporation in the closing days of the old year and the opening days of the new.

Triangle heads are preparing a tremendous 1916 campaign. With approximately six hundred theatres lined up in the film service by January 1, the executives confidently expect within the next few weeks to have at least one thousand service contracts actively in force.

The methods of promotion and publicity used will be extensive. Important announcements will be made in the near future concerning the South American and other foreign releases. Here in this country the Triangle will be brought to every locality of playable size.

LOOKING AT "THE UNWRITTEN LAW," CALIFORNIA MOTION PICTURE CORPORATION'S NEW VEHICLE FOR BEATRIZ MICHELENA

ALLEEN FAYE WROTE HER OWN SCENARIOS IN GERMANY

Alleen Faye, a motion picture actress of considerable experience here and abroad, has taken up her residence in New York.

Her European career included engagements in England, Germany and France,

ALLEEN FAYE

where she played leads for Pathé, Gaumont, Harry Walden at Berlin, and in vampire roles for Kinemacolor. In Germany she wrote her own scenarios. She has also appeared in Edison pictures in America, and in small parts for Universal.

MIX, COWBOY STAR, ENTERTAINED BY SELIG

Chicago, Ill., Dec. 31.

Tom Mix, the cowboy star of the Selig Polyscope Company, came from Las Vegas, N. M., to Chicago, Ill., last week and was entertained by William N. Selig, president of the Selig Polyscope Company.

Mr. Mix was a guest at one of Chicago's leading hostelries and attracted much attention with his cowboy hat and high-heeled riding boots.

Mr. Mix is engaged in filming some spectacular Western dramas.

"Unwritten Law" Best Medium for Star's Talents

Screen Version of Royle Play by California Motion Picture Corporation Lends Itself to Emotional Portrayal of Beatriz Michelena

WITH the final scenes of the production photographed, the officials of the California Motion Picture Corporation declare that in "The Unwritten Law," they have the greatest photoplay yet filmed at their studios. Beatriz Michelena is said to have excelled her characterization of "Salvation Nell," the role played by her in the last California release.

The final touches are now being perfected on it in the producing company's cutting room at San Rafael, California, and advance information gives assurance that the first completed print will have been shipped to the metropolis in the near future.

From the reports there would appear to be an unusual number of climaxes and big moments in the production. The greatest of these, however, comes at the end of the picture and is consummated with Kate Wilson (Beatriz Michelena) on the witness stand in a tremendous court room scene.

It is in this scene, according to her admirers who have had an opportunity of seeing it on the screen, that the California star reaches the greatest height.

It is said that she here excels the pathos of her crying scene in "Salvation Nell," which was the one outstanding feature of that production.

Edward Milton Royle, author of original stage version, is among those most elated over the optimistic reports from producing headquarters.

"If the production comes at all up to reports from California," he declares, "it will be among the greatest features ever shown on the screen. I am particularly well pleased with reports concerning the work of Miss Michelena.

The role is one of tremendous pathos in which the actress has to portray strongest emotions."

The cast supporting Miss Michelena is said to be of uniform excellence. Andrew Robson plays the role of Larry McCarthy and William Pike, who played opposite her in "Salvation Nell," appears in "The Unwritten Law" as John Wilson, her husband. Others in the present cast are Irene Outtrim, Nina Herbert, Frank Hollins and Clarence Arper.

Whole Floor for Lasky Offices in New York City

Company Moves from 120 West Forty-first Street to New Rogers, Peet Building, 485 Fifth Avenue, Making Third Change Compelled by Rapid Increasing Business

WHILE the Jesse L. Lasky Feature Play Company's studios at Hollywood, Cal., have been spreading out over a large tract of land, the executive offices of the firm, situated in New York, have been moved to larger and more commodious quarters also.

The New York offices, heretofore comprising the entire top floor of the building at 120 West Forty-first street, are now situated in the new Rogers Peet Company Building, 485 Fifth avenue, where they take in the entire eighth floor of the building.

The process of moving from the old quarters into the new took place on New Year's day, soon after the return from Hollywood of Samuel Goldfish, executive head of the company.

In the arrangement of the new offices of the Lasky company there has been a marked departure from the conventional system of office architecture. The first thing that will surprise the caller is a big waiting room, handsomely and comfortably furnished with easy chairs and lounges, reading table and writing desks.

The entire Fifth avenue frontage is divided into private offices for Mr. Goldfish, Mr. Lasky, Arthur S. Friend, and a directors' room.

On the Fortieth street side will be the offices of Whitman Bennett, business manager, and John C. Flinn, publicity manager. In the rotunda the stenographic department is situated and in spacious quarters to the rear of the floor is the shipping department.

The move to 485 Fifth avenue is the third time the executive offices of the Lasky company have been changed in order to obtain sufficient room for the business transactions of the increasing activities of the firm.

BEYFUSS, OF CALIFORNIA MOTION, TAKES TRIP EAST

Alex E. Beyfuss, vice-president and general manager of the California Motion Picture Corporation, is in New York, and is located at the Ritz-Carlton Hotel. This corporation has recently completed the second of its new series of film dramatizations, "The Unwritten Law," with Beatrix Michelena, but Mr. Beyfuss is not ready to announce details of the film's release and distribution.

The California Corporation, backed by Western capital, came into the production field more than a year ago. They have made several multiple reel features, including "Salomy Jane," "Salvation Nell," "Mrs. Wiggs of the Cabbage Patch," "Mignon," and "Lily of Poverty Flat."

Mutual Not Neglecting Short for Long Pictures

Right Along with the Issuance of Its Weekly Releases of Three Five-Reel Masterpictures De Luxe and Three Reelers, Company Is Making Many One and Two-Reel Subjects

ALTHOUGH the Mutual Film Corporation has enlarged its feature output into weekly releases of three five-reel Masterpictures De Luxe, and three three-reel photoplays, the production of shorter pictures is going steadily on.

A comedy drama, "Settled Out of Court," featuring Lucille Ward and William Carroll, from the American studios; a two-part Reliance drama, "The Law of Success," with Olga Grey, Charles West and others, and Cissy Fitzgerald in a Casino Star Comedy entitled "Leave it to Cissy," make up the briefer Mutual offerings for the first three days of January.

For the week of January 3, thirteen one and two-reel releases are scheduled; for the week of January 10, fourteen.

Vivian Rich and Alfred Vosburgh lead off with a two-part American comedy drama, "Matching Dreams," on Monday, January 3, while the comedy pictures of that date include "The Optimistic Oriental Occults," a Falstaff, with Riley Chamberlain and Frances Keyes; and the second of the Vogue Company's output, "An Innocent Crook."

January 4 brings "Billy Van Deusen's Shadow," a one-real Beauty comedy, together with a Gaumont scenic and animated cartoon.

The Horsley studios contribute a two-part drama on January 6, descriptive of the life of a school teacher in the West. It is entitled "The Homesteader," and features Margaret Gibson. "Hilda's Husky Helper," a Falstaff featuring Louise Emerald Bates and Claude Cooper, and "Mutual Weekly, No. 53," also appear January 6.

Friday, January 7, is favored with two dramas, "The Hills of Glory," a Mustang, in which E. Forrest Taylor essays a new type of role; and "Time and Tide," a humorous American picture, in which Alfred Vosburgh and Nell Frenzen are prominent. "Jerry in the Movies," a George Ovey subject, is the Cub comedy for January 7.

Saturday and Sunday, January 8 and 9, "To Be Or Not to Be," a Beauty comedy, and "Alias Mr. Jones," a Casino star comedy, will make their appearance.

Four dramas are scheduled for the week of January 10: "Viviana," in which Vivian Rich, George Periolat, Leslie Reed and others appear; "Marta of the Jungles," a Horsley picture starring Margaret Gibson and portraying African jungle life; "The Secret Wire" and "The Gamble," both presenting Harold Lockwood in the stellar role, supported by May Allison, Harry Von Meter and William Stowell.

The week's comedies are as follows: "Belinda's Bridal Breakfast," Falstaff, featuring the Thanhouser players Barbara Gilroy and Bert Delancy, and a Vogue comedy, yet untitled, on January 10; "The First Quarrel," featuring the Beauty stars, Carol Holloway and John Sheehan, January 11; a second untitled Vogue comedy on January 12; a Falstaff brand comedy, "Reforming Rubbering Rosie," featuring Arthur Cunningham and George Mack, on January 13; "Spider Barlow Meets Competition," a crook comedy from the American studios, with Winnifred Greenwood and Ed. Coxen in the leading roles, and "Jerry in Mexico," another George Ovey Cub release, on January 14; "Getting in Wrong," a Beauty comedy with Neva Gerber and William Carroll on January 15, and "Ham and Eggs," a Casino star comedy featuring Budd Ross on January 16.

"Screen an Ultimate Good to Stage"—Brady

It Will at Least Prove One Grand Purifier of "Legitimate" If It Does Nothing Else Than Put the Kibosh of Fourth Rate Road Companies

WILLIAM A. Brady, the prolific producer of successful "spoken dramas" and one of the main contributors to the World Film Corporation program, contrary to many managers and actors who see in the advancement of the motion picture industry a menace to the stage, believes that the screen will prove ultimately a great boon to the real drama.

"It is true," said Mr. Brady to an interviewer the other day, "that motion pictures have dealt a severe blow to one phase of the theatrical business and for that alone we should be duly grateful.

"I refer to the death of the old No. 1, 2, 3, 4 companies that used to flit about the country perpetrating outrages in the name of histrionic art.

"Motion picture dramas have taught the public the folly of being buncoed out of a dollar and a half or a dollar to witness a fourth-class performance of a big New York dramatic success.

"Of course, this has worked disastrously for a certain element of the theatrical profession. It has been a serious matter for actors of inferior ability and for those managers whose one idea of their business was to make a killing with a play in one season, a cleanup, one grand sweep of every possible dollar.

"But after all, these are the least desirable elements in the business, and it will be just as well when they return to the more prosaic occupations for which they are fitted.

"But to attempt to argue that motion pictures have seriously affected the stage in its highest and truest aspects is absurd. This is a boom season throughout the country.

"Motion picture houses are swamped with patrons, and yet there has been no worthy play or musical entertainment staged this season that has not met with prompt and substantial support on the part of the public.

"Good plays, well presented, do not fail today any more often than before the motion picture was invented. It is merely that the motion pictures have taught the public not to waste its money on inferior theatrical attractions.

"As for the future of the motion pictures, I do not consider myself enough of a prophet to attempt a forecast. I look for a tremendous advancement in the educational aspect of the motion picture.

"I also can conceive the day when the motion picture as a distributor of news will run the daily paper a close race in popular favor.

"The day of the melodramatic 'thrills' on the screen, with its ship-wrecks, train collisions and desperate deeds of daring and peril is rapidly drawing to its close. So too, is the era of photodramatic adaptations of popular novels and old-time plays.

"Virile and vital dramas of modern life, written by men and women who have given the best of their brains to the study of the possibilities and limitations of the film, are rapidly coming to the fore."

KUGLER, CAMERA EXPERT, JOINS TERRISS

One of the first steps taken by Tom Terriss in arranging for the material expansion of the Terriss Film Corporation during the coming year was the engagement of Frank G. Kugler, who will be associated with the actor-director in the direction department of the company.

Because of his long and wide experience in the photographic department of the film industry, Mr. Kugler will also have charge of the Terriss camera forces.

Kugler is best known in this country for his photography of the principal Fox features with Directors Edgar Lewis and J. Gordon Edwards.

MELDRUM WILL SELL "GIRL AND GAME" IN NORTHWEST

Jack Meldrum, former manager of the Universal's Seattle office, has been appointed representative in the Northwest for the new Mutual serial, "The Girl and the Game."

JOSEPH KLEIN A HAPPY PAPA

A son, who has been named Lewis J. Selznick Klein, was born to Mr. and Mrs. Joseph Klein on December 26. Klein is Southern division manager for the World Film Corporation.

LEAH BAIRD WROTE HER PRESENT "V" VEHICLE

Leah Baird, the Vitagraph player, is the author of the three-part Broadway Star Feature on which she is now at work and in which she plays a dual role.

LUBIN STARS AND PLAYS: OCTAVIA HANDWORTH, SCENES FROM "A SKATE FOR A BRIDE" AND "A BATH TUB MYSTERY"; AND TOM MOORE

WALTHALL TAKES FLYING TRIP HOME FOR XMAS

Henry B. Walthall, Essanay's leading man, reached Birmingham, Alabama, and his home in time to say "Hello" and "Goodbye" when he went to spend his short Christmas holidays with the home folks.

In the first place he was delayed in starting through finishing of "The Misleading Lady." He left Chicago on the 6:05 train, Christmas Eve, three quarters of an hour late, and got into Nashville, Tennessee, at 10:25, just in time to miss the train for Birmingham.

After a ten-hour wait, he caught the train for Birmingham and reached the city Sunday morning. He spent part of the day there, leaving home again for Chicago at 5 o'clock Sunday night and reaching there Monday about 6:20 P. M.

DAVIS MADE ASSISTANT TO HADDOCK AT GAUMONT

James G. Davis, who has been identified with the Gaumont forces for some time, has been appointed assistant to Director William F. Haddock.

Screen's Full Moon Outshines Crescent City Stage

Film Luminary Engulfs Faint, Scimitar-Like Gleams of Dying Popularity from 2 "Legit" Theatres, Which Had Cast Feeble Light Across Amusement Horizon

Special to Motion Picture News

New Orleans, La., Dec. 31.

AS the natural sequence to an unprecedented shake-up in New Orleans film exchange circles, several important announcements of new theatres and the entrance into this city of the Triangle program, besides the realization that a decided censorship movement is on foot, have kept film men on the qui vive for several weeks.

Gradually, but surely, new conditions here are being created; the early part of 1916 will witness a radical change in every department of the showing of motion pictures.

New Orleans has long suffered from the want of genuine motion picture houses; every film man of prominence who passes through the town decries the lack of a theatre with an orchestra.

Now, from all indications, New Orleans is to get a new and entirely modern photoplay theatre that will be in keeping with the very latest achievements in the motion picture industry.

Eastern investors are negotiating for the purchase of a site for this contemplated theatre, which probably will be erected in Baronne street. To a representative of Motion Picture News, Harold Newman, owner of the property, admitted that Eastern and local capital was interested in the project and that interesting developmets might be expected shortly.

With a new and modern theatre virtually assured, two legitimate houses of New Orleans have turned to pictures. The Crescent theatre, long the home of legitimate productions, will open on January 1 as a motion picture house, presenting the Paramount program.

In addition, it is asserted on high authority that the entrance of the Triangle program is only a matter of a few weeks.

Triangle films will necessarily be shown at one of the theatres heretofore staging only the "legitimate" attractions. Therefore, this list is narrowed down to the Lafayette, Lyric, Greenwall or Dauphine theatres, neither one of which may be said to be in a good location. However, the Triangle program most assuredly will attract crowds wherever presented.

An interesting angle is given the situation by Colonel T. C. Campbell, managing the Tulane and Crescent theatres for Klaw and Erlanger:

"We simply could not get attractions (legitimate) for the price charged."

And so the Crescent theatre has turned to pictures.

Within a week, two handsome new suburban houses have opened. The Ideal theatre, under the management of C. A. Anderson, seating five hundred, is a new addition to the upper section, at Dryades and Cadiz streets.

The U. S. Auditorium, Magazine, near Louisiana avenue, built by W. G. Tebault, Jr., and Ed. B. Stafford, at a cost of $21,000, opened on December 22. Features of this house are a Wurlitzer $5,000 organ and excellent opera chairs. Sid Levy's new Eugie theatre, in Ursuline street, will open within a few weeks.

The censorship situation may be summed up in a nutshell: the women's organizations want censorship, and so far as can be seen, they are in a fair way to get it, for no organized attempt on the part of exhibitors to circumvent their efforts has been noticed.

A. Jules Benedic.

Ellis Is Director for Kalem's "Sis Hopkins"

Company to Support Rose Melville Nearly Organized for Trip to Jacksonville, Fla.—Technical Crew for the Production Already on Way South—Single Reelers First Releases

THE announcement that Robert Ellis has been chosen director for the "Sis Hopkins" company, starts the ball rolling in the production of that forthcoming Kalem special.

The company to support Rose Melville in her screen debut is being rapidly organized and plans call for a start for the Jacksonville studio on Saturday.

A technical crew left New York last week so that no time will be lost in beginning the work of production.

Kalem covered the field thoroughly before appointing a director for the pictures. Director Ellis has shown his worth as a producer of multiple reel features and in the closing episodes of the "Ventures of Marguerite," but it has been only on infrequent occasions that he has been given opportunities for comedy work.

Then the unexpected happened, when "The Sealskin Coat," a coming episode of the "Ventures" was given its first showing to Kalem officials last week. This episode is delightful farce comedy, and the cleanest manner in which Director Ellis handled his material left but one conclusion when the picture was over.

Ellis was speedily informed to prepare for the trip South with the Sis Hopkins company.

For a time it was the intention of the Kalem Company to present Rose Melville in a multiple reel feature before starting the production of the one-reelers which will in February replace the "Ventures" as the Friday General Film release.

But the announcement of Rose Melville's acquisition in last week's trade papers resulted in a flood of letters from exhibitors and exchange men praising the drawing powers of a Sis Hopkins one-reel series so that plans for a feature have been laid aside indefinitely. The single-reelers, for which a number of special scenarios have already been prepared, will be the first thought.

Another item of Sis Hopkins news made public by the Kalem Company, was the announcement that Frank Minzey had been secured to play an important role in the pictures.

Though long prominently identified with the Sis Hopkins stage productions, it took considerable persuasion to induce Mr. Minzey to consent to an appearance on the screen.

NANCE O'NEIL'S EMOTIONAL TALENT TO FIND VEHICLE IN "BONDAGE"

Nance O'Neil is hard at work on the Lubin multiple reel feature "Souls in Bondage," an original story written for the screen by Daniel Carson Goodman, author of "The Crash," and being produced by Edgar Lewis.

NANCE O'NEIL

"Souls in Bondage" was chosen by Miss O'Neil as the story best suited to exploit the talents for which she is known the world over.

HOWARD TO NOVELIZE "U" SCENARIO

The honor of having a novel made from a scenario for the first time seems to have fallen to the Universal Film Manufacturing Company.

George Bronson Howard, the noted dramatist and novelist, saw the rehearsals of Cleo Madison in the Broadway Universal Feature production, "A Soul Enslaved," a five-act emotional drama.

A story by Adele Farrington, which was scenarioized by Olga Printzlau made such a decided impression upon Mr. Howard that he immediately got in touch with Carl Laemmle, president of the Universal, to arrange for the novel rights of the film drama.

Negotiations were satisfactorily completed and Mr. Howard has started work.

Metro's Centre-Rush Dash Toward Popularity Goal

Company Assembles in Film Field Star Players Whose Weight of Stage and Screen Experience, with Knowledge of Fine Points of the Game, Are Expected to Score Victory

METRO begins the new year with a rush that bodes well for the coming season, according to an announcement made at the new offices of that corporation at the Longacre Building.

Two new directors have been added to Metro's already large staff, and a new star will shine from the Metro firmament, a new leading woman, who later will doubtless achieve stellar rank.

C. A. C. Lund, who has a long line of motion picture achievements to his credit is one of the new directors.

The locale of the first feature, which is as yet unnamed is in the snowy wilds of Labrador and thither Mr. Lund will go with a company of Metro players, headed by Hamilton Revelle and a very well-known leading woman who has been selected, but whose name is at present withheld.

Mr. Lund is now in Portland, Maine, whither he has gone to perfect arrangements for this distinctive feature picture. Early this week he telegraphed from that city, that he had chartered two ships, with which the Metro players and camera-men will make the trip into the frozen North.

One of these vessels will carry the party, and is an Arctic-going ship. The other is an old tramp steamer to be used in staging the photoplay.

One of the most startling effects ever shown on the screen will mark the destruction of this latter vessel, which when all is ready will be sent full speed ahead until it crashes into a huge ice berg. The start for Labrador will be made during the next fortnight, Mr. Revelle and the other players, leaving New York early in the coming week.

The production will be made under the auspices of Rolfe Photoplays, Inc., for the Metro program. An unusually strong supporting cast has been engaged. Mr. Revelle, who was last seen on the screen in "An Enemy to Society," a Columbia-Metro feature picture, has been appearing in a prominent role in "Fair and Warmer" one of the big stage successes of the present season, at the Eltinge theatre, New York, under the management of Selwyn and Company. He will leave the cast of that play, to accompany Metro's Labrador expedition.

Metro also announces that Julius Steger, the popular dramatic actor, who recently joined forces with Metro as a permanent star, will begin work immediately upon the strong five-act feature production, "The Blindness of Love. This dramatic vehicle was written by Ruth Mitchel Comfort, the well-known dramatist and novelist. The production will be made by Rolfe Photoplays, Inc., for the Metro program, and will be directed by Charles Horan.

Mr. Horan recently completed "The Rose of the Alley," in which little Mary Miles Minter is starred.

Mabel Taliaferro, who achieved fame on the speaking stage in "Polly of the Circus," "Rebecca of Sunnybrook Farm," and other notable productions, will begin work on two new Metro wonderplays. The interiors for both will be made in the Rolfe Photoplays, Inc., studio, and the exteriors made as soon as the weather permits.

Edwin Carewe, who directed Emily Stevens in the two wonderful features, "Destiny; or, the Soul of a Woman," and "The House of Tears," and Ethel Barrymore, in "The Final Judgment" will direct Miss Taliaferro, in the new two feature productions.

A new leading man will be seen with Miss Taliaferro in both these features, although he has not yet been selected. The Taliaferro features will also be produced by the Rolfe Photoplays, Inc., for the Metro program.

William Nigh, who is at present directing Valli Valli in "Her Debt of Honor," has a few exterior scenes to make before completing the feature, and as soon as they are finished he will begin work on another big Metro production in which Lionel Barrymore and Marguerite Snow will be starred.

This five-part photodrama is still unnamed, and was written by Mr. Nigh himself, who is also the author of "Her Debt of Honor," and a Yellow Streak," two notable Metro productions.

These features will be produced by the Columbia Pictures Corporation for release on the Metro program.

Howard Truesdell, who has been associated with Charles Horan, as assistant director at the Rolfe studio, is already at work on a new Metro production as co-director with Fred Balshofer, which will be made by the Quality Pictures Corporation.

Mr. Truesdell and Mr. Balshofer will go to Northern Maine to make the exterior scenes. The production is still unnamed, but will be made by the Quality Pictures Corporation for the Metro program.

Mary Miles Minter, who is in St. Augustine, where she has just completed the final scenes in "Dimples," a five-part Metro feature released on February 14, will begin work immediately upon another feature production, "Love Triumphant."

The exteriors of this feature will be made in Florida, and a majority of the supporting cast, that appeared with Miss Minter in "Dimples," will remain to work in the new picture. Thomas J. Carrigan, her new leading man, will be featured in "Love Triumphant," with Miss Minter.

WITH THE WILLIAM FOX PLAYERS AT KINGSTON, JAMAICA

DIRECTOR GENERAL BRENON "SHOOTING" A CHRISTMAS PARTY—MEMBERS OF THE FOX COMPANY LANDING A SHARK

LATEST PHOTOGRAPHS OF FLORENCE LAWRENCE, WHO IS RE-ENTERING PICTURES AS A UNIVERSAL STAR

MRS. LANGTRY SIGNS WITH TERRISS

Lady de Bathe, better known as Mrs. Langtry or "The Jersey Lily," has accepted the offer made to her by her former leading man, Tom Terriss, now an American film manufacturer and president of the corporation which bears his name, to become a screen star.

At the conclusion of her vaudeville engagement, she will be presented by the Terriss Film Company in a motion picture version of a celebrated English novel, which has just reached its tenth edition.

ALBERTSON IS TRANSFERRED TO "VENTURES" COMPANY

Arthur Albertson, who has been playing leading parts with Kalem's Jacksonville, Fla., company, has been transferred to the New York studio and this week arrived and joined the "Ventures of Marguerite" company.

"He Walked In, Turned Around and Out Again"

Goldfish, in Spending Season's Holidays in California and New York, Made Flying Continental Trip to Be in "Both Places Almost at Once"

ONE of the reasons Samuel Goldfish, executive head of the Jesse L. Lasky Feature Play Company, went to Hollywood, Cal., the middle of December, was to pass the holidays at the Lasky studio.

He had the unique experience of spending the holidays in both California and New York, as he turned right around and made a flying trip back to New York after he had completed important business affairs. He was back in New York again a week before January 1, so he considers he has a seven days' start on the New Year.

Another purpose of the trip West was in the interest of the Actors' Fund of America. Mr. Goldfish is chairman of the motion picture committee of the campaign to raise a million dollars for the fund, and while in Southern California he organized a series of committees and appointed executives to systematize the raising of a portion of the fund.

Jesse L. Lasky accepted charge of the committee there to further the organization of the motion picture interests and workers.

Mr. Goldfish said that the Lasky studios were entering on the busiest period of their history.

"Recently we have been fortunate in some additions to our photodramatic department," said he. "George Bronson-Howard, one of the leading novelists of the country, is now on his way to the Lasky studios to remain indefinitely as a writer of photoplays.

"Paul Dickey, well known dramatist, has also just recently joined the Lasky staff of writers and directors, and in addition we have William C. DeMille, Margaret Turnbull, Marion Fairfax, Hector Turnbull, who wrote 'Temptation' and 'The Cheat,' Luther A. Reed, whom we have just taken from the New York *Herald* staff, and Jeanie MacPherson.

"Cecil B. DeMille, director general of the Lasky Company, is busier than ever before. I think his production called 'The Golden Chance,' in which Wallace Reid and Cleo Ridgely appear as co-stars for the first time, will equal 'The Cheat,' in which Fannie Ward appeared as the star.

"There remain two of Mr. DeMille's productions in which he directed Geraldine Farrar to be seen by the trade and public. They are 'Temptation' and 'Maria Rosa.'

"When I left the studio all the directors, including William C. DeMille, Frank Reicher and George Melford, were busy with productions.

"We are assembling a collection of screen stars at Hollywood. We have just re-engaged Blanche Sweet for a term of years. Charlotte Walker has just arrived at the studio and will begin the picturization of 'The Trail of the Lonesome Pine.'

"Among the other stars who are there permanently are Fannie Ward, who has just finished her third Lasky production; Victor Moore, Theodore Roberts, who has completed 'Pudd'nhead Wilson,' the first Mark Twain photoplay, Cleo Ridgely, Wallace Reid, Mae Murray, Anita King and others."

Florence Lawrence Returns to Screen for "U"

After an Absence of Two Years Star Whose Head Is Reproduced on Cameo Trade Mark of Victor, and Who Practically Organized Company, in "Thelma"

FLORENCE LAWRENCE, after a two years' absence, will return to the screen. The announcement comes from the Universal Film Manufacturing Company, with whom she has signed a contract.

An adaptation of "Thelma," Marie Corelli's novel, will serve as the vehicle for Miss Lawrence's reappearance.

It was in 1906 that Florence Lawrence entered pictures, and it was in 1913 that she retired. When she left the Universal-Victor Company, two years ago, a European tour engaged her attention.

She visited all the important countries of Europe, as well as Egypt, India, and the Far East. Finding that travel offered few real opportunities for rest, she returned to her farm near Westwood, N. J., where she has since spent most of her time, enjoying the quiet of country life. Here she is said to have specialized in poultry raising, rose gardens and fruit trees.

But the screen still called her, and a letter from President Laemmle, of the Universal, containing a request for her to call at his office the next time she happened to be in New York, led to her present contract with her old employer.

As a screen star, Miss Lawrence is of course known to picture-goers the country over. She is said to have been the first actress employed by the Victor Film Company; in fact, she virtually organized it. The cameo trade mark used by this company is a reproduction of the head of Miss Lawrence.

She was also among the first, if not the first, to introduce gowns to the screen. A Fifth avenue dressmaker is now busy preparing a number of creations which Miss Lawrence will wear in "Thelma."

According to advance reports, "Thelma" will offer Miss Lawrence full opportunity for displaying her abilities.

MERMAIDS SPORT IN NEPTUNE'S PLAYGROUND FOR FOX

Annette Kellermann, William E. Shay, little Jane Lee and her sister, Florence Deshon, four score bathing girls, picked from the flower of New York's swimming beauties, who will be seen as mermaids, and some fifteen hundred others, are working on a William Fox feature in Kingston, Jamaica, British West Indies, under the direction of Herbert Brenon.

The picture, when completed, will be known as the Million-Dollar Annette Kellermann picture, and the biggest and most far-reaching screen story ever produced by Mr. Fox.

LAEMMLE OFF FOR "U" CITY

President Carl Laemmle of the Universal Film Manufacturing Company left the day before Christmas for Universal City, where he will spend five or six weeks in looking over the community, and will attend to certain business details of the company, after which he will leave for Hot Springs, where he intends to spend three weeks, unless called home for business reasons.

This will be the first real vacation Mr. Laemmle has enjoyed in several years.

FOX STAGE IS 550 BY 200 FEET

For the erecting of massive sets in filming scenes in the Annette Kellermann picture, Herbert Brenon, who is directing the production for William Fox, at Kingston, Jamaica, British West Indies, supervised the construction of the largest stage in the world, 550 by 200 feet.

Two thousand dressing rooms were built, in close proximity to the stage, to accommodate the players who take part in the pitcure.

Kane-Thompson War Films Get Page in Leslie's

"Somewhere in France," 5-Reel Subject of Events Taken on Battle Fields of Europe, Also Gets Generous Notice in Western Daily

LESLIE'S ILLUSTRATED WEEKLY of December 30 carries a full-page of enlargements from Donald C. Thompson's five-reel French battle pictures, "Somewhere in France," distributed by Arthur S. Kane.

For more than half a century *Leslie's* has been one of the world's greatest illustrated papers. It has pictured many wars, consequently its staff comprises battle-photograph specialists. The selection of Thompson's film not only means that it is undeniably authentic, but teems with interesting scenes.

In order to give the home folks a special treat, Thompson put "Somewhere in France" on first in Topeka, Kan., and appeared there personally. The Topeka *Daily Capital* of December 28 carried the following headlines over its review of the films to which it devoted a generous amount of space and an unusually good display:

THOMPSON SHOWS TOPEKA THE WAR

Actual Battles in Which Opposing Forces Are Less Than 20 Yards Apart Included in Topekan's Pictures.

RECORD MOVIE CROWD AT GRAND

Young Kansan, World-Famous, Casually Describes Thrilling Scenes Which Are Thrown on Screen Twice a Day.

To anyone who has met Thompson, or read of the sang froid displayed by this nonchalant camera knight-errant, in mentioning his deeds, these headlines will be appreciated. Part of the *Capital's* write-up follows:

"Attired in the uniform that he wore in Serbia, on the Russian front, with the Germans, with the Allies and in Turkey, Donald Thompson, a Topeka boy, last night explained his wonderful pictures to the audiences that attended the matinee and night exhibitions of the films.

"When the film shows shells bursting near enough to the trenches to kill one man out of ten, Thompson casually explains that it is an 8-inch shell that spread death and maimed the living.

"Another scene showing men hard at work firing toward the German trenches causes him to explain that in one engagement a million shells were fired from the French side against the Germans.

"Of a long line of wagons, bearing away hundreds of dead bodies, the young soldier of fortune remarks that in fifteen minutes Belgium lost 7,000 soldiers.

"The trenches, crowded with living and dead men, that held the attention of the audience with an absorbing interest that at times made them shudder, is to him an experience that he has passed through so often that he regards it as an incident.

"Standing before his audience last night he seemed to take it for granted that they were more interested in what they saw than what he could tell, though he explained his pictures at frequent intervals.

Miss Ulrich Back from "Paula" Filming in Mexico

Players in Pallas Pictures Company Are Accompanied by Guard of Young Men, Members of Prominent Mexican Families in Los Angeles

LENORE ULRICH, screen star, has just returned to New York from Mexico, where her latest photoplay, "Paula," was staged for the Paramount Program by the Pallas Pictures Corporation.

To get the desired backgrounds, the company journeyed through Mexico, accompanied by a guard of young Mexicans for protection. Forrest Stanley, Herbert Standing, Howard Davies, Jack Livingston, and Velma Lefler will be seen in the supporting cast.

Speaking of her experiences Miss Ulrich said, when seen at the Knickerbocker Hotel, New York, after the return of herself and company from Mexico:

"It was lots of fun, though of course we had to be alert all the time. At first we were all more or less afraid, but this soon wore off. We came across many sorry looking individuals with their donkeys carrying their earthly belongings about, probably searching for a new spot to erect their homes.

"The Mexicans who acted as our guards are young men of the more prominent Mexican families in Los Angeles.

"It is through the courtesy of Oliver Morosco that I have appeared before the camera for Pallas Pictures. Both Mr. Morosco's company and Pallas Pictures are Paramount producing organizations and although I have just signed a two-year contract with Mr. Morosco, the Pallas Pictures company was desirous of securing me for its Mexican film and obtained my release for this one subject."

Advance reports say that this new picture offers Miss Ulrich full opportunities for her talents. Players and members of the technical staff who accompanied her to Mexico are enthusiastic over her work.

Announcement with regard to release of the subject will be made later.

First Selig-Tribune News Pictorial Makes Hit

No. 1 of What Might Be Termed a "Photo Courier," Issued on January 3, Pleases Exhibitors with Its Variety of Material and Novelty of Subjects

THE first edition of the Selig-*Tribune*, news pictorial released through the General Film Company on Monday, January 3, excited much favorable comment not only with the photoplay public but among the motion picture exhibitors.

The Selig-*Tribune*, released through cooperation of the Selig Polyscope Company and the Chicago *Tribune* is to be issued twice weekly, and the methods of distribution have been so arranged that the news film will reach all the General Film exchanges and, through these exchanges the exhibitors, by a right-up-to-the-minute method.

The first edition of the Selig-*Tribune* covered a very wide field. John D. McCutcheon and other war correspondents have rushed some timely films from the European battle fields, and the preliminary war pictorials, which are strikingly seasonable, will be followed by other European battle scenes which have been taken by staff cameramen assigned to the French, English, Russian, German, Austrian, Italian and Bulgarian forces.

That the organization of cameramen and correspondents working for the Selig-*Tribune* is a most complete one is shown by the primary work of these staff men for sections of almost the entire world are covered in No. 1 of the weekly.

The photography is good, the titles attractively written, and a place has already been earned for the Selig-*Tribune* as a news pictorial.

HOUSEWARMING FOR PARAMOUNT

Gathering all departments of its big organization under one roof except that dealing with the Newspictures, the Paramount Pictures Corporation has now moved into its new offices in the recently completed Rogers Peet Building at 485 Fifth avenue, corner of Forty-first street.

The executive offices occupy the whole of the ninth floor, and in addition to this a large suite has been engaged on the floor below, for the accounting, shipping and stenographic departments.

Invitations have been sent out for a reception to be held on the evening of January 5, and another on January 7, at which Mary Pickford, Marguerite Clark and other stars appearing in Paramount Pictures produced by the Famous Players, Lasky, Morosco and Pallas companies will be present.

It will be in the nature of a housewarming, and further details of the affair will be announced later.

BALL WRITES BOOK ON PHOTOPLAY SCENARIOS

"Photoplay Scenarios, How to Write and Sell Them," by Eustace Hale Ball, a volume of 186 pages, published by Hearst's International Library Company, New York, is the most recent addition to the increasing number of manuals for aspirants to successful photoplay writing.

Mr. Ball is himself a successful scenarioist, having been connected as staff playwright scenario editor or producing director with the Reliance, Eclair, Majestic, Solax, Excelsior and Historical Film Companies.

The book is a practical treatise on subjects which the screen writer must understand thoroughly if he is to succeed—manuscript preparation, methods of sale and recording, present day script markets, with lists and addresses; dramatic principle; theme and plot construction; comedy; tragedy; romance; historical plays; characterization; costuming, scenes and sets; technical terms and their uses; editorial rules; censorship conditions; feature scenarios, and sample forms of scenarios.

The author makes it very clear that there is no royal road to photo-dramatic success. He writes from an angle of common sense that is usually absent from books of this kind. Insofar as a general discussion of any art can be valuable, Mr. Ball's volume is good.

GEORGE BEBAN INJURED IN WORLD SUBJECT

Work on the final scenes of the World Film feature in which George Beban is soon to appear, was interrupted last week by a painful accident to the star.

During the enactment of a scene in which Beban engages in a fierce hand-to-hand battle, he received a deep cut across the fingers of his right hand, temporarily disabling him.

In the scene John Davidson, who plays the role of the artist admirer of Beban's "picture wife" was to raise a heavy Japanese jar, swing it over his head, and bring it down with a crash as Beban closed with him.

The scene had been carefully rehearsed and the picture taken up to the point where Beban, armed with a broken sword, forced Davidson against the wall. Here Davidson, under Beban's insistent orders, seized the jar and swung a heavy blow at the star's head. As intended, Beban met the blow with the hilt of his broken sword, but in shattering, a jagged edge of the jar lacerated Beban's hand to the bone.

MIX, SELIG ROUGH-RIDING COWBOY, BACK IN N. M. STUDIO

Tom Mix, the world's greatest cowboy and rough rider, returned last week to Las Vegas, N. M., after a brief sojourn in Chicago as the guest of William N. Selig, president of the Selig Polyscope Company.

Mr. Mix will immediately transfer his company from Las Vegas to Newhall, California. "I've got a new six cylinder car and can make the twenty-five miles from Newhall to my home in Los Angeles any old evening," stated Mr. Mix with a pleased smile.

Mr. Mix and the members of his company have nothing but complimentary words for Las Vegas and its citizens who tendered the Selig Company every courtesy. However, the beautiful scenery surrounding Las Vegas has all been filmed for Selig plays and it is considered wise to remove elsewhere, for variety is the spice of life.

STRONG CREW OF "LOVE PIRATES" SAIL POPULARITY SEA

The Kalem Company has definitely decided on the players who will be seen in the new series by George Bronson-Howard and the work of production on the initial episode of the series is already well under way.

In addition to the stars, Marin Sais and Ollie Kirkby, who will share honors as the Love Pirates; the principal players in the support will be True Boardman, Paul C. Hurst, Thomas Lingham, Frank Jonasson, Edward Clisbee, and Joseph Marber..

These players have practically all appeared during the course of the "Stingaree" series and their selection for the forthcoming feature is largely the result of the praise given their work in the Hornung stories.

As announced last week, the series is being produced under the direction of James W. Horne.

CLEVELAND FOR CITY CENSORSHIP IN PLACE OF STATE SUPERVISION

Special to Motion Picture News

Cleveland, Dec. 31.

Local censorship was favored at a meeting of ministers and members of the Northeastern Ohio Motion Picture Exhibitors League on December 20. The sentiment of the meeting was that state censorship is not satisfactory.

Ben J. Sawyer told the ministers and exhibitors that three persons, sitting in judgment at Columbus, are not in a position to censor pictures with intelligence or with knowledge of local conditions.

He also called attention to the fact that two films are run simultaneously and at double the usual speed when the censors determine the merits of films.

The meeting was called by Kate Davis, president of the International Peoples Aid Association. Three ministers also gave their views of the motion picture situation.

METRO PRESIDENT VISITS CLARK IN PITTSBURGH FOR XMAS

Special to Motion Picture News

Pittsburgh, Pa., Dec. 31.

Richard A. Rowland, president of the Metro Pictures Corporation, and a partner with James B. Clark here in Pittsburgh, visited Mr. Clark over Christmas. He was accompanied by his wife.

The visitors arrived in Pittsburgh the day before Christmas, and left for the east on Monday evening.

Mr. Rowland's strenuous duties as head of one of the largest film concerns in the east does not seem to have affected him physically, as he states his condition at this time could not be better. He says hard work does not disagree with any one and that it is the right road to success in the motion picture business at this time.

FRENCH EXPERT TO COLOR RAVER'S "OTHER GIRL"

For the coloring of "The Other Girl," its first release, the Raver Film Corporation has secured the services of Monsieur Adrien Avare, an expert for many years connected with some of the biggest producers of motion pictures in France.

He was in complete charge of their technical departments. While he has a thorough knowledge of every branch of the business, he has given particular study to the coloring of film. He is the inventor of several successful formulas for duo-tone work, and has solved many double coloring problems.

Mr. Avare has gone over the entire picture with one regard to the proper arrangement of colors.

He has avoided hasty jumps from one extreme to another, and has blended his duo-tones so that they appear as though one hue flows into the other. The tints were also picked with a view to the scenery and settings to which they were to be applied.

Less than two hundred feet of six reels of "The Other Girl" will be uncolored. Mr. Avare does not believe in applying tints where the natural black and white will deliver the message with more force.

KEYSTONE STARS ARRIVED IN NEW YORK FROM LOS ANGELES

Mabel Normand and Roscoe Arbuckle with their Eastern Keystone company, including Minta Durfee, Al St. John and others, arrived in New York Thursday afternoon, December 30.

The party came through direct from the Coast, escorted by Traveling Passenger Pike of the San Pedro Road. They were met at Grand Central Station by Frank Myers of the New York Central and a number of the New York Motion Picture and Triangle executives.

They will start work soon at the Willat studios in Fort Lee, N. J. Mrs. Ford Sterling (Teddy Sampson) and Sy Chaplin were among the friends who greeted the newcomers at the station.

On New Year's night Mr. Arbuckle, Miss Normand and the other Keystoners were the guests of the New York *Globe* at the Lexington Opera House.

STORM BLOWS OUT GLASS IN GAUMONT STUDIO

The ninety-miles-an-hour gale which was so destructive in New York Sunday, December 26, blew out a number of panes of glass at the Gaumont studio, Flushing, N. Y. Fortunately, the studio has the protection of the building housing the various property rooms, else it would have been completely wrecked. As it was, the expenditure of twenty-five dollars for glass put the studio in working order again.

VITAGRAPH GETS RIGHTS TO AN ISHAM SUCCESS

The rights to produce one of Frederick S. Isham's Broadway successes have been secured by the Vitagraph Company.

It is being picturized by Col. Jasper Ewing Brady and will be released as a Broadway Star Feature.

Leaguers' Big Sticks Ready for Mulish Censors

Cincinnati Exhibitors Will Go Into Politics to Curb Tendency of Ohio Board to Allow Itself to Be Swayed by Prejudice in Passing on Films, Is Declaration of President Emmert—Wonders to Succeed Pearce as Maryland Head?—Officers Elected at Meeting of January 4

Special to Motion Picture News

Cincinnati, Jan. 1.

THE first definite stand voiced by Cincinnati motion picture exhibitors in support of the fight against legalized censorship waged in Cleveland and other cities of the state, was taken at the annual meeting of the Motion Pieture Exhibitors League of the Cincinnati Chamber of Commerce.

President Fred L. Emmert, who was reelected to office, delivered an address in which he declared that the exhibitors of this city would go into politics, if necessary, to meet the attacks of their enemies and to eurb the alleged tendency of the Ohio Board of Censors to allow prejudice to sway eommon sense in the passing of films.

Mr. Emmert read a newspaper clipping which said that Governor Willis of Ohio had objeeted to the showing of the feature, "The Birth of a Nation," during the recent trip of the Ohio Corn Boys to Philadelphia, on the ground that it would arouse raee feeling.

"When a delegation from our league went before the state censors at Columbus we were not told that Governor Willis was against the picture," remarked Mr. Emmert. "If we are forced into politics we can put up a hot battle by throwing our arguments on the screen. I am here to say that I for one will fight to the finish."

A. G. Hettesheimer, who was elected first vice-president, spoke for a larger and better organization so that proper legislation for motion pictures might be obtained.

Great enthusiasm was shown by the members of the league and while no formal action was taken in the matter of censorship not a dissenting voice was raised against Mr. Emmert's words.

The success of the league during the past year was due largely to the fact that it had become affiliated with the Chamber of Commerce.

The eontest between the Red and Blue tickets was interesting. A feature provided by the Red eandidates made a great hit. As the members entered the parlor of the Sinton Hotel where the meeting took place they were met by a young lady with a crown of glorious red hair. She pinned a red earnation on the lapel of each exhibitor and thus urged him to vote for the "Red" ticket. When all had arrived she was introduced as the daughter of A. G. Hettesheimer, one of the candidates of the Red Ticket. Every candidate on that ticket was elected. Other new officers are: M. Marcus, Newport, Ky., second vice-president, H. Serkowich, managing secretary; John J. Huss, treasurer and Jesse J. Meiss, sergeant-at-arms.

WONDERS TO SUCCEED PEARCE AS MARYLAND HEAD

Special to Motion Picture News

Baltimore, Dec. 30.

There is every indication that at the meeting to be held Tuesday, January 4, Guy L. Wonders, manager of the Wilson theatre, will be elected president of the Maryland branch, Motion Picture Exhibitors League of America.

Mr. Wonders will succeed Marion S. Pearce, who was elected last July. When Mr. Pearce was elected, he declined to take the office for more than six months, and it was decided to hold another election in January.

Since that time, it has been deemed advisable to change the time for the annual meeting of the Maryland Branch from July to January.

A number of other officers will be elected Tuesday. First Vice-President William A. Cobb, Second Vice-President J. Thomas Bohannan, and Secretary Frank H. Durkee, whose terms will expire, will be succeeded by other prominent exhibitors in Baltimore.

It has been decided to make a change in the entire executive heads of the league in order to get away, as far as possible, from perpetuation of power.

J. Howard Bennett, national vice-president for Maryland, will also decline reelection. Mr. Wonders, the new prospective president, has taken an active interest in the work of the Maryland branch since its organization, nearly four years ago.

He has been one of the most successful exhibitors in Baltimore, and has had wide experience in theatricals. For a number of years, he was connected with vaudeville houses in several eities in Pennsylvania, and practically his entire buiness career has been spent in theatrical and motion picture environments. A. F. Gillespy.

Cartoonist Powers to Draw for Hearst-Vitagraph

Well-Known Newspaper Caricaturist Will Contribute "Joys" and "Glooms" and Other Animated Satires to New Semi-Weekly News Film

TOM POWERS, the cartoonist, is presented as one of the main features of the Hearst-Vitagraph News Pictorial.

"Joys" and "Glooms," which have appeared in the Hearst newspapers, will scamper across the screen as a part of the Hearst-Vitagraph semi-weekly news film.

TOM POWERS

"Mrs. Trubbel" will continue to stir up domestic discord, but in thousands of theatres, in addition to the columns of the Hearst papers. "Powers' Phables" will bring in motion on the screen the weaknesses of human nature. "Never Again!" the "Down and Out Club" and "Charlie and George" will be other features to be seen in motion from the pen of Powers.

T. E. Powers began life as a grocery clerk, and he admits himself, that he made a very poor clerk. He was born with a desire to draw.

Finally he obtained employment with a lithographer, receiving for his labors the sum of $2 a week. Despite the fact that he was of a saving disposition, Powers somehow squandered all of his weekly income, and soon concluded that he would have to seek some occupation more remunerative. Having a job which paid better, Powers was able to save more money, and not long after went to Chicago, where he attended art school.

The publisher of a big Chicago newspaper was attracted by some small illustrating Powers had done, and gave him a position. Powers worked with the Chicago newspapers until 1894, when the New York fever got possession of him and he went to that city. Then followed several years with the New York *World*, until Mr. Hearst concluded that Mr. Powers was too valuable a man to work for anyone but Hearst, and took him over to the Hearst organization, where Powers has been ever since.

CHAPLIN THE RAGE IN PARIS

Special to Motion Picture News

Paris, Dec. 20.

The Charlot (Chaplin) craze in Paris just now is absolutely maddening. It is impossible to watch a show without a Charlot in the programme.

It is generally feared that the enormous duty to be paid on films imported to England, will greatly injure the French and Italian trade, especially the Italians as their government has latterly imposed a tax of three centimes on each meter of film produced.

The first film of a series to be released by the Tiber Film with Lina Cavalieri is ready and will soon be released. The seenario is by Mr. Muratore, the well known opera singer and husband of Madame Cavalieri. A friend of mine who had the opportunity of seeing this film in Rome, tells me that undoubtedly it is the best he has seen for a long time.

OVOCA WILL MAKE ALL KINDS OF PICTURES IN NASHVILLE

Nashville, Tenn., Dec. 31.

The Ovoca Motion Picture Corporation, capitalized at $100,000, will begin production here by January 1. The company was organized about two years ago by Harry F. Green, under the auspices of the Knights of Pythias, and began business at Tullahoma.

The new factory will be located in the Casino at Glendale Park, in Nashville. The company expects to make educational, industrial, special events, religious and dramatic films. A special feature of the manufacture of pictures conducted by the company will be the filming of ritualistic subjects for lodges and similar organizations.

The downtown office and studio will be located at 623¼ Church street.

The incorporators consist of the following:

Harry F. Green, W. H. Hooser, John Trotwood Moore, A. P. Foster, Alfred H. Williams, J. C. Collins, L. M. Hitt, Jas. M. Frank, Joseph W. Byrns, Harry S. Stokes, E. H. Parker, Jos. J. Roach, Richard B. Herzer, F. A. Sullivan, T. T. McCarley, A. G. Brandau, W. H. Wassman, Alfred Levine, E. E. French, Judge S. F. Wilson, Judge J. C. Higgins, Judge W. C. Cherry, Gov. Tom C. Rye, Aaron Bergeda.

Organization was effected with the following officers and directors elected for the ensuing year:

Harry F. Green, president and general manager; W. H. Wassman, vice-president; W. H. Hooser, treasurer; A. P. Foster, secretary; Jas. M. Frank, J. C. Collins, E. H. Parker.

HURST MANAGER FOR PATHE IN INDIANAPOLIS

W. F. Hurst, who has been connected with the Pathé company for about nine years in different capacities, has been appointed manager of the Pathé exchange, in Indianapolis.

Mr. Hurst was travelling auditor, out of the Cincinnati office recently. The Pathé exchange in Indianapolis was established last August in the Willoughby Building, and most of Indiana is covered by the International office. Mr. Hurst succeeds J. G. Lytle.

VITAGRAPH BOY STAR NOT TO LEAVE COMPANY

Word has been received from the Vitagraph studio denying the report that little Bobby Connelly, the six-year-old star, had left the company.

"Sonny Jim" at the present time is very busily engaged in the Edna May picture now in course of production.

LESSER BACK ON WEST COAST AFTER TRIP TO NEW YORK

Sol L. Lesser, head of the Golden Gate Film Exchange, Inc., and the All Star Feature Distributors, of San Francisco, returned from his trip to New York earlier than he had planned. He made many noteworthy purchases of films.

Paramount to Offer Silhouette Motion Pictures

C. Allan Gilbert, Assisted by Other Noted Artists, Will Produce Photoplays Said to Be Unique in the Film World—J. R. Bray Aids Him

IT is usually an outsider who contributes something new and original to an art or science and now along comes an outsider and contributes something new to Paramount.

In this case it is C. Allan Gilbert, who with Charles Dana Gibson, Harrison Fisher, Hamilton King and Howard Chandler Christy, has made the American Girl famous on canvas, who has succumbed to the lure of the photoplay, become a film producer, and announced his intention of bringing out what is announced as a unique form of photoplay which he calls "Silhouette Fantasies," but which, specifically speaking, are whimsical tales told in black and white.

Nor is Mr. Gilbert the only artist connected with the project. Henry Bryant, C. B. Fall and others of the fraternity are assisting him, acting as stage hands even, and are already enthusiastic silhouette film fans.

But Mr. Gilbert's success is largely attributable to J. R. Bray, the originator of the animated cartoon, to whom he went with his idea. Mr. Bray, whose "Colonel Heeza Liar" is now seen only through the Paramount Company, gave the artist his support, with the result that the Bray-Gilbert studios came into being and its output was scheduled for release.

Mr. Gilbert's innovation in film production covers a wide range of subjects, but all of them are presented with a charming disregard for stereotyped methods. He refuses to take his characters seriously, and carries them through a series of droll adventures. "Inbad the Sailor," his first release on January 20, is a typical example.

Mr. Gilbert writes the scenarios himself, and among the other whimsical stories which he is producing for Paramount are "The Chess Queen," "Haunts for Hire" and "The Balloon Tree."

Like the Bray Cartoons, and the Ditmars Zoopictures, which it has just been announced have been obtained by Paramount, the Gilbert Silhouettes will help to round out the programs of Paramount theatres.

"It is our aim," said Mr. Gilbert and Mr. Bray, "to produce photoplays at the Bray studios where animated cartoons are made and at the Bray-Gilbert studios where the Silhouettes are filmed, which will be in every way up to the standard set by the producers of Paramount Pictures."

This brings up an interesting point. Through his skill with the pen, J. R. Bray has found a way to combine the drawn with the actual figure, with the result that the Bray-Gilbert Silhouettes are a mixture of cartoon and real acting.

Transformations, otherwise impossible, are accomplished, and one cannot tell where the acting ends and the drawing begins, it is said.

TORONTO EXHIBITORS AID MILITARY AUTHORITIES TO GAIN RECRUITS

In accordance with a general military scheme evolved by the military authorities in Toronto, Canada, over sixty theatres in Toronto and its suburbs have offered their houses to the recruiting officers, to be used as depots for securing recruits.

Not only are the proprietors allowing their premises to be used during the week, but they are allowing the buildings to be used for recruiting meetings on Sunday evenings, rent free, and supplying light and heat. The men who turn the cranks, and those who supply the music are also doing their "bit," by giving their services, and the film exchanges are going to see that suitable films are provided to help out the work.

NEW COMPANY LEASES STUDIO IN CLEVELAND SUBURB

Special to Motion Picture News

Cleveland, Dec. 31.

August E. Ingold, of Los Angeles, representing a newly-formed film company, has just leased for five years a studio at the corner of Sloan and Detroit avenues, Lakewood, a suburb of Cleveland. This site adjoins the Rocky River bridge and includes 100 feet of the valley.

Julius Keller also is interested in the company, which has not as yet selected a name. Two well-known screen actors have been secured by Mr. Ingold, who will announce their names as soon as the new company is ready to produce.

RUTH ROLAND AND "THE RED CIRCLE" COMPANY AT THE BALBOA STUDIO

INDIANAPOLIS FAVORS CENSORSHIP

An ordinance was passed by the city council of Indianapolis at its meeting Monday evening, December 21, which is believed to be directed against motion picture exhibitors.

The ordinance is known as the anti-music ordinance, and reads as follows:

"Any owner, manager, lessee, operator or person in charge of any place of business or amusement who shall make, cause or permit to be made any music or noise upon any street, alley, highway or other public place in the city for the purpose of attracting attention or soliciting trade or business for such place of business or amusement shall, upon conviction, be fined in any sum not exceeding one hundred dollars."

It is understood that Samuel V. Perrott, chief of police, was the instigator of this ordinance.

PUBLIC GETS GLIMPSE OF STUDIO LIFE IN A CLUB

The Cub release on the Mutual program for January 7, entitled "Jerry in the Movies," featuring George Ovey in the titular role, gives theatre patrons an interesting insight into the way motion pictures are made and at the same time unfolds a really humorous story.

The Cub stock company including, besides Ovey, George George, Jefferson Osborne, Louis FitzRoy, Arthur Jackson, Belle Bellett, Janet Sully and Louise Horner, plays this release, which is directed by Milton Fahrney.

PETITIONS TO END SUNDAY CLOSING CIRCULATE IN CLEVELAND

Arnold Goodman, owner and manager of the Wind-A-Meer theatre, East Cleveland, O., arrested recently for operating a motion picture show on Sunday, declares that he will not stop in his effort to pry off the "lid" in that city.

He will open the house and give free shows, if necessary. Petitions to have council abolish the ordinance are being signed at a rapid rate.

BIEGGER TRYING OUT CHILD LABOR LAW IN IOWA

John Biegger, proprietor of the Princess, Sioux City, Ia., is the defendant in a test case to try out the new Iowa child labor law. Lawrence Murray, a 13-year-old selling candy in the theatre, brought on the difficulty.

Biegger is willing to carry up the case to learn, not only for himself, but other Iowa exhibitors, whether minors can be employed in any capacity about a motion picture theatre. In a number of places boys and girls handle the tickets.

MISS COURTOT BEGINS WORK AT GAUMONT SOUTHERN STUDIOS

Marguerite Courtot, best known perhaps as the heroine of the series, "The Ventures of Marguerite," has begun work for Gaumont at that company's Jacksonvile, Fla., studio.

She is being filmed in a photodrama written by her director, Henry J. Vernot. Sydney Mason is playing opposite her.

Vim Funmakers Under Sheltering Palms in Florida

THE VIM COMEDY COMPANY NOW IN WINTER QUARTERS IN THE SOUTH

THIS happy aggregation "underneath the sheltering palms" are the funmakers that are now putting Vim in the General Film Program.

This picture was taken upon the arrival of the Vim Players at Jacksonville, Florida, outside of the Lubin Studio. The Vim Players will share the studio with Lubin during the winter.

Reading from left to right the group consists of: (bottom row) "Bobbie" Burns, Louis Burstein and "Walt" Stull; (second row) "Babe" Hardy, Ione Lyle, Helen Gilmore, Ethel Burton, Edna Reynolds, Mildred Burstein, Anna Mingus and Harry Naughton; (top row) Fred T. O'Neil, Frank Hanson and Robin Williamson.

Blue Bird Sends Envoy on Mission to Exhibitors

N. H. Spitzer Goes as Special Representative on Country-wide Tour to Suggest to Picture Men Proper Methods for Exploiting New Features

W. H. SPITZER, special representative of Blue Bird Photo Plays, Inc., left for Montreal, Canada, last Monday, on the first leg of a country-wide tour. It will be Mr. Spitzer's mission to get in touch with exhibitors and suggest to them the proper methods to pursue in exploiting Blue Bird features.

As a proprietor of theatres in Los Angeles and Seattle, Spitzer obtained a first-hand knowledge of the problems which confront the exhibitor—a knowledge that should enable him to be of assistance to the men who book Blue Bird features and desire to know the best methods of exploitation. This is a problem which will receive Spitzer's special attention during the course of the trip.

"The fact that we have added Mr. Spitzer to our forces is a further indication of our determination to do more for the exhibitor than merely sell him our service," declared a Blue Bird official in commenting upon the reasons back of his organization's move in acquiring the services of the special representative.

"Mr. Spitzer is thoroughly familiar with our policies," this official continued. "He knows what Blue Bird stands for and he knows that we are absolutely determined to stand by every exhibitor who uses our service to the extent of advising him, down to the minutest detail, of the best method to pursue in achieving the greatest possible returns, not only in dollars and cents, but in the good will of his patrons."

While in Seattle, Spitzer took over a theatre which had long been regarded as a "sticker," and not only did he convert it into a highly profitable property, it is said, but by making it the social centre of his community, caused it to become a power for good.

"The value of good will" will be one of the most important points driven home by Mr. Spitzer during the course of his trip.

NIGH "THE WHOLE WORKS" IN COLUMBIA SUBJECT

William Nigh, of the Metro directing staff, has begun work on a five part feature production, yet unnamed, in which Valli Valli is starred, and William Davidson, Frank Bacon, Robert Elliott, Joseph Maddern, R. A. Brosee, J. H. Goldsworthy, David H. Thompson, and other stage and screen artists appear in the supporting cast.

This feature picture was written by William Nigh, who wrote and directed "A Yellow Streak," the Columbia-Metro five part production, recently released, in which Lionel Barrymore is starred.

Mr. Nigh had considerable experience both as stage and screen star before he became a director, appearing in many legitimate productions on the Pacific Coast, and afterwards starring in Reliance features.

His versatility is instanced by the fact that beside directing this new Metro feature, he wrote it, found the exterior locations, formed his own cast, designed his studio sets, and is now playing a prominent role in the production.

Screen Examinations

"THE GOLDEN CHANCE"

(Lasky-Paramount—Five Reels)

REVIEWED BY PETER MILNE

SUPERLATIVES are dangerous, particularly that overworked little four-lettered word "best," and when employed to describe a Lasky picture the danger is even greater, for if we are inclined to say that such-and-such a picture is the best that Lasky has produced, next week there comes another even better, and better than best is—well, it's "The Golden Chance."

It is difficult to draw a definite line between the merits of the story and direction. They are blended together with such a nicety that they seem as one. However, Jeanie MacPherson, the author, deserves credit for the most original plot seen in many a day, and

THE FIGHT BETWEEN MANNING AND JIMMY "THE RAT"

Cecil B. De Mille's direction has offset it to wonderful advantage.

De Mille believes in the scene, that is neither a full set nor a closeup, but one which strikes a happy medium. To gain this effect he keeps his characters continually in the foreground and by so doing he does away with the customary number of closeups.

In "The Golden Chance" the backgrounds are nine times out of ten, subdued to such an extent that the characters in the foreground stand out in stereoscopic relief. The excellent lighting assists this effect to a marked degree. Many of De Mille's scenes of "The Golden Chance" take place at night and subsequently the countenances of the players are clearly defined by rays of light that strike them full in the face, leaving the backgrounds totally dark.

This is all to be expected perhaps from a Lasky picture but never has it created such a good effect, aiding the suspense of the story beyond measure.

Miss MacPherson's scenario, dwelling first on love scenes that are acted delightfully by Cleo Ridgely and Wallace Reid, builds to an intense climax that ends in a smashing punch, when Reid engages in a furious tussle with two gangsters. It is then that the closeup has been used to such good advantage by De Mille. Reid raises the body of his smaller opponent high in the air and throws him—the scene is cut—a closeup of the bare floor shown and on it, an instant later, crashes the body of the gangster.

The story carries with it a load of suspense that keeps the interest at a high pitch every minute of the time. It starts off with an original situation which in itself is enough to awaken even a hardened reviewer, and then develops with an ease and logicality that is excellent. And De Mille or Miss MacPherson, one or the other, deserves to be complimented on the total lack of flash backs. In this case they would be merely burdensome, they would hamper the smooth advancement of the story for the players are able to register their thoughts through the proper medium of facial expression.

Miss Ridgley and Reid as the lovers, act their roles in a brilliant style that could not be impproved upon. Their support from Edythe Chapman and Ernest Joy as the Hillarys is fitting, while Horace B. Carpenter as Denby and Raymond Hatton in another of his "crook" impersonations render two realistic performances that range between the brutal and the humorous.

The story commences with the introduction of Mary Denby, a well-bred woman who is married to a profligate. To earn money she applies for the position of seamstress in the home of Mrs. Hillary. This grande dame is at a loss as to what to do because her prize beauty has been taken sick and is unable to keep a dinner engagement where she was to meet Manning, a millionaire whom Mr. Hillary is anxious to do business with.

So Mrs. Hillary remembering the beauty and easy manners of her seamstress, decides to dress her up and introduce her as an unmarried woman. This she does and the resulting romance with its intense termination we leave to the imagination. But this is hardly right after all. It will take an awfully good imagination to conceive the development and finale of "The Golden Chance" and the best advice we can give is to book the picture and find out for yourself. You'll never regret it.

"CAMILLE"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

"CAMILLE" has been drawn upon for photoplay material heavily, and no doubt it will continue to be drawn upon in the future as it has been in the past, but none of the story's illegitimate offsprings can reach the level attained by the World Film's production. "Camille" is a very fine picture, with its popular lead,

CAMILLE COMMANDS THE COUNT TO LEAVE

popular appeal and intelligent handling, and as a box office attraction it has unlimited possibilities.

Clara Kimball Young is starred. Her Camille is a sympathetic and passionate character, that appeals both in a sympathetic and physical way. Camille carries Miss Young through a wide range of emotions, and in all of them the star displays pleasing skill.

SCENES FROM "FRUITS OF DESIRE," "CAMILLE," AND "THE GENIUS," WORLD FILM PHOTOPLAYS, STARRING ROBERT WARWICK, CLARA KIMBALL YOUNG AND GEORGE FEBAN

Paul Capellani as Duval makes his debut in "Camille" as an American star. He is a most capable foil for the changing moods of the notorious Camille, and acts his part with a strong show of emotionalism, suppressed enough, however, to warrant him a warmer reception at the hands of the American public than he would receive if he acted in the ultra-frantic way of some of his French brothers.

Fred Truesdell has the heavy part of Count d'Arville, while Louie Ducey, Lillian Cook, Robert Cummings and Edward M. Kimball fill the most important of the supporting parts in good style.

"Camille," laid in France, has very aptly been directed by a Frenchman. Albert Capellani has done his work well. His scenes, in particular the interiors, are exceedingly mindful of the pictures that come from the other side of the water.

On the other hand, the manners of the extras as well as the leads show just enough of an European affectation to make the desired atmosphere completely convincing.

The photography is erratic. It is very good at times, but in short scenes here and there throughout the five reels it appears over-lighted, affected by static, or a little bit too dark. When the rest of the scenes were entirely good enough, these slips can hardly be blamed on the particular print.

The story of "Camille" is so well known in every town over five hundred that its relation here is unnecessary, so let it suffice that as a picture "Camille" seems destined to a profitable career. It has a deep appeal running all the way through it and capable and pleasing interpretation furnishes the required finish.

"SORROWS OF HAPPINESS"

(Lubin-Unit—Four Reels)

REVIEWED BY PETER MILNE

THIS subject of Anthony Kelly's is merely an elaboration of the story of the country girl who trusted too well, and the city man who thought too little. It has been produced with an evident and telling attention to detail and logic and although it is inclined to drag here and there on account of the obviousness of the plot, it appeals largely because of its sympathetic nature.

Aiding the production to a considerable extent are the most appropriately chosen exteriors and the intelligently erected interior settings which add genuine atmosphere in every instance. The scenes in the country village are for instance convincing, largely because familiar points of such places have been emphasized or placed before the camera in noticeable positions. On the other hand the city scenes, including a cabaret and various rooms of elegant homes, together with a formidable selection of impressive exteriors, realistically convey the desired atmosphere.

Kelly's scenario, as previously said, dwells on an old plot and through the ingenuity of the wronged girl's sister the evil committed by the weak-willed man is righted. The action moves slowly but by reason of the realism of the atmosphere and the original touches furnished by the author, "Sorrows of Happiness" makes good entertainment.

The leading parts are taken by June Daye and Craufurd Kent, the former making her appeal largely through the characteristics of her sympathetic role.

Inez Buck as the good samaritan sister does bits of real acting here and there, while Bartley McCullum as the girl's father renders a piece of character acting that is admirable.

"THE BLACK CROOK"

(Kalem-General—Five Reels)

REVIEWED BY HARVEY F. THEW

IT is a generation since the naughty classic first began to work its way from coast to coast, and back again. It was naughtier then than it would be considered now. People spoke of it in excited whispers; now they smile to think that its naughtiness ever was considered a feature, for it consisted principally of an open air ballet.

There are few subjects which offer better play for trick photography and the weird effects possible to the camera, and these possibilities have been skillfully utilized; in fact they are so striking as to be the backbone of the production, and make most convincing the black magic and unspeakable arts of the Black Crook, who after all, was only a very much injured gentleman.

He solves the transportation problem in much the same way as they handled it in the old Bagdad Days, and in the times of Hans Christian Andersen. He simply wraps his sable mantle about himself, and with a few words in cuneform, disappears; far away there is an explosion of white smoke, and the Crook appears, right

ONE OF THE NUMEROUS BALLET FEATURES

where he wanted to be. Technically this sort of photography approaches perfection in this particular subject.

Much care and thought have also been expended on the settings. There is a scene in the inferno, and interiors of mediaeval palaces and hovels, which are carefully true to the times and manners, and the mediaeval atmosphere spread on the screen is a commendable bit of art.

The ballets are beautifully staged, and make effective pictures in themselves; and in all the subject approaches the dimensions of a great spectacle. The story is too much common property to deserve of space here. The cast includes E. P. Sullivan, Roland Bottomley, Mae Thompson, Gladys Coburn, Charles De Forrest, Henry Hallam, Frank Leonard and Helen Lindroth.

"THE WOMAN IN POLITICS"

(Thanhouser-Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

A SLIGHTLY unusual twist has been given to the conventional melodrama by Philip Lonergan in this feature offering. The story is simple, direct and has the wide appeal of such stories the country over. No problem, no revelation of character, no unusual situations are involved. The characters are of the familiar stamp and one can almost predict their course of action, and foresee the reckoning which is coming to the guilty, and the reward and happiness due to the innocent.

Most innocent of all these is the girl played by Mignon Anderson. She works hard and sincerely, and her character in this piece is as good as anything we have seen from her yet. She is a young

THE ACCUSATION

physician, employed in the health department as an inspector. She finds one tenement in terrible condition, and makes out a condemnatory report. It develops that the building is owned by the Mayor, who controls the whole city, including the newspapers, and the heroine loses her job. Appeals to the press are useless, so she prefers charges against the Mayor to the Governor, and a date is set for a hearing.

In the meantime, the Mayor and his ward-heelers determine to discredit the girl before the hearing is called, and to do this arrange that a man shall hide in her room, and when she enters, have the place raided. This scheme is foiled, cleverly, too, by a young man who has accidentally met the girl, and everything goes wrong.

Then a fire breaks out in the condemned tenement. The girl is in the place at the time; she is rescued, recognized by the Mayor's emissaries, and immediately carried off to an insane sanitarium. The young man in question traces her, and arranges to have her transferred, supposedly at the Mayor's orders. When the two huskies appear leading her, he holds them up, recovers the girl, and arrests them.

The Mayor appears before the Governor, calls attention to the fact that his accuser is missing and asks that the charges be dismissed. Then the girl and her saviour walk in. It develops that the young man is the Governor's secretary, the forces of evil are confounded, and the girl and her ideas triumph.

There are a number of thrills in connection with the fire scene; apparatus is shown dashing through the streets, and there are daring rescues. All in the piece is well staged, and is assisted by excellent photography. Arthur Bauer, Ernest Howard, George Marlo and W. Eugene Moore are also in the cast.

If Your Copy
OF THE NEWS DOES NOT REACH YOU
PROMPTLY EVERY WEEK, PLEASE
ADVISE US.

"MRS. DANE'S DANGER"

(Vitagraph Personally Picked Program—Four Reels)

REVIEWED BY OSCAR COOPER

THIS picture is representative of the care and intelligence which the Vitagraph Company is giving to its program offerings. These productions are uniformly well acted, the staging is above the average, and the stories are built along human interest lines.

"Mrs. Dane's Danger" adds also the element of suspense. It is a society drama, with a butterfly (Lillian Walker) in the foreground. Her husband (Wilfrid North) gives more attention to business than to his wife, with the net result that his wife attracts an admirer (Donald Hall). The admirer wants her, if he can get her; if not, he wants her pearl necklace as a means of getting himself out of financial troubles. He fails to get her, so he goes to her room at night to steal the necklace. There also goes a down and out broker (William Dunn), intent on the same mission. The butterfly sleeps peacefully while the two thieves, each ignorant of the other's presence, move about the room. When

THE RECONCILIATION

the husband arrives unexpectedly, there is a scene which ends in happy reconciliation between husband and wife.

Of such material is the plot built: good, every day, dramatic situations, which, though they do not rise to any great heights, carry the spectator's interest along without jarring, and send him away satisfied.

It seems almost unnecessary to mention sets in a review of Vitagraph society plays, because they are always dignified, pleasing, and often beautiful. Exhibitors who are acquainted with them know what to expect. This picture is also well directed, Wilfrid North being responsible for that. The photography is good as a whole.

The one principal not already mentioned is L. Rogers Lytton, who appears as an unscrupulous money lender. His acting is of higher finish than that of any other member of the cast, but the acting throughout is good.

This is the Reporter

with a nose for news, who scandalized a clergyman, shocked his congregation and nearly caused disaster for

"The Other Girl"

SCENES FROM PATHÉ OFFERINGS: "THE RED CIRCLE," NO. 4; "NEW YORK," AND "EXCUSE ME"

"EXCUSE ME"

(H. W. Savage-Pathé Gold Rooster—Five Reels)

REVIEWED BY HARVEY F. THEW

THE humor of Rupert Hughes' well-known farce, which has been played all over the country, has been transferred to the screen in such manner that the laughs register in a long succession. There seems to have been no effort to achieve anything except laughs, and the concentration on this result has been well repaid. The subject offers a striking relief to the general run of pictures on the Gold Rooster program, and should be a welcome diversion.

There is little real dramatic action; no climaxes, and not a terrible lot of story. There is however, a steady thread of plot, running via a Pullman car, from Chicago to San Francisco, and this is kept alive with laughable situations, and nearly as laughable titles. A great deal of humor is in the titles, themselves, which forms the only excuse for there being so many of them.

The settings are of the simplest. The main action occurs in a Pullman car, and its smoking and observation compartments. These are utilized to the fullest, and they provide an ideal ground for George F. Marion to work out his black-face comedy as the Pullman porter.

The story starts with Lieutenant Mallory, who is suddenly ordered to Manila and must catch the Overland limited. He prevails on Marjorie to elope with him, but they are so delayed that they have no time to stop at the preacher's. Also on the train is Mrs. Jimmie Wellington who is going to Reno to get a divorce, and Jimmie himself, who has decided to do the very same thing, each being unaware of the presence of the other. There is a preacher from Ypsilanti, who has decided to break loose from the fetters of his parish for the first time in his life, and last, a former sweetheart of the Lieutenant, who discovers him, and attempts to renew their acquaintance, much to the agony of the prospective bride. The Wellingtons discover each other, and establish an armed truce. Mallory, unable to find a preacher, is spurned by Marjorie, and the woes of all concerned fall on the porter. Finally the train is held up by bandits, and then Mallory distinguishes himself by holding up the bandits and restoring the stolen property to its proprietors. In gratitude, the disguised preacher admits his identity and marries the couple, the Wellingtons, affected by the sight, patch up their differences, and a third couple are induced to join their hands in matrimony. The porter, who has borne the brunt of the trouble begins to collect his reward in the shape of liberal tips.

In the cast are Geraldine O'Brien, Vivian Blackburn, Robert Fischer and Harrison Ford. The sets are accurate, and the impression of a train in motion is convincingly presented. This is the Savage organization's first offering to the screen.

"THE OTHER GIRL"

(Raver Film Corporation—Five Reels)

REVIEWED BY HARVEY F. THEW

"A CLEAN, wholesome picture story, with human characters, and easy to understand," is the announced ambition of the Raver corporation with regard to its first production. This seems to have been accomplished, although neither the story nor its manner of telling rise to the same level of importance as the leading man, one James J. Corbett. "Gentleman Jim" is a good screen figure. He walks into and through his scenes in a wholesome and thoroughly human manner. He is magnetic as a man and capable as an actor, and he holds the center of every scene in which he appears. Moreover, from a box-office standpoint, he has an unusual value. He is still popular throughout the country, and will be hailed with joy in many a town and city.

And those who still worship the old idol will rejoice that there are no feet of clay after all these years.

George D. Proctor made the scenario from the play by Augustus Thomas. He has furnished a direct and simple story, with little touches of nature which embellish it and add appreciably to the characterizations. To these have been added a number of striking

"KID CARNEY" AND HIS VICTIM

exterior scenes of the order which are always acceptable. There are several flashes of Broadway, and one remarkable night-view of the "white lights."

The story takes Frank Sheldon, known in the prize ring as "Kid Garvey" to the famous Muldoon sanitarium, where he meets Muldoon in person, and also meets a girl. She does not know his real calling, and they fall in love She is horrified, when she learns, through a reporter, that he is a pugilist, but he convinces her that he is a clean, right-living man, and they decide to elope. Her girl friend plays her false, locks her in a room, disguises herself and takes her place in the pugilist's automobile. An accident occurs in Broadway, a man is injured, and the couple are taken to the police station. The pugilist there discovers the deception in the matter of girls, and to keep the other girl's name out of the papers, induces a vaudeville performer whom he knows to confess that she was his companion. Then comes a happy ending in which three happy couples become happier.

As the real girl Becky Bruce is exceptionally pretty; she is capable also. Paul Gilmore plays the part of a minister with a sense of humor. Muldoon appears as himself, and the cast is completed by Horace Vinton, Mortimer Martini, Louis Thiel, Rawland Ratcliffe, Harry Redding, Ten Eyck Clay, Mona Ryan, Edith Luckett, Frances Thompson, and Lizzie McCall. The direction is that of Percy Winter.

"GREEN EYED MONSTER"

(Fox Film—Five Reels)

REVIEWED BY OSCAR COOPER

IN this story of horror and death, Robert B. Mantell's acting is powerful and unforgettable. We had the advantage of watching its effect upon an audience, and it is simple truth to say that the spectators were almost awestruck.

The theme is grewsome in the extreme. It calls for nothing less than the murder of a brother by a brother who cannot accept his defeat in love; the placing of the murdered man in a chest by the murderer; the murderer's proposal to his brother's widow, and her refusal. Then the murderer takes her to the chest, and shows her her husband's corpse. She drops dead. Years afterwards, the murderer escorts his nephew to the same place, uncovers the skeleton and collapses.

Through this maze of gloom move Genevieve Hamper, as the wife, Stuart Holmes as the husband, and Mr. Mantell, as the murderer. There are other characters in the story, among them Miss Barry, as a governess with whom the husband maintains a

AFTER THE MURDER

liaison; Henry Leone and Charles Davidson, but somehow the first three sum up the whole thing in its final effect.

Mr. Mantell brings to bear on the spectator a sort of Shakespearean pressure. That is, he gathers about him the mood of high tragedy, and registers it. His play of expression is extraordinary. You see cold blooded cunning, despair, hatred, insane affection, the murderer's triumph, remorse. You note that Mr. Mantell delivers these emotions with the aid of very few subtitles.

The production is notable also for the direction given it by J. Gordon Edwards. Mr. Edwards makes the "cut back" the mainspring of his picture, and uses it with great skill. His employment of close-ups was also unusually effective. The action moves with lightning like rapidity.

Interior sets, like all Fox interiors, are handsome, and there are a few exteriors showing the grounds of a country estate. The story was adapted for the screen by Mr. Edwards and Mary Murillo.

"Green Eyed Monster" grips you, and doesn't let go even after you are out of the theatre.

"LYDIA GILMORE"

(Famous Players—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

PAULINE FREDERICK scores another emotional triumph in the role of Lydia Gilmore, the young woman in Sir Henry Arthur Jones' play, compelled by circumstances to marry a man whom she at first considers in an indifferent light and later comes to hate for his infidelity.

Many scenes stand out from the rest of the drama—the rescue of Lydia Gilmore's son Ned from the pond by Ralph Benham, the sweetheart of the mother in their youthful days; Ralph Benham's confession of murder to his wife on his return from the home of the Staceys; the coaching of the child Ned by his mother to refrain from telling anyone that he saw his father leave the house the night of the crime; the questioning of the lad by the detective; and the youngster's subsequent testimony at the trial; and the mother's sudden resolution not to let her son tell a deliberate falsehood, even to save his worthless father.

Impressive stagecraft was shown in the focus of the camera in the scenes where Lydia discovers from one part of the house her husband making love to Mrs. Stacey; and Mr. Stacey making the same disconcerting discovery from an opposite direction.

The enthralled pair, oblivious to all but their own affairs, is just discernible at the end of a long vista of lawn and shrubbery. Stacey's stealthy movements made on the erring pair and his manner of obtaining knowledge of their appointment when he is supposed to be away in London are thrilling scenes.

Stacey's subsequent actions in thwarting the plans of the guilty pair make plot move with gripping swiftness for the next few hundred feet. One of these scenes in which Stacey is the predominating figure is fraught with sardonic humor. Stacey quietly asks his wife to accompany him to the station and see him off on the night train for London.

Stacey kills time until the train is getting ready to leave the station when on her attempting to step down from the platform he compels her to keep her seat—informing his astonished and terrified wife that she is to go to London instead of himself, while he goes back to the house to keep her appointment with Gilmore.

Miss Frederick receives excellent support in Vincent Serrano, as the erring husband; Thomas Holding as Benham; Robert Cain as Stacey; Helen Luttrell as Mrs. Stacey; Master Jack Curtis as Master Ned Gilmore; and Michael Rale as the detective, an intellectual looking thief catcher.

ACTORS AND DIRECTORS LAUNCH NEW SOCIAL CLUB FOR LOS ANGELES FILM COLONY

Special to MOTION PICTURE NEWS

Los Angeles, Dec. 31.

THE Los Angeles film colony is to have a social club of actors and directors. This was made certain at the most recent of the meetings called for the purpose and held at a downtown cafe during the past week.

At each succeeding meeting the attendance has decreased. At each there was a good show of enthusiasm for an organization, but the initiative was lacking until the actors were on a verge of dropping the matter for the present. While a motion was being considered to follow that plan, Jean Harvez, one of the seven original members of the Friars Club at New York, now a scenario writer for Keystone comedies, told of the experience the organizers had in the formation of that club, how they had "fought and bled," and the final outcome. As the result of this, all took heart and ordered rooms secured, and a meeting called for the opening of the same.

Quarters were secured in the building at 547 S. Broadway, which will be pleasantly furnished. These were opened with a luncheon on the evening of December 9. The organization has more than fifty members, and the assurance of the support of fully three times that many. Fred Mace, Keystone comedian and original founder of the former Los Angeles photoplayers' organization, is acting as temporary chairman.

This is ———

What she is and what she does may never be known unless you see

"The Other Girl"

FOURTEENTH KNICKERBOCKER TRIANGLE PROGRAM

("The Green Swamp"—Kay-Bee. "The Worst of Friends"—Keystone. "The Wood Nymph"—Fine Arts.)

REVIEWED BY OSCAR COOPER

COMEDY is uppermost in the Triangle offering this week, for although "The Green Swamp" and "The Wood Nymph" both contain near tragedies, the audience at the Knickerbocker theatre, New York, last Sunday afternoon found more things to be amused over than to weep over. And, of course, "The Worst of Friends," a Keystone with Weber and Fields as the chief merrymakers, is no crying matter.

Yet the three pictures are very different. "The Green Swamp" centers about a wife's insane jealousy of her eminently well-behaved husband. "The Wood Nymph" reveals what may happen to an unsophisticated child of the forest, and "The Worst of Friends" uncovers streams of water in the most approved Sennett fashion.

So you see there are several kinds of comedy. Don't misunderstand us. The Ince and Griffith offerings are not funny, in the ordinary meaning of that word; the Keystone production is. All

TRIANGLE DRAMA AND COMEDY: MARIE DORO AND CORA DREW IN "THE WOOD NYMPH"; JOE WEBER, LEW FIELDS AND ALICE DAVENPORT IN "WORST OF FRIENDS"

are pleasing, and well done. That was the verdict of the audience, and in this case the audience is the Supreme Court.

Bessie Barriscale is the jealous wife, and Bruce McRae, the devoted husband, in the Kay-Bee subject, the story of which is by C. Gardner Sullivan, and the direction by Scott Sidney. The wife simply will not believe her husband faithful. He is a physician, and the numerous calls he receives are of course intimately connected with his practice. But the wife is determined to think it otherwise, with the result that her failure to deliver a telephone message almost costs a child's life. When her husband contracts lockjaw through carelessness, and keeps her in ignorance of it because of her delicate condition, she comes very near putting an end to his life also, by interrupting, at its crucial moment, the operation upon him. In the end, she is cured of jealousy; her husband recovers; and the moral is driven home.

Miss Barriscale's clever portrayal of jealousy overshadows the picture's more tense moments. Bruce McRae gave a conventionally correct impersonation of the husband; J. Barney Sherry, Milton Ross, Lola May, and Louise Brownell, the other principals, performed acceptably. The cast also includes hospital attendants and patients, villagers, etc. The settings kept largely to interiors, all of which were excellent. The wife's reformation was effectively emphasized by showing a green swamp, symbolic of jealousy, fading into a flower garden, emblematic of faith.

Weber and Fields are at their screen best in "The Worst of Friends," and they are aided by several ultra-Keystone stunts. Chief of these is a long series of steps down which one of Weber's victims is shot on the surface of a raging torrent, when Weber turns the crank that lets the water escape from Mlle. Pashionsky's swimming pool for beauty patients. A speaking tube is converted into a water—projector, with the two comedians at each end; Fields is chased around the swimming pool by a gentleman with a revolver, each sliding on the slippery floor every inch of the way; the comely beauty patients scurrying about to avoid flying bullets; the whole side of a room is blown up by a bomb placed in a trunk, and there are numerous other situations irresistibly funny.

Alice Davenport and Mae Busch are also conspicuous among the players, every one of whom is animated by the true Keystone spirit. Time and again the audience roared at the picture, bestowing their laughs equally upon the typical Weber-Fields pantomime and upon the stunts. Frank Griffith and Jean Havez directed.

Granville Warwick wrote, and Paul Powell produced, "The Wood Nymph," an unusual photoplay because it is mainly a character study. The character is Daphne, a child of the wild, who lives with her mother in the forest. She has been brought up to believe in mythology so that she actually worships gods in the trees, and flits about from one shrine to another. It is difficult to make such a character convincing, but Marie Doro did make it convincing and more. She caught, and pressed, with fine art, the spirit of the wild. Some of the most beautiful scenes that have been given on the screen are found in this picture, and Miss Doro is herself a vision of beauty.

As for the rest of the story, it is slender, and ordinary, serving to bring together Daphne's father and mother, in a none too convincing way. But when Charles West, whom Daphne thinks to be the god Apollo, and Miss Doro hold the screen, the real comedy of personality is at hand, and that is what pleased the audience so greatly. Wilfred Lucas, in the role of Daphne's brother, who comes near villainy, is the best of the other principals, while Frank Campeau, Cora Drew, Fred Graham, and Pearl Elsmore, give sympathetic impersonations.

THE WIFE'S SUSPICIONS ARE AROUSED

One of the most realistic of forest fires occupies much of the footage, and here, as in the other forest views, the photography is flawless. Much of naive humor of the piece is directly due to the skilfully written and skilfully placed subtitles.

This is Lumley

social lion, fond of cafes, cabarets and choristers. Always in trouble yet would have won a jewel but for a mishap to

"The Other Girl"

"LIFE'S WHIRLPOOL"

(World Film—Five Reels)
REVIEWED BY PETER MILNE

THIS picture, adapted by E. M. Ingleton and Barry ONeill from the novel "McTeague," by Frank Norris is first, last and always a character study rendered by Holbrook Blinn.

In allowing Blinn a dominating part, which sets off his versatile ability to fine advantage, the co-authors of the scenario have permitted their plot to take at times a meandering course that gives the onlooker rather a vague impression of its purpose and outcome.

Ostensibly the story is built upon the biblical tradition, "The Love of Money is the Root of All Evil." There is a selfish wife who refuses to give her husband any of her hoarded savings after he has lost his job as an honest-quack dentist.

McTeague, the husband, who before has been an acceptable if not a fine man, then buries all love for his wife and allows his nasty and brutal traits to master him. For instance he bites the ends of his wife's fingers and they bleed profusely.

They separate after a while, McTeague having made off with most of the money. He comes back for more later. His wife refuses and he kills her. He flees to the west and is there hounded by a man who became his enemy years before when his wife won a large sum of money on a lottery ticket. They fight to the bitter

McTEAGUE'S CRUELTY TO HIS WIFE

end in the desert, and although McTeague strangles his enemy, he finds himself chained to the dead man by a pair of handcuffs.

Blinn gives a strong performance as the brutal McTeague. When he is called upon to be fierce he is, and when he is allotted a comedy bit he renders it in good fashion. In fact, his comedy is one of the best points in "Life's Whirlpool."

But there are times when the picture waxes repelling—the biting and bleeding of the wife's fingers for instance. That scene is undoubtedly intended for realism, but it is stretching the point and so the realism becomes gruesome.

In the beginning when a traveling dentist appears two or three times, we see him at practice, which is not so bad, but neither we nor you take great pleasure in seeing his patients expectorate profusely. And some may perhaps take exception to the manner in which Fania Marinoff writhes over her treasured gold.

Miss Marinoff gives a very expressive performance in her difficult part, while such players as Eleanore Blanchard, Walter Green, Phil Robson, Julia Stuart and Rosemary Dean do creditable work.

As for the direction of Barry O'Neill, the settings, and the fine exteriors, the photography and the lighting, nothing remains to be done there to make the picture praiseworthy.

"THE FOUNDLING"

(Famous Players-Paramount—Five Reels)
REVIEWED BY PETER MILNE

THERE are kill-joys everywhere and the obtrusive members of that family who go about under the guise of "champions of the higher art in motion pictures," will naturally attempt to hang, draw and quarter "The Foundling," for that is their way with all good pictures.

Their main argument will be that "The Foundling" would "do very well as a two-reel picture," but in its present state "it is padded and stretched." But, gentle exhibitor, just turn a deaf ear to those foolish remarks.

Perhaps "The Foundling" could be condensed, but we ask you, where would Mary Pickford be without the opportunities to effect her all-powerful and winning mannerisms? The answer is that she would be merely an actress and not the Little Mary that millions go into ectasies about.

For our part we were more than heartily pleased with "The Foundling." We watched Little Mary through all the vicissitudes of a homeless life with a feeling of suspense and tremor, even though we knew for a surety that the end would find her safe in the arms of a loving parent.

Mary Pickford, or if we may be so familiar again, Little Mary, has besides, that rare art of shedding her monstrous salary when she steps before the camera. She is quite able to subordinate herself to even an extra or a group of little children, unsophisticated in everything including acting for pictures. And this estimable asset counts largely for the success of "The Foundling."

In rags all the time, she works, scrubs and laughs her way through these five reels in her usual captivating way. Mayhap her best bit is where she discovers that her new-found friend, a homeless terrier, has been deceiving her and nursing a brood of pups. Her air of surprised indignation at this point is delightful. But at all other times she is quite as irresistible as ever.

The rest of the cast is competent, including a number of kiddies who appear in the orphan asylum scenes. Mildred Morris as Jeannie, displays real ability in a thankless part. Maggie Weston as Mrs. Grimes, is a fine type for the harsh boarding house keeper, while Edward Martindell and Marcia Harris complete the cast.

In closing we make the remark that we are now looking for the Calamity Howler who, a year ago, predicted that in 1916 Mary Pickford would be waning in popularity. We would like to take him to the Strand and place him in the jam that we got caught in on Sunday, January 2.

PATENTS RESTRICTION IS VOID, COURT HOLDS; COMPANY WILL APPEAL

IN the United States District Court Judge Hough has just held that the attempt of the Motion Picture Patents Company to restrict the use of its machine to film made or supplied by its licensees is void.

The result of this decision is, generally speaking, that film exchanges may supply, and exhibitors may use on licensed machines, film purchased from any manufacturer regardless of the notice on the machine.

Counsel for the Motion Picture Patents Company have stated that they will appeal at once to the United States Circuit Court of Appeals. The Universal Film Manufacturing Company, and the other defendants, denied the validity of the Latham patent on several grounds, but that defense was not passed upon by Judge Hough, although evidence was given on that question which will come before the Court of Appeals.

This is Muldoon

"Billy" for short, a great national figure but belongs in the plot for he squared the police for

"The Other Girl"

"THOU ART THE MAN"

(Vitagraph—V-L-S-E—Six Reels)

REVIEWED BY HARVEY F. THEW

WHEN King David sent Uriah into the trenches, with special instructions that the mitrailleuses be trained on him, he little suspected that in later years his own son would rise up and remark that "there is nothing new under the sun." Then Kipling came along with his touching verse about Jack Barrett, who went to Quetta "because they told him to," and last of all comes the Vitagraph studios with a picturization which justifies all the three sources just quoted.

Not a feature has been added to this Old Testament story of Uriah and the wife whom his King coveted. It has simply been modernized, and in order to split fifty-fifty with Kipling and Jack Barrett, the scene has been placed in India. Never had author or scenario writer an easier job. The paper should read: "Plot by David, scenario by Solomon, locations by Kipling."

A high official, presumably of the British Government, in India, looked upon the wife of a subordinate, and found her fair. To be exact, he registers love at first sight; just at that time a subordinate dies at a remote outpost, a victim of the fatal climate of the locality, and the young husband is promoted to the position at increased salary. He takes the job, soon falls victim to the disease, and is slowly dying while the high official is wooing the wife. Then the wife, who has not decided to accept the attentions, learns that her husband is dying. She has it out with the official, he repents, and goes himself to bring the man out of the plague-ridden country. The wife and a friend accompany him part way, and wait until the husband is sent back to them. He recovers and the pair are shown happy in each other's company, while the high official remains in the plague spot, a prey to his own remorse, and presumable to the plague.

There is a good bit of realism in a wind storm, which develops into a tempest of rain, and the outpost station where the women are awaiting the return of the sick man. The work of S. Rankin Drew as the sick man is to be commended. He gives an excellent portrayal of a man seized by the hand of the plague and slowly realizing the hopelessness of his position. In addition to his work in this capacity, Mr. Drew also directed the production, which in itself must have been no mean task.

Virginia Pearson gives an attractive impersonation of the young wife; unfortunately, she is not always convincing, and her work is not uniform. Quite the opposite in this respect is Joseph Kilgour, as the official. He never allows himself to stray from his character, and it is one well adapted to him. He is at his ease all the time, and evidently has taken the part seriously. George Cooper, Harold Foshay, Billie Billings, William Davidson and Walter McGrail are also in the cast.

In order to preserve the atmosphere of interior India, a whole native village has been constructed, and the street of thatched huts, shown from various angles contrasts sharply with the modern architecture of the headquarters.

"WHAT WILL PEOPLE SAY?"

(Popular Plays and Players-Metro—Five Reels)

REVIEWED BY OSCAR COOPER

THIS drama of modern society, based upon a Rupert Hughes novel, deals with one of the oldest superstitions of the race: the fear of what other people will say. At the end of the picture the spectator is left with the impression that this idea as a dramatic motive has been subordinated to the presentation of another version of the eternal triangle.

That is to say, the production, as to plot, does not offer anything strikingly original, although it is splendidly mounted and contains some good acting, particularly on the part of Mme. Petrova. Her present role is that of Persis Cabot, daughter of a millionaire on the verge of financial ruin. In order to reinstate him, she marries Willie Enslee, whom she does not love. Before her marriage, she meets Capt. Forbes, an army officer on furlough, and their affair gets under way almost immediately. The upshot of the whole situation is that Persis and Enslee are divorced, and the lovers are left to each other.

This denouement is hastened by two violent scenes, both of which are well acted. In the first, Enslee stabs his wife. In the second, Enslee and Forbes engage in a combat which rages down a stirway into a spacious drawing room, and ends in defeat for Enslee and destruction for several pieces of furniture.

Mme. Petrova makes Persis Cabot convincing, her characterization being far more finished than that of any other member of the cast. Fritz de Lint, as her lover, Fraunie Fraunholz as her husband, Jean Thomas, as the husband's excuse for infidelity, are the other players most in evidence. The addition of Charles Dungan, Zadee Burbank, Marilyn Reed, Elenore Sutter, and William Morse makes the cast complete.

The sets, both exterior and interior, are equal to any Metro has employed. The atmosphere of the piece is essentially that of a scandal in high life, and the settings are in keeping with the atmosphere. Among them are cafe scenes, a country estate, Riverside Drive, and domestic interiors that are artistic and elaborate. Madame Blache directed.

INCREASING POPULARITY OF TRAVEL PICTURES RECOGNIZED BY PRODUCERS

JAMES WARREN CURRIE, writing for the Chicago, Illinois *Examiner* says: "An announcement by the Paramount Company of a new series of travel pictures, seems to be but another indication of the dawning realization on the part of producers of a deep-seated and stable demand for such films. Pathé Freres also, with prophetic eye, are among the pioneers in the movement to popularize the so-called educational pictures.

"Why this has not been done before is probably a debatable question from the producer's standpoint. Perhaps the time had not yet come when the venture would be profitable from a strictly business standpoint, and yet, Burton Holmes and others have reaped rich reward.

"Unfortunately the word educational as descriptive of travel pictures has a distasteful sound. It brings up to the mind's eye something dry and academic, whereas, in truth, the word applies to one of the most interesting phases of the moving picture world. By 'educational film' the average producer means 'travel' and the traveling means seeing life, not through the eyes of the dramatist but as it really is."

As a starter, the Paramount Company has put out a series of forty Travel Pictures, which include the greater part of the South American continent.

This is the Man

who rose from nothing, became world's champion, fell in love with a society bud, then eloped by mistake with

"The Other Girl"

MINA COMEDIES

THEY ADD NOVELTY AND DISTINCTION TO YOUR THEATRE

EVERY THURSDAY ON THE GENERAL FILM PROGRAM. BOOK THEM

"THE MAN INSIDE"

(Broadway Universal Feature—Five Reels)

REVIEWED BY PETER MILNE

NATALIE SUMNER LINCOLN'S novel upon which this picture was based by Raymond L. Schrock was no doubt a difficult piece of literature to adapt for screen production. As a consequence an unusually large number of subtitles have been resorted to in the first two reels, subtitles that accomplish much in the way of the advancement of the story and incidentally that deprive the various players of displaying their ability. The last three reels present a detective story of sensational quality, that is slightly handicapped by an uneven scenario.

The picture is a bit muddlesome in its opening phases, comprised in all the first reel and much of the second, owing to the extraordinary number of characters that have prominent places in the story. Combined with this there is a subtitle opening the second reel that misleads. A murder has been committed in reel No. 1. Then that subtitle reads something to the effect that many years have lapsed. And then we see a man being told that the

THE CROSS ON THE DOOR

murder occurred last night. With this bit of confusing literature remedied, "The Man Inside" will present a much better appearance as a whole, because the line denoting the passage of time is continually being contradicted by the action following it.

Edwin Stevens is the legitimate actor starred in this feature and his performance in the roles of twin brothers, one good and the other bad is marked by sincerity and strength. His support in the shape of Harry Benham, Sidney Bracy, Charles Burbridge, Justina Huff, Tina Marshall, Louis Leon Hall and Gustave Thomas is entirely accomplished as is to be expected from such an experienced cast of screen artists.

Those last three reels are, aside from the fact that they are developed rather jerkily, exciting in their good construction. The guilty man, a murderer, two-fold is finally apprehended and brought to justice by his own hand. In a double exposure scene in which Stevens appears in his dual role, the results in the way of acting are unusually satisfactory, although the dividing line is quite obvious.

An actual thrill is also registered in the latter portion of the picture when an automobile crashes over a cliff of great height and rolls over and over in its course to the bottom.

The direction is extremely good, considering the confusing conditions created by the scenario, but Universal has offered photography of a much better quality to its exhibitors.

"TEMPTATION"

(Lasky-Paramount—Five Reels)

REVIEWED BY OSCAR COOPER

HERE is Geraldine Farrar in her second screen play, in a new mood, and in a great achievement. Any doubts any one may have had with regard to her versatility before the camera are swept aside now. Her role in "Temptation" is as different from her role in "Carmen" as night is from day. She stands alone as a pantomimist whose acting has no bad moments, is astonishingly sustained; and, in its total effect, is nothing less than dazzling.

Miss Farrar needs no subtitles. Her face, her gestures, her whole demeanor are chapters in an open book of emotion every page of which is turned for you at precisely the right moment as the story unfolds.

In "Temptation" Miss Farrar appears as the sweetheart of a poor composer. Together they struggle, she to obtain her rightful place as an opera singer, and he to get an opera produced. Eventually, both succeed, but not until she has agreed to pay the impresario the extreme price. To this she agrees only when her beloved is lying at the point of death, a mental wreck because of his disappointment. She never pays, for the impresario is killed by his jealous mistress.

The central theme of Hector Turnbull's story is built around a woman's fight to keep her love and self respect in the face of a tremendous temptation: fame at the cost of virtue, a subject not at all new. Here, however, it is handled in such fashion as to be dramatic without being ultra-sensational. The action is developed naturally, for the most part. And it accomplishes its main purpose: the providing of a suitable vehicle for the genius of the star. This is no easy matter; but Turnbull has done his work in such a way as to deserve commendation. The story itself will capture the interest of picture-goers, if only because it is made of "strong" material.

The supporting cast is of unusual worth. Theodore Roberts has never done anything finer than his characterization of Otto Muller, the impresario. It is a brilliant piece of acting, filled with fine moments. Pedro de Cordoba is a well-nigh perfect type, physically, for the part of the composer. Elsie Jane Wilson, Raymond Hatton, Earnest Joy, and Anita King complete a cast typical of Lasky.

Cecil B. De Mille, the producer of the Lasky "Carmen," shows the same care in this picture. Nothing has been allowed to interfere with the full expression of Miss Farrar's personality. The sets are by no means so elaborate as those in "Carmen." There are no extraordinary mechanical effects, but the production is adequate.

A scene representative of De Mille's careful workmanship is a dive peopled with unusual types. Here the struggling singer goes in her efforts to earn a little money. The low characters in the place regard her with cynical amusement. She begins to sing. The song is "Home Sweet Home," and gradually you see the dive habitues soften until they are completely won. This change of feeling De Mille brings out most effectively by close-ups of faces that are studies in themselves.

A review of "Temptation" must end as it began—with Geraldine Farrar. An actress who possessed her extraordinary animation, and nothing else, would be well endowed. When you add to that a face which registers every change of emotion, without a single trace of artificiality, and registers it, too, through a sort of shining beauty, you have an actress who would make any story, staged in any fashion you please, memorable.

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"FIGHTING FOR FRANCE"

(Mutual—Five Reels)

REVIEWED BY HARVEY F. THEW

FIVE reels have been selected from the thousands of feet of film taken by the French official photographers on the battlefields, in the trenches, camps and bases of the French army, and made into a feature for the Mutual Program. The best, both from the standpoints of action and interest, have been selected, and a good, comprehensive view of the actual fighting "somewhere in France" is presented.

These films have been shown in several of the larger cities of this country, under the auspices of the Hearst newspapers. In New York they have been shown to large crowds at the Cohan theatre.

This should be a good basis on which to judge their value to the exhibitor.

There is plenty of action and plenty of interest in the pictures. There is also a notable cast, including among others, such performers as George V., King of England, Kitchener of Khartoum, President Poincaire of France, General Joffre, General French, and several hundred thousand troops. There is no attempt at continuity, or to present a record of events. The film is simply a selection of vital pictures calculated to show just what is occurring on the battlefields, as viewed from the French standpoint. The views include camps, cook scenes, base hospitals, the handling of wounded, the reviewing of great bodies of troops, various styles of guns in action, aviators, and aviation squads in action, cavalry charges, submarines and warships, and the activities of the men in charge of the whole stupendous pageant. As such they are successful. There is in them the thrill which comes with the knowledge that that this is life itself as it is being lived, and not a story based on life as it might be. Not only are they of unusual interest, but they have also an educational value which will recommend them in quarters which would not be interested in the ordinary motion picture.

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G. A. HAGER, for two years manager of the Spokane branch of the Universal Film Supply Company, has been transferred to Butte to be manager of the branch there. Mrs. Hager, going with him, will be auditor of the Butte office.

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PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The War of Wealth." (Biograph. Three reels. Wed., Jan. 12.)—This is a fast-moving story of love and trickery in Wall Street, surrounded with all the allurements of that attractive region. There are two partners in a banking concern; one falls deeply in love with a girl, which his partner has previously betrayed. The guilty man falls still lower in the moral scale, becomes involved financially, and, in desperation, robs his own bank. The theft precipitates a run on the bank, and of course threatens the innocent partner. At this juncture the girl comes to his rescue, and through the gratitude of an heiress and a bank cashier with whom she is in love, the girl is instrumental in bringing cash from a bank in Philadelphia, in time to prevent a crash. In the cast are Linda Arvidson, Violet Reid, Charles Perley, Robert Drouet and Jack Brammall.

"The Black Crook." (Kalem. Five reels. Mon., Jan. 10.—Reviewed at length elsewhere in this issue.

"Guardian Angels." (Kalem. Tues., Jan. 11.)—Bud and Spike have one of the busiest 1,000-foot comedies of their existence. They are hired to take care of old Mr. Doughbags, and his "little girl Ethel." Ethel makes such a hit that they devote practically all their time to her. They not only neglect their employer, but they become each other's hated rival. Not only do they bang each other up in their efforts to win Ethel's favor, but they damage the woodwork considerably, and end by so rousing Doughbag's ire, both by their neglect and destruction, that they are severed from their job. Ethel Teare, Bud Duncan, Jack MacDermott and Charles Mulgro compose the cast.

"The Purification of Mulfera." (Kalem. Two reels. Wed., Jan. 12.)—In this episode of the Stingaree stories, the noted bushranger takes unusual chances, both to catch a sight of the lady of his heart, and to collect a little change. The Bishop and his curate, on their way to revive the wicked town of Mulfera, are waylaid by the highwayman, who compels them to change clothes; then in the garb of the devines, Stingaree and his aide visit Mulfera, hold a divine service, and when it is at its height, pull their guns and hold up the congregation. They are captured by the real bishop who has reached the town, and sneaks up behind them, and they are locked up. Then the real bishop holds a service, and taking advantage of the occupation of the men, Ethel, the girl in the case, releases the prisoners. Marin Sais, True Bardman, Thomas Lingham, Frank Jonasson, Paul C. Hurst, Edward Clisbee, and Joseph Marber are the cast.

"The Tricksters." (Kalem. Fri., Jan. 14.)—Another of the ventures of Marguerite. The girl is to be a bride in an amateur theatrical performance, and Frank, whose offer of marriage she has rejected, is to play the bridegroom. Through the urging of Holden, a card sharp, to whom Frank owes a gambling debt, Frank conspires to blacken the character of Tom, Marguerite's sweetheart. Tom is waylaid and tied in a deserted shack, and Holden shows one of Tom's checks to the crowd at the rehearsal, to show Tom in a bad light. Marguerite reluctantly accepts the situation and listens to Frank's suggestion that the wedding rehearsal be made real. The minister steps in and the marriage is about to be performed, when Tom, who has worked himself free, appears and stops it. Marguerite Courtot, Roland Bottomley, Robert Ellis, Richard Purdona and Homer Buress lead the cast.

"The Haunted Station." (Kalem. Sat., Jan. 15.)—Another Hazard of Helen. Wood, a railway employe, falls and injures his head. He wanders demented, and is believed to have committed suicide, but his "ghost" appears at night around the station. The "ghost" pursues Helen down the track, to the drawbridge, which to her horror she finds lifted. A workman at the top throws her a rope, which she seizes and uses in climbing to the top, but the "ghost" follows and catches her high up on the structure. There is a thrilling battle in mid-air, in which the "ghost" is finally thrown to the river far below. Helen Gibson, Robyn Adair and Clarence Burton head the cast.

"A Ready Made Maid." (Lubin. Sat., Jan. 1.)—Billie Reeves posing as a maid creates enough comedy in this one thousand-foot subject to make it a worthy number. His tricks such as nailing the clothes on the bed and mixing a cocktail featuring vinegar and bitters are enough to set the ordinary picture house into roars of laughter.

"His Lordship." (Lubin. Wed., Jan. 5.)—A. David L. Don comedy with a plot that however conventional is humorous. Half a dozen pretty girls led by Patsy DeForest furnish delightful and pulchritudinous support to the leading comedian who appears to usual advantage.

"Billie's Headache." (Lubin. Sat., Jan. 8.)—This comedy with Billie Reeves and Carrie Reynolds has some little laughter tucked away between scenes, but not a great quantity until the climax arrives.

"Vengeance of the Oppressed." (Lubin. Three reels. Thurs., Jan. 16.)—This three reeler from the western studio of the Lubin company deals in its first phases with the persecution of the Jews by the Russian Cossacks by way of an immensely strong series of scenes that belittle description. Its latter half shows how one who had suffered terribly at the hands of the soldiers secured vengeance on his chief oppressor. The last part is not as strong as the first but it works up to a good climax carrying much suspense along with it.

Edward Sloman, who directed the picture as well as playing the lead has done his work very well indeed. The first scenes show a complete understanding of the subject. His acting as the revengful Jew in the last part is forceful. L. C. Schumway, George Routh, Francelia Billington, Adda Gleason are other in the cast. The story is the product of the combined efforts of Wilbert Melville and Julian Louis Lamothe.

"By Love Redeemed." (Vitagraph. Three reels. Sat., Jan. 15.)—While this picture has a certain sympathetic appeal, it is not meritorious in all its respects. The characters are not very well defined, while the scenario makes entirely too much of commonplace points. The climax when it arrives is somewhat weak. The scenario was arranged by Alice Williams and produced by C. Jay Williams, with a cast including Jewel Hunt, Garry McGarry, Logan Paul, Anders Randolph and Belle Bruce.

"The Secret Seven" (Vitagraph Broadway Star Feature. Three reels. Sat., Jan. 22.)—Carolyn Birch, Leo Delaney, Harry Northrup, William Humphrey, Templer Saxe and Rose Tapley are the principals in the enactment of this interesting, well staged melodrama. The theme concerns the operation of a gang of counterfeiters. The love interest is well sustained. It was written by Adolph A. Thomas, and directed by William Humphrey.

MUTUAL PROGRAM

"The Law of Suceess." (Reliance. Two reels. Sat., Jan. 1.)—An average story, eentering about the theft of an invention and the subsequent showing up of the thief, after he has amassed millions. It is acted in acceptable manner by William Lowery, Charles H. West, Olga Grey, and Harry Moody in the principal roles.

"Leave It to Cissy." (Casino Star Comedy. Sun. Jan. 2.)—Cissy Fitzgerald, a vivaeious widow, maintains her studio as a rendezvous for gay married men. When the wives arrive, there is the usual number of amusing situations. Miss Fitzgerald is clever in her usual vein, and is assisted by a large cast of Gaumont favorites. Edwin Middleton directed.

"Jerry in the Movies." (Cub. Fri., Jan. 7.)—Jerry gets the idea of being a screen actor, when, strolling through the park he comes upon a regular actor studying a scenario. He gets the manuscript, escapes to his lodging, waves aside the landlady who demands the rent, and begins to "work out" the part. The servant girl is sympathetic, and joins him in a rehearsal of the scene, and in looking over the transom the landlady's husband sees Jerry stab the girl. He calls the police, but Jerry avoids them, and goes off to apply for a job as actor. He gets the job and is cast as a policeman, but his enthusiasm for the work wrecks the studio, and creates a screaming riot among the members of the company. George Ovey is assisted in the east by George George, Jefferson Osborne, Louis Fitzroy, Arthur Jackson, Belle Bennett, Janet Sully and Louise Horner.

"Marta of the Jungle." (Centaur. Two reels. Thurs., Jan. 13.)—The Bostock animals are features in this story of criminals in South Africa. Caulder, a criminal, crossing the veldt, finds a deserted prairie schooner, and inside, the child Marta; her parents have been killed by a lion. Caulder takes the child to a cabin, which is the hangout of himself and his partner, Tom. The girl grows up with them, and is forced to participate in their evil ways. Rolfe is sent from London to run down the band of smugglers, and he soon locates Caulder. Pursuing them he is attacked by a lion, but is rescued by Marta, who takes him to the cabin. She hears Caulder and Tom coming, and hides Rolfe, but they discover him, and recognize him as their pursuer. In the meanwhile, Rolfe's horse, from which he was separated during the encounter with the lion, has returned to town, and his return has given the alarm. A posse sets out, the cabin is surrounded and Caulder killed in the fight which follows. Rolfe and Marta reach an understanding. Margaret Gibson, Stephen Batty, Roy Watson and "Doc" Barlow are in the cast.

PATHE EXCHANGE INC.

"Pathe News," No. 104. (Pathe)—Col. House and Brand Whitloek sail for Europe on the same ship; interesting incidents of the French operations in the Argonne; views of Russian action against the Turks; Pathé Paris fashions in color; 200 school children are entertained aboard the battleship New York at New York; pig culture at Chino, Cal., grammar school; jobless men saw wood for the municipal wood pile in Chicago.

"Ach! Such Crimes!" (Starlight)—This comedy finds Heinie and Louie in a different situation than usual. Heinie is "happily" married, and is set to sweeping the carpet, while deserted Louie, discovers, a band of kidnappers,

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and being discovered himself, is forced to join them. Heinie's clumsiness upsets his dinner, and he is sent to the delicatessen for more. On the way home he observes Louie kidnapping a child. He pursues to the kidnappers' lair, and recovers the child, but is arrested and thrown into jail. He escapes and "squeals" on Louie as the real criminal. Louie is locked up and Heinie returns to his wife, broom and dustpan.

"Old Unchanging Holland." (Photocolor-Globe. Split reel.)—This is another of the delightfully tinted scenic pictures, showing the quaint landscape of Holland, with its canals, windmills and characteristic pastures. On the same reel is "Quaint Dances of Japan," in which the little Japanese girls are shown in dainty and attractive pirouettes of their own.

"Luke Learns to Be Literary." (Phunphilms.)—Luke appears in this comedy a book agent out of luck. He fastens himself upon a busy business man. He defies the clerks and stenographers to throw him out, and makes three invasions of the man's sanctum, failing to make a sale. The clerks finally get the proper grip, and Luke goes out rapidly. He goes to the residence district and has the misfortune to attempt to sell a book to the same man's wife, thereby becoming unpopular around the house. Toward evening he meets a girl, of whom he becomes suddenly fond; she returns his affection, and takes him home to meet the folks. The folks are no other than the business man and his wife, and Luke was not only ejected, but also settled down for a good long run.

UNIVERSAL PROGRAM

"Universal Animated Weekly," No. 1. (Wed., Jan. 5.)—Colonel House and Brand Whitlock sail for Europe; war dance in the Philippine Islands; launching of oil tanker, San Francisco; view of the Chicago stockyards; latest winter fashions worn by Mary Fuller, Edna Hunter and Dorothy Phillips; Thomas Mott Osborne; aerial mail service in the Philippines; results of eighty-two mile hurricane in Revere, Mass.; Fred Fulton, challenger of heavy-weight championship; a dozen intimate views of the routine and sport on Henry Ford's peace ship; and Hy Mayer's cartoons.

"Graft." (Universal Special Feature. Fifth Episode. Two reels. Week of Jan. 10.)—This instalment which bears the name of Wallace Irwin as its inspirator is entitled "The Textile Trust and Tom Larnigan" and sets a very high mark for melodramatic suspense. Harry Carey as Tom does battle with Ayres, head of the Textile Trust and his confederates.

Tom is terribly bitter against this grafter and by a trick causes him to murder his own son. Then he is sent to jail and the ranks of "The Fifteen" are reduced to eight.

Thrills created by the story itself and by various incidental scenes aid materially in maintaining the same sensational pace that the preceding numbers caused. Carey will undoubtedly become more of a favorite than he is already through his snappy performances in "Graft."

"Love's Pilgrimage to America." (Broadway Universal Feature. Five reels. Mon., Jan. 10.)—Reviewed at length in the issue of Jan. 8.

"The Boy, the Girl and the Auto." (Nestor. Mon., Jan. 10.)—The plot of the rivals in love has been given a comical twist by Neal Burns in his story of the above title. It has some live and pleasing situations, while the work of Billie Rhodes, Ray Gallagher, Ethyl Lynn, Neal Burns, Harry Rattenberry and Jean Hathaway is entirely fitting.

"The Boob's Victory." (Gold Seal. Two reels. Tues., Jan. 11.)—Reviewed at length in the issue of Jan. 1.

"His Return." (Rex. Tues., Jan. 11.)—A well-done story somewhat contradictory as to its suggestion of the climax and the climax itself, but worked out nicely with action that is motivated by sensible thought. Cleo Madison and Joe King directed from a scenario by Helen Brady while the cast includes Jack Bryce, Mae Gaston, Raymond Russell and Helen Wright.

"Man and Morality." (Victor. Three reels. Wed., Jan. 12.)—Harry Myers can make good dramas and better comedies, but when it comes to morality pictures he goes backward instead of forward. This picture shows the awakening of an idealist, who spurns the girl he loves because her past arises to damn her. He goes to the Philippines to seek mental relief, and there falls under the spell of a native girl who slowly drags him down until the American girl comes to his rescue. When viewed the picture contained several questionable scenes which aroused the wrath of the censors, but doubtless in its present state the picture is entirely inoffensive. The scenes, save for those supposed to have transpired in the night, are very good, the Southern scenes being particularly realistic. Myers appears as the idealist while Rosemary Thelby has both the leading feminine roles and does well in both.

"Gertie's Busy Day." (L-Ko. Wed., Jan. 12.)—By all odds one of the best of the recent output of this company introducing a lot of flirtatious horseplay that accomplishes its comedy mission in most excellent style. Gertrude Selby, Fatty Voss and Reggie Morris are the leads.

"X 3." (Big U. Three reels. Thurs., Jan. 13.)—A detective picture of fair quality written by James Dayton and produced by Jay Hunt. It has a good bit of sentimental human interest action and an interesting love story. In its entirety the picture which shows the detective rounding up a gang of counterfeiters and murderers is quite entertaining, although there is not much suspense because the situations are all so obvious. The direction of Hunt is good save for his tendency to lay stress on points that are in themselves clear enough. Murdock MacQuarrie as the detective, supported by Eddie Polo, Arthur Moon, M. K. Wilson, Edith Sterling and Walter Rogers, fill the principal roles.

"The Rubber Rompers." (Powers. Split reel. Thurs., Jan. 13.)—Up to date the best of the pictured vaudeville acts, showing the weird stunts performed by two acrobatic contortionists. On the same reel with "Transporting Timber in Sweden."

"Transporting Timber in Sweden." (Powers. Split reel. Thurs., Jan. 13.)—A most fascinating educational showing various pictures of the lumber industry in Sweden. One view showing the logs shooting off a long runway into a lake introduces something new in pictures. On the same reel with "The Rubber Rompers."

"Her Defiance." (Rex. Two reels. Fri., Jan. 14.)—A sympathetic subject along conventional lines but benefited by several original situations that add much to its value. The story concerns the country girl who through a misunderstanding believes her city lover has deserted her. Harvey Gates wrote the scenario while Cleo Madison and Joe King collaborated in the production of it, the former also playing the lead in capable style.

"The Ring and the Rajah." (Victor. Fri., Jan. 14.)—A melodrama of English manufacture written by Anne Merwin and produced by Harold Shaw. It presents an exciting story, a little unconvincing at times but developed with skill and presenting an exciting climax. Edna Flugrath plays the feminine lead.

"Flivvers' Good Turn." (Nestor. Fri., Jan. 14.)—Number three of the English comedies featuring Charles Evans, entitled "Flivvers Good Turn," is simply uproarious, even better than the second. Evans has got a true comedy personality and when seen in a picture of funny situations puts his "business" over in excellent style.

"Across the Rio Grande." (Bison. Three reels. Sat., Jan. 15.)—Reviewed ot length in the issue of Jan. 8.

"Uncle Sam at Work," No. 4. (Powers. Sat., Jan. 15.)—This instalment shows various interesting views of life in the navy, and well maintains the entertaining standard of the first three numbers. The photography is good.

"The Little Mascot." (Rex. Two reels. Sun., Jan. 16.)—Appealing largely to juveniles, this H. C. Matthews production featuring Baby Early contains a melodramatic story, somewhat strained in several critical instances, but giving Baby Early plenty of opportunity to exercise her mature ability. The photography is only fair, and some of the principals act amateurishly, but the picture is on the whole quite entertaining.

"Flirting a la Carte." (L-Ko. Sun., Jan. 16.)—This knockabout affair is based on an old plot while its situations present nothing original in the way of laughable entertainment. Alice Howell and Fatty Voss are in the cast and manage to produce a few laughs.

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In Pennsylvania:

BUENA VISTA AMUSEMENT COMPANY; maintaining and operating places of amusement; capitalized for $5,000 Incorporators: Alexander S. Moore, Thomas P. Doyle and William D. Amann, Pittsburgh, Pa.

PENN COUNTIES AMUSEMENT COMPANY; maintain and conduct theatres, playhouses, picture houses; capital stock, $5,000; treasurer, John J. Meily, 228 N. Fourth street, Allentown, Pa.; incorporators: John J. Meily, Allentown, Pa., 50 shares; Edward H. Buss, Emaus, Pa., 34 shares; Leon Buss, Emaus, Pa., 15 shares; Margaret E. Meily, Allentown, Pa., 1 share.

THE JARVELLA THEATRE COMPANY; operating theatre, moving picture house; capital stock, $50,000; treasurer, Aaron Chaitkin, 1413 Irwin avenue, N. S. Pittsburgh, Pa.; incorporators: David Chaitkin, 150 shares; Aaron Chaitkin, 150 shares; George Logue, 5 shares, all of Pittsburgh, Pa.

THE OVEREND AMUSEMENT COMPANY; maintaining and operating theatres, picture houses; capital stock, $5,000; treasurer, Clarence Overend, Second National Bank Building, Pittsburgh, Pa.; incorporators: Clarence Overend, 48 shares; M. R. Overend, 1 share; H. V. Wolf, 1 share, all of Pittsburgh, Pa.

NEMO THEATRE COMPANY; conducting, managing theatres, play houses; capital stock, $5,000; treasurer, Michael J. Boyle, Westmont, Pa.; incorporators: Michael J. Boyle, Westmont, Pa., 26 shares; Thomas Holzman, New York City, 23 shares; Maurice E. Holzman, Johnstown, Pa., 1 share.

In Virginia:

WONDERLAND AMUSEMENT CORPORATION; to operate moving pictures and other places of amusement; capitalized for $20,000; Norfolk, Va. Incorporators: E. L. King, Wm. Byyee and S. E. King, Norfolk, Va.

In Indiana:

CLIFFORD DEVEREUX, INC.; 25 Chestnut street, E. Orange, N. J.; C. Y. Devereux; motion pictures; $50,000; P. A. Hord, Maysville, Ky.; Katherine J. Devereux and C. Y. Devereux, 25 Chestnut street, E. Orange, N. J.

CLEMENTON PARK ASSOCIATION; Clementon, N. J.; J. W. Davis; amusement enterprises; $125,000; O. F. Stem, Berlin, N. J.; E. B. Gibbs, Clementon, N. J.; J. B. Ruth, Laurel Springs, N. J.; F. B. Cook, Camden, N. J.

EAGLESWOOD PARK ASSOCIATION; 143 Smith street, Perth Amboy, N. J.; E. Stremlau; amusement enterprises; $100,000; Wm. Massopuset, Martin Bartos and N. Toft, Perth Amboy, N. J.

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MINA COMEDIES
Caught With The Goods
RELEASE OF JANUARY 6th. BOOK IT

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF CURRENT WEEK

REGULAR PROGRAM

Monday, January 10, 1916.

BIOGRAPH—In the Aisles of the Wild, D. (Re-issue), 1000 19857
SELIG—The Devil in Chief, D., 3000 19852
*SELIG—Selig-Tribune, No. 3, News, 1000 19856
VITAGRAPH—When Linn Came Home, D., 1000 19855
LUBIN—The Lost Bracelet, D., 1000 19858

Tuesday, January 11, 1916.

ESSANAY—Angels Unawares, D., 2000 19859
KALEM—Guardian Angels, C., 1000 19861
LUBIN—The Old Watchman, D., 2000 19862

Wednesday, January 12, 1916.

BIOGRAPH—The War of Wealth, D., 2000 19867
ESSANAY—The Fable of the Two Philanthropic Sons, C., 1000 19866
KALEM—The Purification of Mulfera (Eighth of the "Stingaree" Series), D., 2000 19864

Thursday, January 13, 1916.

LUBIN—The Bond Within, D., 3000 19870
MINA—Little Brown Hen, C., 1000 19874
*SELIG—Selig-Tribune, No. 4, News, 1000 19873

Friday, January 14, 1916.

KALEM—The Tricksters (Twelfth of the Ventures of Marguerite), D., 1000 19878
KNICKERBOCKER STAR FEATURES—The Wood Nymph, D., 3000 19875
VIM—Chickens, C., 1000 19880
VITAGRAPH—When Two Play a Game, C., 1000 19879

Saturday, January 15, 1916.

ESSANAY—Pieces of the Game, D., 3000 19881
KALEM—The Haunted Station (An Episode of the H. of H. Series), D., 1000 19888
LUBIN—A Skate for a Bride, C., 1000 19884
SELIG—No Sir-ee Bob (Eighth of the Chronicles of Bloom Center), C., 2000 19889
VITAGRAPH—By Love Redeemed, D., 3000 19885

UNIT PROGRAM

Monday, January 10, 1916.

KALEM—The Black Crook, D., 5000 ..... U-1040
VITAGRAPH—The Surprises of an Empty Hotel, D., 4000 ..... U-1030
A Cripple Creek Cinderella, C., 1000 ..... U-1034

Wednesday, January 12, 1916.

LUBIN—The City of Failing Light, D., 4000 ..... U-1035
A Bath Tub Mystery, C., 1000 ..... U-1039

RELEASES OF COMING WEEK

REGULAR PROGRAM

Monday, January 17, 1916.

BIOGRAPH—The Miser's Heart, D., (Re-Issue) 1000 ..
LUBIN—The Little Sister of the Poor, D., 1000 .....
SELIG—Why Love Is Blind (Jack Pickford) .....
*SELIG—Selig-Tribune No. 5, News, 1000 .....
VITAGRAPH—Them Was the Good Old Days, C., 1000

Tuesday, January 18, 1916.

BIOGRAPH—The Angel of Piety Flat, D., 2000 .....
ESSANAY—The Book Agent's Romance, D., 2000 ....
KALEM—The Tale of a Coat, C., 1000 .....

Wednesday, January 19, 1916.

BIOGRAPH—A Life Chase, D., 3000 .....
ESSANAY—Cannimated Nooz Pictorial, No. 4, C., 1000
KALEM—A Duel in the Desert (Ninth of the "Stingaree" Series) D., 2000 .....

Thursday, January 20, 1916.

LUBIN—The Law's Injustice, D., 3000 .....
MINA—Comedy (Title Not Reported) .....
*SELIG—Selig-Tribune, No. 6, News, 1000 .....

Friday, January 21, 1916.

KALEM—A Sealskin Coat (Thirteenth of the Ventures of Marguerite), D., 1000 .....
KNICKERBOCKER STAR FEATURE—Houses of Mystery, D., 3000 .....
VIM—Frenzied Finance, C., 1000 .....
VITAGRAPH—A Telegraphic Tangle, C., 1000 .....

Saturday, January 22, 1916.

ESSANAY—The White Alley, D., 3000 .....
KALEM—The Open Track (An Episode of the H. of H. Series) D., 1000 .....
LUBIN—Insomnia, C., 1000 .....
SELIG—When the Circus Came to Town (Ninth of the Chronicles of Bloom Center), C., 2000 .....
VITAGRAPH—The Secret Seven, D., 3000 .....

UNIT PROGRAM

Monday, January 17, 1916.

VITAGRAPH—Mrs. Dane's Danger, D., 4000 .....
Bittersweet, D., 1000 .....

Wednesday, January 19, 1916.

LUBIN—The Evangelist, D., 4000 .....
Fooling Uncle, C., 1000 .....

*Selig-Tribune News Monday's release in the East is Thursday's release in the West; Thursday's release in the East is the following Monday's in the West.

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ON THE

GENERAL FILM PROGRAM

Knickerbocker Star Features

NEW YORK

Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF CURRENT WEEK

Monday, January 10, 1916.

AMERICAN—Viviana, D., 2000 04376
FALSTAFF—Belinda's Bridal Breakfast, C., 1000 04378
VOGUE—Oh, for the Life of a Fireman, C., 1000 04379

Tuesday, January 11.

THANHOUSER—The Name of the Law, D., 3000 04280
GAUMONT—See America First, No. 18, Se., and Keeping Up with the Joneses, Cart., Split Reel 04383
BEAUTY—The First Quarrel, C., 1000 04384

Wednesday, January 12, 1916.

RIALTO—The Secret Agent, D., 3000 04385
VOGUE—A Bum Steer, C., 1000 04388

Thursday, January 13, 1916.

CENTAUR—Marta of the Jungles, D., 2000 04389
FALSTAFF—Reforming Rubbering Rosie, C., 1000 04391
MUTUAL—Mutual Weekly, No. 54, News, 1000 04392

Friday, January 14, 1916.

AMERICAN—The Secret Wire, D., 2000 04393
AMERICAN—Spider Barlow Meets Competition, D., 1000 04395
CUB—Jerry in Mexico, C., 1000 04396

Saturday, January 15, 1916.

MUSTANG—Water Stuff, C.-D., 3000 04397
BEAUTY—Getting in Wrong, C., 1000 04400

Sunday, January 16, 1916.

AMERICAN—The Gamble, D., 2000 04401
CASINO—Ham and Eggs, C., 1000 04403

RELEASES OF COMING WEEK

Monday, January 17, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Tuesday, January 18, 1916.

AMERICAN—The Silent Trail, D., 2000 04403
FALSTAFF—Grace's Gorgeous Gowns, C., 1000 04405

Wednesday, January 19, 1916.

THANHOUSER—The Phantom Witness, D., 3000 04406
BEAUTY—Johnny's Birthday, C., 1000 04409

Thursday, January 20, 1916.

FALSTAFF—Pete's Persian Princess, C., 1000 04410
MUTUAL—Mutual Weekly, No. 55, News, 1000 04411
VOGUE—One Reel Comedy? 04412
MASTERPICTURE DE LUXE—See Feature Release Page.

Friday, January 21, 1916.

MUSTANG—Wild Jim, Reformer, D., 2000 04413
CUB—One Reel Comedy? 04415
AMERICAN—The Thunderbolt, D., 1000 04416
NOVELTY—Italy's War Equipment, Ed., 1000 04417

Saturday, January 22, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Sunday, January 23, 1916.

GAUMONT—See America First, No. 19, Se., and Keeping Up with the Joneses, Cartoon, Split Reel 04418
BEAUTY—Misehief and a Mirror, C., 1000 04419
VOGUE—One Reel Comedy? 04420

UNIVERSAL PROGRAM

RELEASES OF CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—Grinding Life Down (Fifth Episode of "Graft"), D., 2000 01122

Monday, January 10, 1916.

BROADWAY UNIVERSAL FEATURE—Love's Pilgrimage to America, D., 5000 01106
NESTOR—The Boy, the Girl, and the Auto, C., 1000 01107

Tuesday, January 11, 1916.

GOLD SEAL—The Boob's Victory, C.-D., 2000 01108
REX—His Return, D., 1000 01109

Wednesday, January 12, 1916.

VICTOR—Man and Morality, D., 3000 01110
L-KO—Gertie's Busy Day, C., 1000 01111
UNIVERSAL ANIMATED WEEKLY—Weekly No. 201, News, 1000 01112

Thursday, January 13, 1916.

LAEMMLE—No Release This Week .....
BIG U—"X 3," D., 3000 01113
POWERS—The Rubber Rompers, Vaud., and Transporting Timber in Sweden, Ed., Split Reel 01114

Friday, January 14, 1916.

REX—Her Defiance, D., 2000 01115
VICTOR—The Ring and the Rajah, D., 1000 01116
NESTOR—Flivver's Good Turn, C., 1000 01117

Saturday, January 15, 1916.

BISON—Across the Rio Grande, D., 3000 01118
POWERS—Uncle Sam at Work, No. 4 (Uncle Sam's Proteges at Work and at Play), 1000 01119

Sunday, January 16, 1916.

REX—The Little Mascot, D., 2000 01120
L-KO—Flirting a la Carte, C., 1000 01121

RELEASES OF COMING WEEK

UNIVERSAL FEATURE—The Railroad Monopoly (Sixth episode of "Graft") D., 2000 01140

Monday, January 17, 1916.

BROADWAY UNIVERSAL FEATURE—The Man Inside, D., 5000 01123
NESTOR—Mingling Spirits, C., 1000 01124

Tuesday, January 18, 1916.

GOLD SEAL—The Reward of Chivalry, D., 3000 01125
REX—The Silent Member, D., 1000 01126

Wednesday, January 19, 1916.

VICTOR—Her Better Self, D., 2000 01127
L-KO—Saving Susie from the Sea, C., 1000 01128
UNIVERSAL ANIMATED WEEKLY—Weekly No. 202, News, 1000 01129

Thursday, January 20, 1916.

LAEMMLE—Just Plain Folks, D., 3000 01130
POWERS—Physical Culture Lesson, No. 2. and the Ariel Buds, Vaud. Act, Split Reel 01131

Friday, January 21, 1915.

IMP—Vanity Thy Name Is———, C. D., 2000 01132
VICTOR—A Sea Mystery, D., 1000 01133
NESTOR—Flivver's Famous Cheese Hound, C., 1000 .. 01134

Saturday, January 22, 1916.

BISON—Buck Simon's Puncher, D., 2000 01135
POWERS—Uncle Sam at Work, No. 5 (Protecting the Ships at Sea), Ed., 1000 01136
JOKER—The Whole Jungle Was After Him, C., 1000 .. 01137

Sunday, January 23, 1916.

LAEMMLE—Her Dream Man, D., 1000 01138
L-KO—Mr. MeIdiot's Assassination, C., 2000 01139

IF ONE STROKE OF YOUR PEN WOULD KILL CENSORSHIP WOULD YOU HESITATE?

THIS IS YOUR OPPORTUNITY

THE question of Federal censorship of motion pictures is before Congress again this year. The same bill which had not been reached when the last Congress adjourned has been introduced once more.

When Congress assembles on January 3, it will come up for passage.

A powerful combination is behind the censorship bill to put it through—to load the motion picture with a new and subtle form of special taxation—to create jobs paying up to $4000 a year, **in salaries alone,** for hundreds of political camp-followers.

What have you done about it?

If you are not awake to what this state of affairs means, you are lagging behind the rest of the business.

Exhibitors, exchange men and producers have this year resolved that such a measure shall not go through, if they can prevent it.

They have already demanded a hearing of the Congressional Committee in charge of this bill, a chance to fight censorship fairly and in the open and purge themselves of the charges which have been falsely made against them.

Will you add your voice to this hearing and help to make it a success? A stroke of your pen will do it.

MAIL THE ATTACHED COUPON, FILLED OUT AND SIGNED, TO MOTION PICTURE NEWS AT ONCE

COUPON

PROTEST AGAINST CENSORSHIP

Motion Picture News,
220 W. 42d Street, N. Y. City.

Gentlemen:

I, ..., the undersigned, believing that censorship of motion pictures is wrong in principle, un-American and undemocratic, do hereby protest against House Resolution No. 456 and Senate Bill No. 2204, and I request that the Committee on Education grant a hearing on these bills so that the real sentiment of the people affected by them can be expressed.

Name .....

Theatre .....

City and State .....

RELEASE DATES FOR READY REFERENCE

ASSOCIATED SERVICE

Week of December 27, 1915.

The Powers That Be, D., 2000....Santa Babara
The Gift, D., 2000.....Ramona
Close Quarters, D., 2000.....Alhambra
Let There Be Light, D., 2000.....Empire
He Who Laughs Last, C., 1000.....Atla
Ike Flivvers with Ford, C., 1000.....Federal
Skating on Thin Ice, C., 1000.....Banner
A Peaceful Agitator, C., 1000.....Deer

Week of January 3, 1916.

The Thought, D., 2000.....Santa Barbara
The Missing Link, D., 2000.....Ramona
The Xmas Spirit of the Slums, D., 2000..Alhambra
The Master Rogue, D., 2000.....Empire
Out of the Pan Into the Fire, C., 1000.....Atla
Ike Meets the Gink of Denmark, C., 1000..Federal
Quitting by Request, C., 1000.....Banner
False Rumors, C., 1000.....Deer

GENERAL FILM PROGRAM

BIOGRAPH

12—21. Packer Jim's Guardianship, D.....2000
12—22. The Tides of Retribution, D.....3000
12—27. Heridity, D. 1000
12—29. The Woman of Mystery, D.....3000
1916.
1— 3. The Lesser Evil, D., (Reissue)....1000
1— 4. The Avenging Shot, D.....2000
1— 5. The Skating Rinks, C-D.....3000
1—10. In the Aisles of the Wild, D. (Re-issue).1000
1—12. The War of Wealth, D.....3000

EDISON

12—17. The Hand of the Law, D.....3000
12—18. Santa Claus Versus Cupid, Com.-D...1000

ESSANAY

12—21. The Danger of Being Lonesome, D...2000
12—22. Canimated Nooz Pictorial No. 3, Cart. and Scenic, Split reel.....1000
12—25. The Woman with a Rose, D.....3000
12—28. Brought Home, D.....2000
12—29. The Fable of the Heir and the Heiress, C. 1000
1916.
1— 1. Prisoner at the Bar, D.....3000
1— 4. Her Lesson, D.....2000
1— 5. Mile a Minute Monty, Cartoon and Scenic .....Split reel
1— 8. The House of Revelation, D.....3000
1—11. Angels Unawares, D.....2000
1—12. The Fable of the Two Philanthropic Sons, C. 1000
1—15. Pieces of the Game, D.....3000

KALEM

12—22. A Bushranger at Bay (Fifth of the "Stingaree" Series), D. 2000
12—24. The Oriental's Plot (Ninth of the Ventures of Marguerite), D.....1000
12—25. A Boy at the Throttle (An Episode of the H. of H. Series), D.....1000
12—28. The Caretaker's Dilemma, C.....1000
12—29. The Taking of Stingaree (Sixth of the "Stingaree" Series), D.....2000
12—31. The Spy's Ruse (Tenth of the Ventures of Marguerite), D.....1000
1916.
1— 1. At the Risk of Her Life (an Episode of the H. of H. Series), D.....1000
1— 4. The Missing Mummy, C.....1000
1— 5. The Honor of the Road (Seventh of the "Stingaree" Series), D....2000
1— 7. Crossed Clues (Eleventh of the Ventures of Marguerite), D.....1000
1— 8. When Seconds Count (An Episode of the H. of H. Series), D.....1000
1—11. Guardian Angels, C.....1000
1—12. The Purification of Mulfera (Eighth of the "Stingaree" Series), D.....2000
1—14. The Tricksters (Twelfth of the Ventures of Marguerite), D.....1000
1—15. The Haunted Station (An Episode of the H. of H. Series), D.....1000

UNIT PROGRAM—KALEM

1—10. *The Black Crook, D.*.....5000

KNICKERBOCKER STAR FEATURES

12—31. The Mysterious Bride, D.....3000
1916.
1— 7. Paying the Toll, D.....3000

LUBIN

12—11. Bashful Billie, C.....1000
12—13. The Moment Before Death, D.....1000
12—14. The Great Detective, C.....1000
12—15. The Inner Chamber, D.....3000
12—16. A Thief in the Night, D.....2000
12—17. Sweeter Than Revenge, D.....1000
12—18. An Unwilling Burglar, C.....1000
12—23. Beyond All Is Love, D.....3000
12—25. No Smoking, C.....1000
12—30. The Convict King, D.....3000
1916.
1— 1. A Ready Made Maid, C.....1000
1— 6. Vengeance of the Oppressed, D....3000
1— 8. Billie's Headache, C.....1000
1—10. The Lost Bracelet, D.....1000
1—11. The Old Watchman, D.....2000
1—13. The Bond Within, D.....3000
1—15. A Skate for a Bride, C.....1000

UNIT PROGRAM—LUBIN

12—29. *Saved from the Harem, D.*.....4000
12—29. *This Isn't the Life, C.*.....1000
1916.
1— 5. *Sorrows of Happiness, D.*.....4000
1— 5. *His Lordship, C.*.....1000
1—12. *The City of Failing Light, D.*.....4000
1—12. *A Bath Tub Mystery, C.*.....1000

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Selig, Vitagraph, Vitagraph-Unit.
Tuesday—Biograph, Essanay, Kalem, Selig.
Wednesday—Biograph, Essanay, Kalem, Lubin-Unit.
Thursday—Essanay, Luhin, Mina.
Friday—Edison, Essanay, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL PROGRAM

Monday—American, Falstaff, Novelty.
Tuesday—Thanhouser, Gaumont (Cart. and Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Cub.
Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.
Sunday—Reliance, Casino, Thanhouser.

UNIVERSAL PROGRAM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

MINA

12—16. When the Big Show Struck Squeedunck, C. 1000
12—23. The Little Puritan, C.....1000
12—30. From Blackstone to Stone, C.....1000
1916.
1— 6. Caught with the Goods, C.....1000
1—13. Title Not Reported, C.....1000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

12—16. The Golden Spurs, D.....2000
12—18. Jungle Justice, D.....1000
12—20. Perkins' Pep Producer (Sixth of the Chronicles of Bloom Center), C...2000
12—20. Hartney Merwin's Adventure, D.....1000
12—25. The Sacred Tiger of Agra, D.....1000
12—27. The Making of Crooks, D.....3000
1916.
1— 1. The Manicure Girl.....1000
1— 3. The Buried Treasure of Cobre, D....3000
1— 8. Spooks (Seventh of the Chronicles of Bloom Center), C.....2000
1—10. The Devil in Chief, D.....3000
1—15. No Sir-ee Bob (Eighth of the Chronicles of Bloom Center), C.....2000

VIM

12—31. Ups and Downs, C.....1000
1916.
1— 7. This Way Out, C.....1000
1—14. Chickens, C. 1000
1—21. Frenzied Finance, C.....1000

VITAGRAPH

12—10. Roony's Pipe Dream, C.....1000
12—11. Hughey of the Circus, C.....2000
12—13. Benjamin Bunter, Book Agent, Com.-D. 1000
12—14. A Question of Right or Wrong, D..2000
12—15. The Faith of Sonny Jim, Com.-D....1000
12—16. The Flower of the Hills, D.....1000
12—17. The Deceivers, C.....1000
12—18. A Man's Sacrifice, D.....3000
12—20. Levey's Seven Daughters, C.....1000
12—24. Is Christmas a Bore? C.....1000
12—25. The Thirteenth Girl, D.....3000
12—27. He Got Himself a Wife, C.....1000
12—31. By Might of His Right, C.....1000
1916.
1— 1. The Wanderers, D.....3000
1— 3. The Little Trespasser, C-D.....1000
1— 7. His Wife Knew About It, C.....1000
1— 8. Tried for His Own Murder, D....3000
1—10. When Linn Came Home, D.....1000
1—14. When Two Play a Game, C.....1000
1—15. By Love Redeemed, D.....3000

UNIT PROGRAM—VITAGRAPH

12—27. *The Making Over of Geoffrey Manning, D.* 4000
12—27. *The Pest Vamooser, C.*.....1000
1— 3. *Who Killed Joe Merrion? D.*.....4000
1— 3. *When Hooligan and Dooligan Ran for Mayor, C.*.....1000
1—10. *The Surprises of an Empty Hotel, D.*.4000
1—10. *A Cripple Creek Cinderella, C.*.....1000

MUTUAL FILM PROGRAM

AMERICAN

12—17. In the Sunset Country, D.....2000
12—20. The Clean Up, D.....2000
12—24. Yes or No, D.....1000
12—27. The Tragic Circle, D.....2000
12—31. The Mender, D.....1000
1916.
1— 3. Matching Dreams, C-D.....2000
1— 7. Time and Tide, D.....1000
1—10. Viviana, D. 2000
1—14. The Secret Wire, D.....2000
1—14. Spider Barlow Meets Competition, D..1000
1—16. The Gamble, D.....2000

BEAUTY

12—18. Two Hearts and a Thief, C.....1000
12—21. Making a Man of Johnnie, C.....1000
12—25. That Country Girl, Com.-D.....1000
12—28. Kiddus, Kids and Kiddo, C.....1000
1916.
1— 1. Settled Out of Court, C.....1000
1— 4. Billy Van Dusen's Shadow, C.....1000
1— 8. To Be or Not to Be, C.....1000
1—11. The First Quarrel, C.....1000
1—15. Getting in Wrong, C.....1000

CASINO

12—19. Cissy's Innocent Wink, C.....1000
12—26. Hunting, C.....1000
1916.
1— 2. Leave It to Cissy, C.....1000
1— 9. Alias Mr. Jones, C.....1000
1—16. Ham and Eggs, C.....1000

CENTAUR

12—23. The Winning of Jess (Animal D.)...2000
12—30. The Terror of the Fold (Animal D.)..2000
1916.
1— 6. The Homesteader, D.....2000
1—13. Marta of the Jungles, D.....2000

CENTAUR STAR FEATURES

12—22. The Mystery of Carter Breene, D....3000

CLIPPER

12—11. Curly, D. 3000
1916.
1— 1. The Wrath of Haddin Towers, D...3000

CUB

12— 3. A Shot Gun Romance, C.....1000
12—10. Doctor Jerry, C.....1000
12—17. The Knockout, C.....1000
12—24. Hearts and Clubs. C.....1000
12—31. Jerry's Revenge, C.....1000
1916.
1— 7. Comedy (Title Not Reported).
1— 7. Jerry in the Movies, C.....1000
1—14. Jerry in Mexico, C.....1000

RADIO FILM COMPANY INC.
New York City

The Greatest Thriller Ever Known to the Movies

You theatre-men—here is the "peace or war" picture. Here is the real preparedness drama.

Here is the original moving-picture story about defending America, conceived many months ago and carefully, painstakingly worked out RIGHT. *While imitations rushed half-complete to the public, this original version was done CORRECTLY.*

While this is the first announcement to the trade, somebody got wind of it, with the result that we have been swamped with requests for the rights.

Now it is up to all you who wish to cash in on the value made for the real thing by the imitations to get after and display

Endorsed by the Nation's Leaders

Governors, mayors, senators, officials of all ranks and stations are sending their approval of "Defense or Tribute?" These endorsements express the sentiment of America itself given through America's official spokesmen.

The names and letters of endorsement are being arranged for publication in next week's trade papers.

DEFENSE or TRIBUTE?

"Millions for Defense, but not one cent for Tribute!"—Pinckney

War, grim, frightful—America at war! The war-germ is never dead; watch us as we trace it through history and you have at once the most thrilling comprehensive idea of the world's evolution.

The invader is at our shores—what shall we do? Shall we sit back calmly, watching our cities and farms desolated and razed?

Here is the visualization of the President's demand for preparedness.

Here is the dramatic crystallization of all America's demand for preparedness.

STATE RIGHTS GOING FAST!

The idea that we were working on this picture leaked out in some way so that today with the first announcement to the trade much territory has already been sold.

The demand is great, so wire or telephone your option now.

RADIO FILM COMPANY, Inc. 1446 BROADWAY NEW YORK CITY

Long Distance 'Phone, Bryant 4995

RELEASE DATES FOR READY REFERENCE

FALSTAFF

12—16. Bill Bunks the Bandit, C.....1000
12—20. When William's Whiskers Worked, C.1000
12—23. Toodles, Tom and Trouble, C.....1000
12—27. Una's Useful Uncle, C.....1000
12—30. Foolish Fat Flora, C.....1000
1916.
1— 3. The Optimistic Oriental Occults, C.1000
1— 6. Hild's Husky Helper, C.....1000
1—10. Belinda's Bridal Breakfast, C.....1000
1—13. Reforming Rubbering Rosie, C.....1000

GAUMONT

12—14. Seeing America First, No. 14 (Pittsburgh and the Steel Mills), Sc., and Keeping Up with the Joneses, Cart. .....Split reel
12—21. See America First, No. 15, Sc., and Keeping Up with the Joneses, Car. Split reel
12—28. See Aemrica First, No. 16, Sc., and Keeping Up with the Joneses, Cart., Split reel
1916.
1— 4. See America First, No. 17, Sc., and Keeping Up with the Joneses, Cart. .....Split reel
1—11. See America First, No. 18, Sc., and Keeping Up with the Joneses, Cart. Split reel

MUSTANG

12— 4. Film Tempo, C.-D.....3000
12—10. There's Good in the Worst of Us, D..2000
12—17. In the Sunset Country, D.....2000
12—24. The Pitch o' Chance, D.....2000
12—25. Author! Author! Com.-D.....3000
12—31. The Cactus Blossom, D.....2000
1916.
1— 7. The Hills of Glory, D.....2000
1—15. Water Stuff, C.-D.....3000

MUTUAL WEEKLY

Issued every Thursday.

NOVELTY

12— 8. The Army and Navy Football Game, 1915 1000
12—13. The Book Agent, C.....1000
12—15. A Musical Mix-Up, C.....1000
12—20. The Fiddler 1000
12—22. The Innocent Sandwich Man, C., and Between Lakes and Mountains, Sc. Split reel

RELIANCE

12— 8. Her Mother's Daughter, D.....3000
12—12. The Wayward Son, D.....2000
12—19. The Bankhurst Mystery, D.....2000
12—26. The Law of Success.....2000
1916.
1— 1. The Law of Success, D.....2000
1— 5. The She Devil, D.....3000

RIALTO

12— 1. Lessons in Love, C.....3000
12—15. The Ace of Death, D.....3000
12—29. A Prince of Yesterday, D.....3000
1916.
1—12. The Secret Agent, D.....3000

THANHOUSER

12—12. Her Confession, D.....1000
12—14. An Innocent Traitor, D.....2000
12—19. The Necklace of Pearls, D.....1000
12—21. Ambition, D. 3000
12—28. The Last Performance, D.....3000
1916.
1— 4. The Bubbles in the Glass, D.....3000
1— 8. The Woman in Politics, D.....1000
1—11. The Name of the Law, D.....3000

THANOPLAY

11— 6. Mr. Meeson's Will, D.....3000
11—27. The Valkyrie, D.....3000
12—18. His Majesty the King, Com.-D.....3000

VOGUE

12—27. Sammy's Scandalous Schemes, C.....2000
1916.
1— 4. An Innocent Crook, C.....2000
1—12. Title Not Reported, C.....1000

For
MASTER PICTURES—De Luxe Edition
See Feature Release Page

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of January 3, 1916.

New Adventures of Wallingford, No. 14, Com. D., 2000.....Pathé
Old Unchanging Holland, Col. Sc. and Quaint Dances of Japan, Dances, Split Reel .....Photocolor-Globe
Luke Leans to the Literary, C., 1000..Phunphilms
The Red Circle, No. 4, D., 2000.....Balboa
Ach! Such Crimes! C., 1000.....Starlight
The King's game, Com. D., 5000.....G. R. Plays

Week of January 10, 1916.

From Kabylis to Constantine, Col. Sc., and Unfamiliar Fishes, Ed., Split reel .....Photocolor-Globe
Luke Lugs Luggage, C., 1000.....Phunphilms
Madame X, D., 6000.....G. R. Plays
The Red Circle, No. 5, D., 2000.....Balboa
From Bad to Worse, C., 1000.....Starlight

Week of January 17, 1916.

Railroad Construction on the Dark Continent, Ed., and Lizards, Ed., Split reel...Globe
Luke Rolls in Luxury, C., 1000.....Phunphilms
The Red Circle, No. 6.....Balboa

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

11—24. The Trap that Failed, D.....1000
12— 9. The Sacrifice of J. Jonathan Gray, D..3000
12—16. Col. Steele, Master Gambler, Com. D..1000
12—30. Babbling Tongues, D.....1000
1916.
1— 2. The Honor to Die, D.....3000
1—13. "X 3," D. 3000

BISON

11—20. The Heart of a Tigress, D.....3000
11—27. A Desperate Leap, D.....2000
12— 4. The Connecting Link, West.-D.....2000
12—11. The Lion's Ward, Animal D.....3000
12—18. His Real Character, W. D.....2000
12—25. When Rogues Fall Out, D.....3000
1916.
1— 1. The Dawn Road, D.....2000
1— 8. On the Trail of the Tigress, D.....2000
1—15. Across the Rio Grande, D.....3000

BROADWAY UNIVERSAL FEATURES

11—29. The Supreme Test, D.....1000
12— 6. The White Scar, D.....5000
12—13. The Primrose Path, D.....5000
12—20. "Father and the Boys," Com.-D.....5000
12—27. The Nature Man or a Struggle for Existence, D. 5000
1916.
1— 3. Landon's Legacy, D.....5000
1—10. Love's Pilgrimage to America, D.....5000

GOLD SEAL

11—30. The Phantom Fortune, D.....3000
12— 7. Idols of Clay, D.....3000
12—14. Lord John in New York (Adventure No. 1 of Lord John's Journal), D.4000
12—21. "Christmas Memories," D.....3000
12—28. As the Shadows Fall, D.....2000
1916.
1— 4. The Gray Sisterhood (Advent. No. 2 of Lord John's Journal), D.....3000
1—11. The Boob's Victory, C.-D.....2000

IMP

11—26. Man or Money? D.....3000
11—30. Safety First and Last, C.....1000
12— 7. Slim, Fat or Medium, C.....1000
12—10. The Little Lady Across the Way, Com. D. 2000
12—14. Almost a Papa, C.....1000
12—17. The Vacuum Test, D.....1000
12—21. When Love Laughs, C.....1000
12—31. A Tribute to Mother, D.....2000
1916.
1— 7. The Law of Life, D.....3000

JOKER

12— 4. Title Not Yet Decided.
12—11. Slightly Mistaken, C.....1000
12—18. Title Not Reported.....
1916.
1— 1. Lemonade Aids Cupid, C.....1000
1— 8. Those Female Haters, C.....1000

LAEMMLE

12— 2. Gilded Youth, D.....3000
12— 3. The Devil and Idle Hands, D.....1000
12— 5. Does It End Right? D.....1000
12—16. The Bride of Nancy Lee, D.....2000
12—18. The Water Clue, D.....1000
12—22. The Great Fear, D.....1000
12—23. One Hundred Years Ago, D.....2000
12—28. The Evil of Suspicion, D.....1000
12—30. The Little Upstart, D.....3000
1916.
1— 5. The Underworld, C-D.....1000
1— 6. Missy, D. 2000
1— 9. Blind Fury, D.....1000

L-KO

12— 1. Lizzie's Watery Grave, C.....1000
12— 5. A Saphead's Revenge, C.....1000
12— 8. Sin on the Sabbath, C.....2000
12—12. Lizzie's Shattered Dreams, C.....1000
12—15. Blackmail in a Hospital, C.....1000
12—19. The Doomed Groom, C.....1000
12—22. From Beanery to Billions, C.....2000
12—26. Greed and Gasoline, C.....1000
12—29. A Scandal at Sea, C.....1000
1916.
1— 2. Pants and Petticoats, C.....1000
1— 9. Billie's Reformation, C.....2000
1—12. Gertie's Busy Day, C.....1000
1—16. Flirting a la Carte, C.....1000

NESTOR

12— 6. Their Quiet Honeymoon, C.....1000
12—10. Keeping It Dark, C.....1000
12—13. Her Speedy Affair, C.....1000
12—17. Where the Heather Blooms, C.....2000
12—20. Love and a Savage, C.....1000
12—25. When Three Is a Crowd.....1000
12—27. Some Chaperone, C.....1000
12—31. Flivver's Terrible Past, C.....1000
1916.
1— 3. Jed's Trip to the Fair, C.....1000
1— 7. Flivver's Art of Mystery, C.....1000
1—10. The Boy, the Girl, and the Auto, C....1000
1—14. Flivver's Good Turn, C.....1000

POWERS

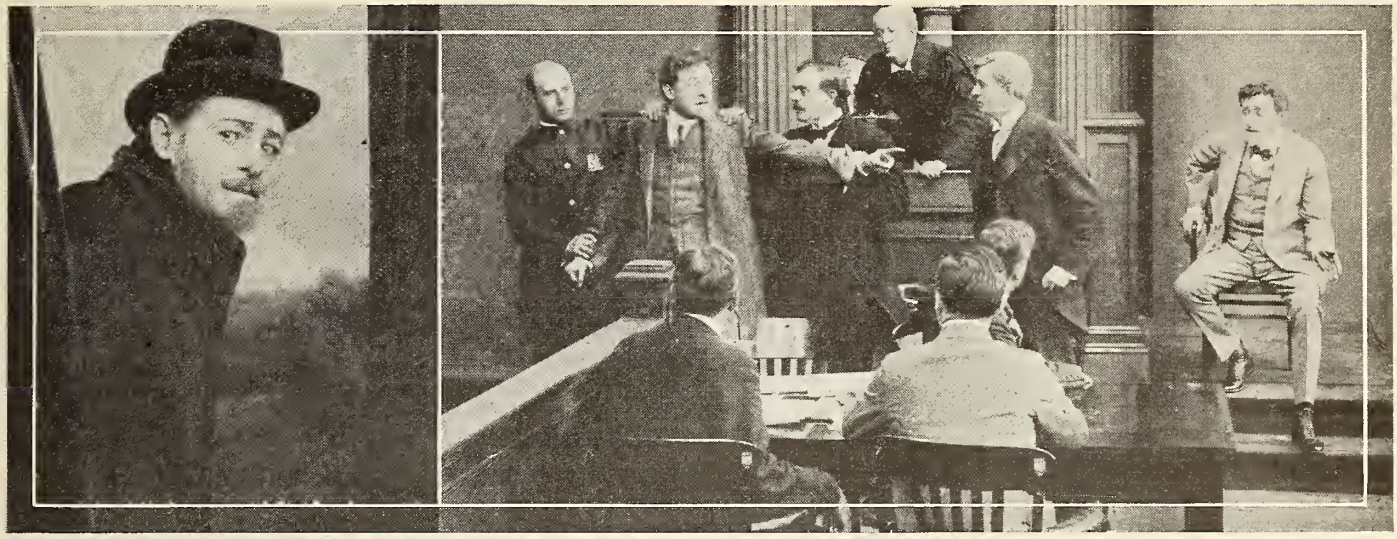
12— 9. The Frolic of the Marionettes, and Nature's Monstrosities, Vaud. and Ed. .....Split reel
12—23. Howard's Monarchs of the American Forest, Vaud., and Wild Bird Life, Ed. .....Split reel
12—25. Uncle Sam at Work, No. 1.....1000
1916.
1— 1. Uncle Sam at Work, No. 2 ("How Uncle Sam Gets His Coin").....1000
1— 6. Physical Culture, Lesson No. 1, Ed., and Carl Emmy and His Dogs, Vaud. .....Split reel
1— 8. Uncle Sam at Work, No. 3 ("Are We Prepared?").....1000
1—13. The Rubber Rompers, Vaud., and Transporting Timber in Sweden, Ed..Split reel
1—15. Uncle Sam at Work, No. 4 (Uncle Sam's Proteges at Work and at Play).1000

REX

11—21. The Mystery of the Locked Room, D.3000
11—28. The Kingdom of Nosey Land, D.....3000
12— 5. Under a Shadow, D.....2000
12—10. The Power of Fascination, D.....1000
12—12. Juror Number Seven, D.....2000
12—19. The Bachelor's Christmas, D.....3000
12—24. The Terrible Truth, D.....1000
12—26. Stronger than Death, D.....2000
1916.
1— 4. Shattered Nerves, C.....1000
1—11. His Return, D.....1000
1—14. Her Defiance, D.....2000
1—16. The Little Mascot, D.....2000

VICTOR

11—17. Lil' Nor' Wester, Sea Coast, D.....3000
12— 1. He Was Only a Bathing Suit Salesman, C. 3000
12— 8. The Awakening of Patsy, D.....1000
12—15. The Widow's Secret, D.....2000
12—24. "The Tale of the C," Com.-D.....3000
12—29. Father's Child, C.....3000
1916.
1— 5. The Heart of a Mermaid, D.....3000
1—12. Man and Morality, D.....3000
1—14. The Ring and the Rajah, D.....1000



The Edison Studios present

A Superb Dual Role Masterplay of Surprising Suspense

The Kleine-Edison feature,

"The Catspaw"

Dramatized from the best seller novel by William Hamilton Osborne

featuring Marc MacDermott *and* Miriam Nesbitt

Marvellous double exposure photography has aided in making this a Kleine-Edison feature unique for fascinating suspense, perfectly mirroring the charm and grip of the book, "a best seller." Marc MacDermott was never more at home than in depicting with deft skill the two roles he plays—one the gentleman society burglar and the other his "double" who unconsciously furnishes the alibi for him. Easily one of the greatest crook characters on the screen, yet savoring of nothing of the "crook" play. Every scene presents a new twist of surprise. Masterfully plotted to hold suspense convincingly. Miriam Nesbitt, equally skilled, as his crafty companion. Released Wednesday, January 12th.

Already Released

Mrs. Fiske, international star, in an extraordinary production of Thackeray's best novel, **"Vanity Fair,"** picturizing her famous "Becky Sharp." In seven acts. 400 people in cast.

Appealing **Mabel Trunnelle** and **Everett Butterfield** in five acts of smashing punch and artistry—a remarkable film founded on the best book of the world's greatest novelist, **"The Magic Skin,"** of Balzac.

Viola Dana, the country's idol, in a powerful play of purpose, "Children of Eve." A pity stirring play in five acts.

Mabel Trunnelle and **Marc MacDermott** in a strangely fascinating 5-reeler, "The Destroying Angel," from the novel by Louis Joseph Vance.

Released through the Kleine-Edison Feature Service.

George Kleine, 805 East 175th street, New York.

New York	Boston	Toronto	San Francisco
Pittsburg	Seattle	Montreal	Philadelphia
Denver	Cincinnati	Kansas City	Los Angeles
Atlanta	Dallas	Chicago	New Orleans
Minneapolis			

FEATURE RELEASES—CURRENT AND COMING

FOX FILM CORPORATION

12— 5. The Unfaithful Wife.....5 reels
12—12. Her Mother's Secret.....5 reels
12—19. A Soldier's Oath.....5 reels
12—26. Destruction .....5 reels
1916.
1— 2. Green-Eyed Monster .....5 reels
1— 9. A Parisian Romance.....5 reels
1—16. The Fourth Estate.....5 reels
1—23. The Serpent .....5 reels
1—30. The Ruling Passion.....5 reels

KLEINE-EDISON FEATURE SERVICE

EDISON
12—8. The Destroying Angel.....5 reels
1916.
1—12. The Catspaw .....5 reels
1—26. The Innocence of Ruth.....5 reels
GEO. KLEINE
12— 1. Canavan .....5 reels
12—15. Bondwomen .....5 reels
1916.
1— 5. The Devil's Prayer Book.....5 reels
1—19. Wild Oats .....5 reels

METRO PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION
11—15. The Woman Pays (Valli Valli)....5 reels
12— 6. A Yellow Streak (Lionel Barrymore and Irene Howley).....5 reels
1916.
2— 7. Her Debt of Honor (Valli Valli)....5 reels
POPULAR PLAYS & PLAYERS
11—29. Barbara Frietchie (Mary Miles Minter) .....5 reels
B. A. ROLFE PHOTOPLAYS, INC.
12—13. The House of Tears (Emily Stevens) .....5 reels
12—27. Black Fear (Grace Elliston).....5 reels
1916.
1—17. A Rose of the Alley (Mary Miles Winter) .....5 reels
1—27. The Upstart (Marguerite Snow).....5 reels
QUALITY PICTURES
12—20. Rosemary (Marguerite Snow).....5 reels
1916.
1—31. Man and His Soul (Francis X. Bushman and Beverly Bayne).....5 reels
2—21. Red Mouse (Francis X. Bushman and Beverly Bayne) .....5 reels

MUTUAL MASTERPICTURES

46. The End of the Road (*American*).....5 reels
47. Inspiration (*Thanhouser*).....5 reels
48. The Strife Eternal (*Mutual*).....5 reels
49. The Forbidden Adventure (*Mutual*)...5 reels
50. The Buzzard's Shadow (*American*).....5 reels
51. The Mill on the Floss (*Thanhouser*)...5 reels
52. The Painted Soul (*Mutual*).....5 reels
53. The Deathlock .....5 reels
54. The Other Side of the Door (*American*).5 reels
55. The Woman in Politics (*Thanhouser*)...5 reels
1916. DE LUXE EDITION
1—17. The Thoroughbred (William Russell and Charlotte Burton), D., 5000. American
1—20. The Five Faults of Flo, D., 5000. Thanhouser
1—22. The Bait (William Clifford, Margaret Gibson and Bostock Animals), D., 5000 .....Centaur

PARAMOUNT PICTURES

FAMOUS PLAYERS
12—23. Denman Thompson's Old Homestead .....5 reels
12—27. Lydia Gilmore .....5 reels
1916.
1— 3. The Foundling .....5 reels
1—10. Mice and Men.....5 reels
1—17. My Lady Incog. Com.-D.....5 reels
1—20. Nearly a King, C.....5 reels
1—27. The Spider, D.....5 reels

JESSE LASKY COMPANY
12— 2. Mr. Grex of Monte Carlo.....5 reels
12— 9. The Unknown .....5 reels
12—13. The Cheat .....5 reels
12—20. The Immigrant .....5 reels
12—30. Temptation, D. .....5 reels
1916.
1—13. The Golden Chance, Com.-D.....5 reels
1—31. Pudd'nhead Wilson, Com.-D.....5 reels
MOROSCO PHOTOPLAY COMPANY
12— 6. "Jane" .....5 reels
1916.
1— 6. Tongues of Men, D.....5 reels
PALLAS
12—16. The Reform Candidate.....5 reels
1916.
1—24. The Call of the Cumberlands, D.....5 reels

TRIANGLE FILM CORPORATION

KAY-BEE-INCE PRODUCTIONS
12—26. The Edge of the Abyss (Mary Boland, Frank Mills, Willard Mack).5 reels
1916.
1— 2. Between Men (W. S. Hart).....5 reels
1— 9. The Corner (Willard Mack-Geo. Fawcett) .....5 reels
1—16. The Beckoning Flame (Henry Wood-ruff) .....5 reels
FINE ARTS-GRIFFITH PRODUCTIONS
12—26. The Penitentes (Orrin Johnson)....5 reels
1916.
1— 2. Cross Currents (Helen Ware).....5 reels
1— 9. Let Katy Do It (Jane Grey and Tully Marshall) .....5 reels
1—16. The Missing Links (Norma Talmadge, Robert Harron) .....5 reels
KEYSTONE-SENNETT PRODUCTIONS
12—26. A Submarine Pirate (Sid Chaplin)..4 reels
12—26. The Hunt (Ford Sterling).....2 reels
1916.
1— 2. Dizzy Heights and Daring Hearts..2 reels
Worst of Friends (Weber & Fields).2 reels
1— 9. The Great Pearl Tangle (Sam Bernard) .....2 reels
1—16. Because He Loved Her.....2 reels
1—16. A Modern Enoch Arden.....2 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

VITAGRAPH
12—13. The Price for Folly.....5 parts
12—27. What Happened to Father.....5 parts
1916.
1— 3. Thou Art the Man.....6 parts
1—10. My Lady's Slipper .....5 parts
1—17. Green Stockings .....5 parts
1—24. The Island of Surprise.....5 parts
1—31. Kennedy Square .....5 parts
LUBIN
12— 6. The Man's Making.....5 parts
12—20. The Great Divide.....5 parts
1916.
1—17. Gods of Fate.....5 parts
1—20. The Wonderful Wager.....2 parts
SELIG
12—13. I'm Glad My Boy Grew Up to Be a Soldier .....5 parts
1916.
1—10. No Greater Love .....5 parts
ESSANAY
12— 6. The Alster Case.....5 parts
12—20. A Daughter of the City.....5 parts
1916.
1—17. Captain Jinks .....5 parts
1—31. Submarines of Society .....5 parts

WORLD FILM CORPORATION

BRADY
11—29. The Sins of Society.....5 reels
12—27. Over Night .....5 reels
EQUITABLE
11—15. The Cowardly Way.....5 reels
11—22. A Daughter of the Sea.....5 reels
11—29. Not Guilty .....5 reels
12— 6. The Warning .....5 reels
12—13. The Labyrinth .....5 reels
12—20. Sealed Lips .....5 reels
12—27. The Dragon .....5 reels
FROHMAN
11—12. Body and Soul.....5 reels
SHUBERT
11—15. A Butterfly on the Wheel.....5 reels
12— 6. The Gray Mask.....5 reels
12—13. The Siren's Song.....5 reels
12—20. Camille .....5 reels

FEATURES FOR STATE RIGHTS

ALL FEATURES BOOKING AGENCY
Right Off the Bat.....5 reels
CONTINENTAL PHOTOPLAY CORPORATION
Sept.—A Continental Girl.....5 reels
CORT FILM CORPORATION
The Melting Pot.....5 reels
The Whirl of Life (The Castles).....6 parts
COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs.....4 parts
Liberty Hall .....3 parts
The Black Spot .....4 reels
Victoria Cross .....4 reels
O-18 .....4 reels
DRA-KO FILM COMPANY, INC.
Aug.—York State Folks.....5 reels
GREAT NORTHERN FILM COMPANY
Sins of Great Cities (Ebba Thomsen).4 reels
The Man with the Missing Finger (Alfred Hertel) .....4 reels
For Her Son (Betty Nansen).....4 reels
A Woman's Honor (Elsie Frolich)...4 reels
The Doctor's Secret (Betty Nansen)..4 reels
A Woman's Conquest (Elsie Frolich).4 reels
HANOVER FILMS
Dec.—Marvellous Maciste .....5 parts
ITALA FILM COMPANY
Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent .....3 parts
IVAN FILM PRODUCTIONS, INC.
Aug.—A Mother's Confession .....5 reels
Nov.—The Concealed Truth .....5 reels
K. & R. COMPANY
July—Silver Threads Among the Gold.....5 reels
LIBERTY MOTION PICTURE COMPANY
Sept.—An American Gentleman.....5 reels
Oct.—For $5,000 a Year.....5 reels
Oct.—The Struggle .....5 reels
LINICK AND MELCHIOR
Was She to Blame? (*Elm Features*)..5 parts
F. O. NIELSEN
Guarding Old Glory .....5 reels
Just Out of College.....5 reels
Thorns of Passion .....4 reels
Little Sunset .....4 reels
The Spoilers .....9 reels
All for a Girl.....5 reels
OCEAN FILM CORPORATION
Nov.—Life Without a Soul.....5 parts
PHOTODRAMA COMPANY
How Molly Made Good.....6 reels
PHOTOPLAY RELEASING COMPANY
Aug.—Sarah Bernhardt at Home.....2 parts
PROHIBITION FILM CORPORATION
Prohibition .....5 parts
REELPLAYS CORPORATION
The Cowpuncher .....8 reels
STANDARD NEWSFILM, INC.
Are We Ready? .....4 reels
STERLING CAMERA & FILM CO.
Land o' the Lost.....5 reels
The Game of Three.....5 reels
SUN PHOTOPLAY CO., Inc.
The Princess of India.....5 reels
WORLD SERIES FILM CO.
1915 World's Championship Series.
(Boston Am. vs. Phila. N.).....3 or 5 reels

WAITING FOR SOMETHING TO TURN UP!

Wilkins Micawber was always waiting for something to turn up. He waited for so blamed long that when Old Opportunity came a-knocking at his door, Wilkins was in the back part of the house.

Don't do the Wilkins Micawber stunt; don't delay your resolution that the SELIG-TRIBUNE is the brightest and breeziest thing that ever did turn up! Emulate the other fellow who is giving the SELIG-TRIBUNE the glad hand and is toting in the sheaves of shekels while the harvest is heavy.

THE SELIG-TRIBUNE, "The World's Greatest News Film," has a standing army of camera men who do not wait for something to turn up, but are there turning the camera crank when the hot stuff develops.

In every part of the wide world where something is likely to happen, there you will find "nose-for-news" cameramen filming live news pictorials for

THE SELIG-TRIBUNE

"The World's Greatest News Film"

Shows The News and Does It First!

TRADE S MARK

LUBIN

FIVE REEL UNIT
RELEASED JAN. 10TH 1916

HERBERT FORTIER
IN

"THE CITY OF FAILING LIGHT"
FOUR ACT DRAMA

"A BATHTUB MYSTERY"
DAVE DON COMEDY

ALSO

JAN. 10TH
"THE LOST BRACELET"
1 ACT DRAMA

JAN. 11TH
"THE OLD WATCHMAN"
2 ACT DRAMA

JAN. 13TH
L. C. SHUMWAY
IN
"THE BOND WITHIN"
3 ACT DRAMA

JAN. 15TH
BILLIE REEVES COMEDY
"A SKATE FOR A BRIDE"
ONE ACT

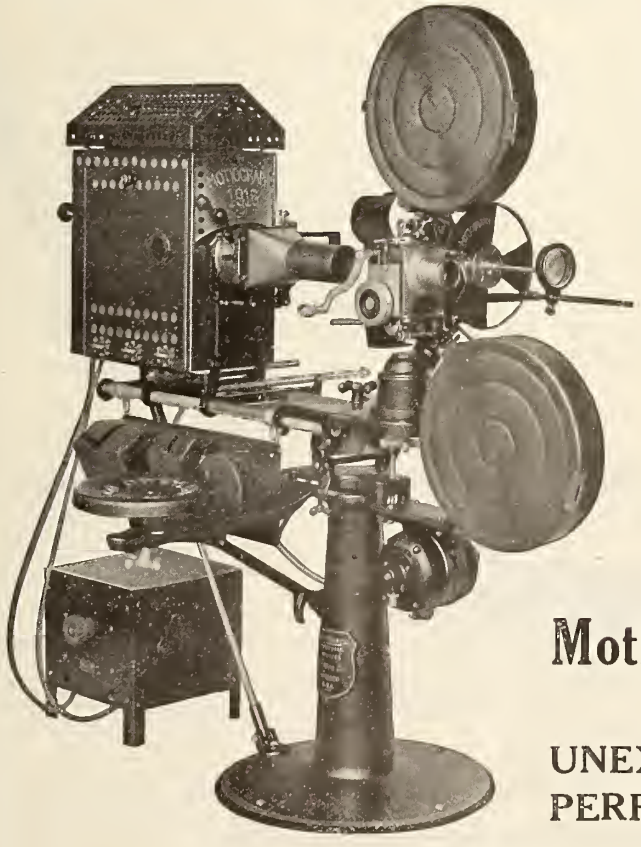
GENERAL FILM
LUBIN
RELEASES

Accessory News

SECTION OF MOTION PICTURE NEWS DEVOTED TO THE
CONSTRUCTION, EQUIPMENT AND OPERATION OF THEATRE, EXCHANGE AND STUDIO

IN BUYING THE MOTIOGRAPH YOU BUY SERVICE AND SATISFACTION

(Read what users think of the Motiograph)



L. C. GILGER Mgr. W. G. GILGER Owner

GILGER THEATRE
NORWALK, OHIO

Dec. 23rd 1915

The Enterprise Optical Co.
Chicago, Ill.

Gentlemen:

Congratulations on the efficiency of your shipping department. I wired for another Motiograph, to match the one I bought of you last summer, Saturday noon, and the machine arrived in good condition on Monday, was installed that afternoon and running for our evening show. I think this is the maximum of speed and efficiency.

My operator likes the shutter on the new machine better than that on the older one - tho both are 1916's - so I am enclosing a drawing of this shutter and wish that you would send me one like it as soon as possible and from past experience I know that this means immediately.

Thanking you for the prompt and courteous treatment we have always received at your hands, and wishing you a Merry Christmas and Happy New Year, I am.

Respectfully yours,

L. C. Gilger

LCG/WW

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Newell Theatre
MAIN STREET
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OUR ROAD SHOW CONSTITUTES MODERN EQUIPMENT, BRILLIANT CLEAR PICTURE, SELECTED MUSICAL ACCOMPANIMENT, VOCAL AND ILLUSTRATED NUMBERS

WAGNADA, MANITOBA
Dec. 28, 1915.

Enterprise Optical Mfg. Co.,
Chicago, Ill.

Gentlemen:

I was engaged in installing a Motiograph sold through your dealer in Winnipeg and used same last night and I must say your new 1916 Model can be summed up in four words - "THE ACME OF PERFECTION". The Sliding Disc is surely a winner

Yours very truly,

C. E. Wessel

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PERFECT in EVERY DETAIL

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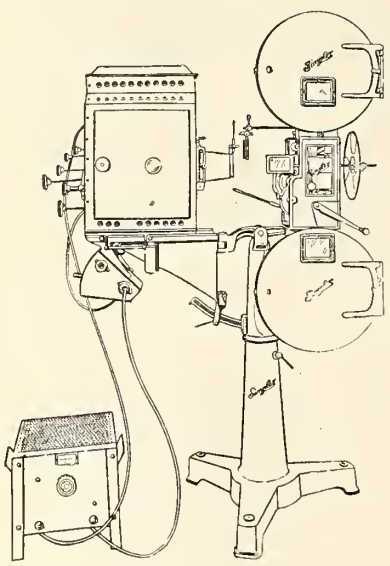
Simplex

Report From the Firing Line!

RELIABILITY demanded whether for PROJECTILES or PROJECTORS. "SIMPLICITY in every part, DURABLE, QUIET RUNNING and EASY to PROJECT a ROCK SOLID PICTURE," is the report of

MANAGER LANGWORTHY OF SISTERSVILLE, W. VA.



"THEE SHOW"
SISTERSVILLE, W. VA.,
Dec. 6th, 1915.

The Precision Machine Co., Inc.,
317 East 34th Street,
New York City.

Gentlemen:

Noting in the current number of our M. P. World that you had prepared a catalogue and price list of parts, which could be had upon request, we hasten to make the request.

We have been using a Simplex Projector since last April and think it the **best upon the market,** being in every way just what the name implies, **SIMPLICITY in every part, DURABLE, QUIET RUNNING and EASY to PROJECT a ROCK SOLID PICTURE.**

Thanking you in advance for the new catalogue, we will say that **when the time comes for us to replace our other "old" machine, the new one will be another SIMPLEX,** we remain,

Yours truly,
(Signed) O. F. Langworthy, Manager.

Simplex

Trade Mark Pat'd

The PROJECTOR that received the UNANIMOUS APPROVAL of the U. S. GOVERNMENT WAR DEPARTMENT
and
GRAND PRIZE—PANAMA-PACIFIC INTERNATIONAL EXPOSITION
Send for Catalog "N"

MADE AND GUARANTEED BY

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York

Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

By J. H. Hallberg

When the impulse comes in one direction it starts at zero, goes up to the full intensity of the current, which may be 50 amperes; then it drops to zero again, stays out for a fractional part of a second while the current is reversing; then starts at zero in the opposite direction, increases to the full intensity of 50 amperes, and again drops to zero for the next reversal.

46—What is the effect on the arc stream between the two carbon points under this condition?

Ans.—It was stated for the incandescent glow lamp that whenever the current drops to zero, as is necessary to reverse its flow, the power applied ceases for an instant, which allowed the filament to cool off, therefore decreasing its candle power. In a similar manner with the electric arc the interruption, due to the reversal of the current flow, allows the arc stream to cool off with consequent interruption in the illumination.

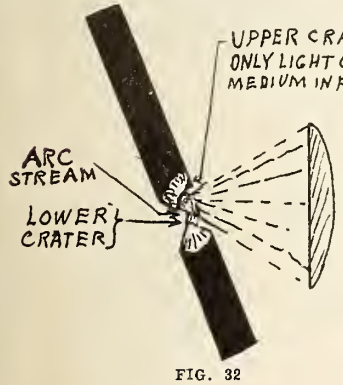


FIG. 32

The electric arc being carried on a narrow stream of carbon vapor, having no body maintaining the heat during the dead period of the arc and furthermore, being surrounded by comparatively cool air, is, therefore, much more sensitive to the reversal of the current.

A 40 cycle system will easily allow the interruptions to be observed in an arc with the naked eye, and the lower the amperes or the power expended at the arc, the greater will be the cooling effect and consequently the flicker.

47—Is the flicker due to the use of A. C. at a projector arc so great as to make it unsuitable for motion picture projection?

Ans.—Up to within a few years ago, A. C. had to be used at the arc of motion picture projecting machines, because D. C. could be obtained in only a limited number of cities and towns and furthermore, the demand for perfect projection has not until recently or within the past year or two called for D. C. at the arc.

With the A. C. projector arc, however, the illumination for projection was not obtained from the arc itself. In the early days with rheostat and choke coil control, advantage was taken of the high degree of incandescence at which the carbon points were maintained, due to the flow of the arc between the points.

With the above mentioned rheostat or choke coil control the distance between the carbon points with A. C. maintaining about 35 to 45 amperes was generally about one-quarter of an inch. In view of this fact, only one of the carbon points could be focused at the time at the aperture of the machine (see Fig. 32).

For convenience of operation the upper carbon point was selected as the more efficient, and anyone who has had experience with the projection of motion pictures using one of the carbon points of an A. C. projector arc lamp, knows how poor and unsatisfactory the illumination from this source has been.

The upper carbon point of an A. C. lamp when properly maintained shapes itself into a small crater, but due to the current interruptions the glow is not constant, although to the eye it may appear constant at frequencies of 50 cycles and above.

The upper crater is heated and allowed to cool off every time the current reverses, but due to the fact that the carbon is a body instead of a vapor like the arc stream, its incandescence or glow is maintained more constant and is, therefore, more suitable for projection than the arc itself. It is also evident that the higher the amperage maintained the greater the temperature and consequently the more constant will be the glow and the higher the efficiency of the illumination.

If Your Copy

of the "News" does not reach you promptly every week, please advise us.

Copyright, 1916, by J. H. Hallberg

Utica, N. Y., Makes Dent on Film Map With the Avon

Theatre, Located on Lafayette Street, With Frontage of 83 by 158 Feet, Is Distinctive Photoplay House, in Classic Style of Architecture—The Management Believes in a Profusion of Light to Draw Crowds and Has Inaugurated an Extensive Illuminating System.

THE recent opening of the new Avon theatre, in Utica, N. Y., by the American Motion Picture Company, gives that city one of the finest playhouses in the country. In construction, adornment and equipment, it leaves absolutely nothing to be desired, and as an example of what a twentieth century amusement place ought to be like, it is worth going a long way to see.

No expense was spared in the attainment of this result. The house is devoted to motion pictures and crowds have been entertained by fine feature attractions. But it has an unusually large stage fitted in a way that would permit the handling of the biggest productions and is in no way lacking in provisions for the accommodation of any line of theatrical entertainment.

The Avon is situated on Lafayette street, the location being one of the most desirable in Utica's theatre district. It has a frontage of 83 feet and is 158 feet deep. It is of the classic style of architecture and presents a handsome appearance. The front is of gray tapestry brick with elaborate terra cotta finishings.

A large marquee extends over the sidewalk in front of the entrance. The extensive system of lighting outside includes the illumination of the marquee. Near the eastern and western ends of the front exterior are two mammoth electric signs, designed by General Manager William L. Foster.

These display the name of the theatre on one side, with the word "photoplays" on the reverse side and each sign has a system of electric working that attracts attention from a great distance.

Flaring Sign Draws by Light and Design

Flames apparently extend upward from a horn of plenty and envelop the whole framework of the sign, gradually receding and rising again. On either side of the front of the house are gateways leading to alleys eight feet wide, these extending to some of the numerous exits of the theatre. The gateways are of a fine design and in keeping with the general style of construction. They are surmounted by electric lights.

Entrance to the main lobby is gained by five pairs of double mahogany doors. The floor of the foyer is of two kinds of marble and the dimensions of this waiting place are 18 by 48 feet, and it is 17 feet high.

The wainscoting is of Italian marble. The electric fixtures are of heavy and artistic design and the decorations of the foyer generally are singularly pleasing. As was the case with the whole interior, this portion of the house lent itself finely to the work of the decorator.

The ticket booth faces the center of the entrance. Leading from the right of the lobby is the manager's office and next to this is the room containing the switchboard operating the lights in the front of the house. There is a commodious rest room for women at the left of the foyer.

The auditorium is reached by four pairs of doors, two on each side of the ticket booth. The classic beauty of the theatre impresses one immediately on entering. There is a chaste plainness about the general line of interior construction and the effect is restful to the eye and artistic.

Three shades of gray with trimmings of gold have been used in the decorations and excellent taste has been manifested in their arrangement and finishing. The system of indirect lighting is one of the features of the Avon. Over five hundred incandescents have been used in such a way that they are concealed from view and give a soft yet powerful illumination.

Ventilating System Keeps Temperature Right

A great system of ventilation was installed at heavy expense in the building of the theatre and the public gets the benefit. There is a constant supply of fresh air, heated to the proper temperature, this being sent into the auditorium from spaces under the floor through metal capped vents. Big fans are in continual operation and as the fresh air comes in the impure air is drawn up and out. The supply of fresh air is more than sufficient for a crowd of a size to tax the house.

Nowhere are advanced ideas more in evidence in the Avon than in its motion picture operating room. There is a deep arch in the ceiling over the forward part of the balcony and above this is the machine booth, which extends the full width of the building and is concealed from the view of the audience.

The equipment was secured from J. H. Hallberg, consulting and expert engineer for the new Rialto theatre now under construction at Forty-second street and Broadway, which is to be conducted by S. L. Rothapfel, who started and directed the Strand. The picture machines offer the last word in construction.

The booth is supplied with a Hallberg Twentieth Century motor generator with switchboard containing volt and ampere meters, field controller and special switches and control devices, by means of which it is possible to use the alternating electric current furnished by the local electric lighting company, this being converted into direct current.

As a result a most brilliant, steady and flickerless picture is obtained. It is possible to operate two individual arc lamps within the moving picture machines at the same time whereby the beautiful dissolving effect allowing one picture to float into the other is obtained. Two of the latest type motor driven Baird projectors are in use. They are of the type of those adopted by the Strand theatre.

Bay of Naples for Picture Setting

The Avon will accommodate about 1,600 persons. There are over four hundred seats in the balcony and in front of them are 23 boxes. The stage, which is in full view from all parts of the house, is 37 by 78 feet in dimensions, and beneath it are 16 dressing rooms. The setting provided for the pictures is an unusually handsome one. There is a fine Italian garden and a view of the Bay of Naples.

Spectacular lighting effects are among the novel features which, together with a selected musical program, rendered by a large and efficient orchestra, assist in entertaining the audience.

No expense has been spared in making the Avon theatre as perfect and up-to-date as possible.

The theatre is owned by the American Motion Picture Company, with headquarters at Buffalo, and is under the direction and management of W. L. Foster and his son, B. H. Foster.

The design, general arrangement and the selection of the equipment was entirely in the hands of Mr. Foster, to whom much credit is due for this magnificent addition to the theatre's exhibition of photoplays.

INTERIOR OF THE CLAREMONT THEATRE, NEW YORK CITY

ACTION
—TRULY PORTRAYED!

Nothing so genuinely THRILLS people or makes their hearts beat faster than good "ACTION" pictures. Actors and actresses risk their very lives to thrill audiences for ONE BRIEF SECOND. But, all this "Blood Curdling" action is for naught if your screen does not show it in its TRUE LIGHT.

MINUSA GOLD FIBRE SCREENS, "Built by Brains," catch every little detail in the film—the fiery eyes of the horse, the froth at his mouth. That is "ACTION"—THAT'S WHAT THRILLS! The delicate gradation of light in the distant mountains is all there, just as the camera saw it. That's the test of a REAL SCREEN—the "MINUSA."

It is to be "THRILLED" that the public come to your theatre. Do you "deliver the goods," or do your pictures look CLOUDY and LIFELESS?

If you knew someone who could greatly increase your Box Office receipts and save fifty per cent of your light bill it would be SOUND business to hire him, would it not?

Well, a "MINUSA" will do both these things, and because of the saving in "juice" the Electric Company pays for it. Is it SOUND business to put in such a MONEY MAKER—Great Guns, can a DUCK SWIM!

ACTION, man, ACTION!! Don't wait—you're losing money.

Write or Wire for Samples and Prices.

The "ORIGINAL GOLD FIBRE SCREEN" Perfected.

MINUSA CINÉ PRODUCTS COMPANY

MINUSA

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SCREENS "BUILT BY BRAINS"

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Projection Problems Answered

Troubles are continually coming up in every booth. Why not see whether the other fellow can help you? Our projection expert is ready and willing to answer any and all questions

WHICH YOU MAY ASK

.....

Without obligation on my part please give me full advice on the following:

.....

.....

Name .....

Theatre .....

Address .....

Projection

Operating Electricity — Questions Answered — Repairing Equipment

Edited by J. H. Hallberg

Who Will Answer All Questions You Send in, No Matter How Simple or How Difficult

CAN TWO COMPENSARCS BE CONNECTED IN MULTIPLE?

T. S., Chicago, Ill.:—*I am using A. C. through a Bell and Howell Compensarc with a throw of 110 feet and about a fifteen-foot picture. I have another compensarc. Now, what I want to find out is this. We are using 220 volt compensarcs. Can I connect the two in multiple as in the diagram below, Fig. 1, which when the handle on each compensarc is at 40 amperes will give 80 volts and 80 amperes? Then I can connect a section of a rheostat to cut it down to about 70 amperes.*

If this cannot be done, is there any-way I can connect them so I can better my light?

ANS.—Your sketch, as shown in Fig. 1, indicates the two primary windings of the compensators connected in parallel on 220 volts, which should be correct.

However, the secondary connections, as you have illustrated in Fig. 1, indicate the secondary windings connected in series, which, in my opinion, is not workable, because of the fact that if the primary and secondary coils are independent of each other, you would receive about 80 volts as you state, but with carbons set at the regular distance the transformers would deliver over 80 amperes, maybe as high as 120 amperes, and on account of the windings being designed for only about 60 amperes and operated in series, they would soon overheat and burn out.

The use of the rheostat as you indicate in series with the arc, would of course, to a certain extent, reduce the amperes, but still the transformers would be overloaded if you draw more than 60 amperes as you have illustrated the connections.

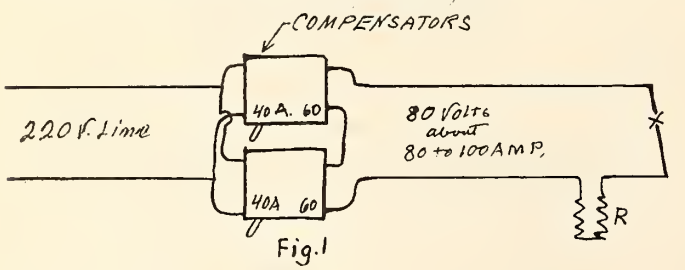


Fig. 1

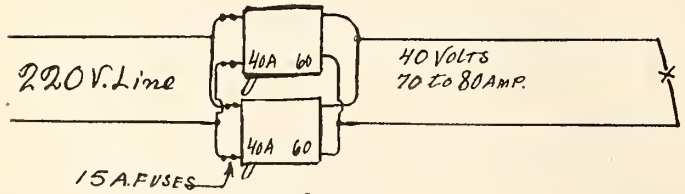


Fig 2.

On the other hand, if your Bell and Howell compensators are constructed with interconnected primary and secondary windings inside of the transformer case or body, then your method of connection would cause a partial short circuit which would burn out the transformers.

The only suggestion which I can offer, and which you may try at your convenience, is to connect your two Bell and Howell compensators as I herewith illustrate in Fig 2, which shows the primary connections in parallel and the secondary connections also in parallel.

Without the use of any resistance in series with the arc which should not be necessary, by placing the switches on the 40 ampere transformer connections, your transformers would deliver approximately 80 amperes to the arc and they could perform this service indefinitely.

By putting one switch on 60 and one on 40 you would receive about 100 amperes at the arc and by putting both switches in the 60 ampere notch you would receive 120 amperes at the arc.

While you may test your compensators as illustrated in Fig. 2, I advise that you put in 15 ampere line fuses on each compensator on the 220 volt side. With this fuse protection you can do no harm to your compensators, and if there are no special interconnections between the primary and secondary windings, the transformers should properly perform the work and give you entire satisfaction.

You will not injure your compensators as long as you do not over-fuse the transformers and all you have to do is to shut off the current in case you should observe any over heating.

I recommend 7/8 inch cored carbons for 70 to 100 ampere A. C. arc, and set the lower carbon straight up and down and the upper at an angle of about 30 degrees back of the vertical position for best results.

WHAT ANGLE FOR SCREEN? WHAT CAUSES BLUE STREAK IN ITS CENTRE?

H. S., Woodburn, Ind.:—*We have a screen 9 x 12 feet, sixty-five foot throw, A. C., and the booth is elevated about eight feet. How would you recommend the screen to stand—straight up and down or a slight tilt and how much?*

What causes a slight blue streak in the centre of the screen and sometimes all different colors on the whole screen? Is it in the carbons? I have tried different arrangements. We use 5/8 in. x 12 in. and 6 in. soft cored.

We could get an outfit here of a man that generates D. C. driven by a gas engine that is rated at 25 amperes, 1½ K. W., 110 volts D. C. with rheostat that cuts voltage to any size. Don't you think this would answer our purpose, as we couldn't afford to invest in a high-price converter?

When is there the least flicker, with the shutter close to the lens or a little off from the lens?

ANS.—Your specifications for the screen and booth, stating that the screen is 9 x 12, and that the booth is 65 feet away from the screen and is elevated 8 feet, are not complete. If I understand correctly, that the lens of the moving picture machine is 8 feet above the horizontal centre line of your screen, then it should not be necessary for you to tilt the screen.

However, if your booth is placed so high that the centre line of the lens is 8 feet above the top of the screen, with the short throw of 65 feet, you would have a distorted picture and the remedy would be to move the lower edge of the screen forward, about a foot or slightly more, if necessary, to remove the keystone effect.

The slight blue streak in the centre of your screen and the appearance of all different colors on the whole screen at times, is evidently due to the fact that you are using A. C. at the arc. With A. C. it is a difficult proposition unless the most favorable conditions are at hand to produce perfect illumination. Not knowing the style transformer or other means you may be using for the control of your arc, I cannot recommend the best steps to be taken to overcome the blue streak across the centre.

The only suggestion I can give you is to perhaps keep your

SPEER CARBONS

Have Demonstrated the Fact That Projector Carbons Can Now Be

MADE IN U. S. A.

Equal to the Best and Superior to Most Imported Carbons

PLACE YOUR ORDER EARLY!!!

LYRIC THEATRE,
Clarence, Penna., December 24, 1915.

Speer Carbon Company,
Gentlemen:

Your carbons received O. K. this week and will say that they come up to everything you say. I get better light from your carbons on a lower amperage. That means a whole lot. I have a throw of 58 ft. and show a picture 11 ft. x 16 ft. and the light is softer from your carbons and I advise all exhibitors to get your carbons to get better results.

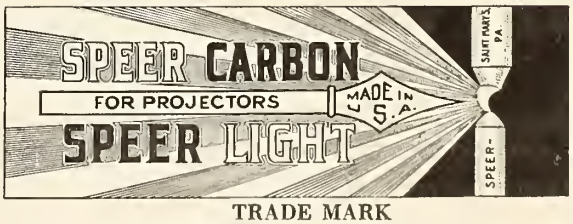
Yours very truly,
John Luckasavage, Mgr.

FIRST COME FIRST SERVED

NET CASH PRICES

½x12, cored, pointed both ends, $37.50 per M. (1,000 in a case)
9/16x12, cored, pointed both ends, $40.00 per M. (1,000 in a case)
⅝x12, cored, pointed both ends, $50.00 per M. (1,000 in a case)
¾x12, cored, pointed both ends, $70.00 per M. (1,000 in a case)
⅞x12, cored, pointed one end, $115.00 per M. (500 in a case)
1x12, cored, pointed one end, $150.00 per M. (500 in a case)

We Fill Sample Orders for 100 Carbons at the Above Pro Rata Prices



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Our Speer Carbons are absolutely guaranteed to give satisfaction or money back.

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For Sale by Leading M. P. Machine Distributors, Including the Following:

J. H. Hallberg, 36 East 23rd St., New York, N. Y.
E. E. Fulton Co., 154 W. Lake St., Chicago, Ill.
Kleine Optical Co., 166 N. State St., Chicago, Ill.

furnished for ——

Single or Double Arc

Single, two or three phase circuit

110, 220, 440 Volts

A. C. to Controlled D. C.

D. C. to Controlled D. C.

TransVerteR

TRADE MARK

is a complete—upright electrical unit, that furnishes the best possible direct current light for motion picture projection and may be installed and operated in any projection booth.

Better pictures, bigger profit and perfect automatic arc regulation.

Send for booklet **"The Perfect Arc"**

The Hertner Electric & Mfg. Co.
Department N, Cleveland, Ohio, U. S. A.

REFLEX

(Made in Switzerland)

The Quality Carbons of the World

Reflex D. C. Carbons have a Specially Constructed Negative with Copper Coated Core.

Another operator writes us:

"The light produced by **Reflex** Carbons is very white and more dense than other brands. I have used all makes of carbons. Your product is the highest class of carbon."

You, Mr. Manager, and you, Mr. Operator, must have the **"highest class"** carbons to get the best results. **Try Reflex.** We have a large stock on hand and are receiving regular shipments from our works in Switzerland. **Send in your order now.**

¾ x 12 plain cored, $10.00 per 100 carbons.
⅝ x 12 plain cored, $7.50 per 100 carbons.
⅝ x 6 copper coated cored, $3.75 per 100 carbons.
½ x 6 copper coated cored, $2.75 per 100 carbons.

If your dealer cannot supply you with **Reflex** carbons, send cash with your order, or instruct us to ship C. O. D., and we will fill sample orders in lots of not less than fifty each in all the above sizes.

Watch our weekly advertisements and see the results that others are obtaining.

JONES & CAMMACK
SOLE IMPORTERS
12 Bridge Street New York City

arc slightly shorter and move your lamp house and lamp back or forth while the arc is burning with the film gate open, projecting the outline of the screen and continue the movement of placing the lamp and lamp house, until you secure the position where the least discoloration exists. As a general rule, if the carbons are too far apart you will get more discoloration, but with certain types of regulating devices, rheostats, etc., it is impossible to keep the carbons so close together that the blue streak will be done away with.

The D. C. electric generator driven by the gas engine, which you state is 25 ampere, 1½ K. W. 110 volts, is evidently not correctly rated.

A 1½ K. W. 110 volt generator will not deliver over 15 amperes anyway, therefore a mistake has been made somewhere.

A 25 ampere 110 volt generator would be of 2¾ K. W. capacity, not 1½ K. W.

My experience with the small gasoline engine driven generators as a general proposition, has not been satisfactory. They give an unsteady light—are in many instances unreliable and depreciate quickly, being expensive to maintain unless a very skilled person has charge of the equipment, and even then the small cost for gasoline or fuel is only also a very small cost of the actual operation.

I would by all means, recommend that you stay on the electric lighting company's service and provide proper means for regulating and controlling your arc.

The cost of a first-class economizer or transformer equipment varies between $50 and $75, and you should get splendid results with one of these.

The next suggestion would be to install a motor generator, the prices of which range from about $189 to $300, depending upon the size and style of the motor generator.

Concerning your inquiry about the least flicker, I beg to say that as far as the actual flicker is concerned, it makes no difference whether the shutter in front of the lens sits close to the lens or further away from it. It is, however, always advisable to set the shutter as close to the lens as you can get it, because in that position the shutter has a greater range of covering power, the light ray being narrower near the lens which will assist in preventing travel ghost, which might follow the natural wear in the gears and parts, between the intermittent movement and the shutter shaft.

Theoretically it is possible to make the wings or blades of the shutter narrower if the shutter is set close to the lens. The machine manufacturers have, however, standardized certain width blades and for average conditions they may be used close to the lens or a couple of inches away with satisfactory results, but always keep the shutter as close to the lens as convenient.

OMAHA OPERATORS' EXAMINATION FOR LICENSE CERTIFICATE A FARCE

A BOARD to license motion picture machine operators began its work in Omaha early in December. The duties of this board, which includes the license inspector, the fire warden and an assistant building inspector, is to examine the applicant as to his capabilities and, if he is satisfactory, to sell him a license for one dollar.

The truth of the matter is, the board, or a clerk acting for the board, merely inquires the operator's name, whether he ever had experience, then hands out the license and rakes in the dollar.

UNIVERSITY OF OKLAHOMA PLACES ORDER FOR TEN MORE GOLD KING SCREENS

J. W. SCROGGS, director of the Oklahoma State University, was so well pleased with the original order of Gold King Screens purchased recently from the Gold King Screen Company, of Altus, Oklahoma, that he placed an additional order for ten more screens to be delivered at once.

It is reported that another state university will shortly place an order for these screens to be used throughout the state for educational purposes.

BARTOLA ADDS ROAD DEMONSTRATOR AND TWO INSTALLERS TO STAFF

THE Bartola Musical Instrument Company has recently added B. G. Cowham to their staff as a road demonstrator, and have also put on two new installers to work around Chicago.

Success

The successful man in any business is the one who finds out all he can about that business from all the authorities in it and applies that information in building his success.

Good Authorities are hard to find, particularly in the Projection, Musical and Building end of the Theatre business.

J. H. Hallberg
Ernst Luz
Nathan Myers

are the best in their lines in the business.

They are on the staff of the "News" purposely to help YOU.

They will answer through the "News" any and all questions you may ask.

The "News" is your paper—built for you—and is here to help you.

Have no hesitation in asking for this help.

No matter how hard or simple the problem, these authorities are ready to look into it and tell you just what you want to know.

Gain SUCCESS by increasing your KNOWLEDGE.

FABRIL CARBONS

Read this letter and be convinced:

New York, Dec. 20th, 1915.

Have tried the "Fabril" carbons on my machine alternating current in my theatre and have found them to be absolutely satisfactory and have placed an order for same.

(Signed) John J. Wittman.

Eldorado Theatre
President of Cinema Exhibitors Association of Bronx County, Inc.

Habicht, Braun & Co., Film Dept.
161-3 Hudson Street,
New York City.

Uptown Shipping Office:
145 West 45th Street, Room 1013
New York City.

Chicago: 109-111 West Ohio Street,

Pittsburgh: 441 Market Street

RADIUM GOLD FIBRE SCREEN, Inc.
220 WEST 42d STREET, NEW YORK CITY

CANADIAN DISTRIBUTORS:
Allfeatures, Ltd., No. 56 King St., W. Toronto, Can.
Allfeatures, Ltd., Scala Theatre Bldg., Montreal, Can.

The screen on which the picture is projected is the particular bit of equipment about your theatre which makes for either the comfort or discomfort of your patrons. If it's a RADIUM GOLD FIBRE SCREEN, there is no eye-strain and no discomfort. If it's any other kind of a screen, you're taking chances.

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Building and Furnishings

Edited by Nathan Myers

REGENT THEATRE, INDIANAPOLIS, A MODERN PICTURE PLAYHOUSE WITH ALL CONVENIENCES

THE Regent theatre, in Illinois street, just south of Washington street, Indianapolis, leased by Bingham, Crose & Cohen for a long term of years, one of the most up-to-date exclusive photoplay theatres in Indiana, opened a few weeks ago with "Damaged Goods," when more than 8,000 people attended different performances during the day.

R. P. Daggett & Co. were the architects and Chiron C. Pierson was the general contractor.

The building is of brick, steel and reinforced concrete construction and is entirely fireproof throughout from basement to roof. The operators' booth is entirely fireproof and equipped with self-closing fire doors and shutters at all openings, and has extra large vents in the ceiling over machines.

The air in the auditorium of the theatre can be changed completely in less time than in any public place in the city through the system of natural and mechanical ventilation. Special attention has been given to the ventilation of the women's retiring room and the men's room and other rooms in the basement.

A perfect ventilating system is provided for the operators' booth. An innovation in photoplay theatres in Indianapolis is the system of aisle lights, by which patrons are enabled to find their seats easily. Sanitary drinking fountains have been provided in the women's and men's rooms. A maid is in attendance in the women's retiring rooms and there are also free telephones and writing desk for the convenience of women patrons.

In addition to the lighting system for the front of the theatre, a big electric sign will be erected which will carry approximately 1,600 lights, on which the names of the current attractions will be displayed. Two extra exit doors in the front of the theatre make it possible for patrons to go out without interfering with those entering the theatre.

The theatre will seat more than 800 persons, and the balcony has been so constructed that it is an ideal place to witness the show.

The front of the building is faced with terra cotta designed to form suitable setting for the Mueller mosaic tile panel extending across the front of the building over the entrance. The main entrance lobby has a red quarry tile floor with mosaic tile paneled side walls with a well-lighted domed ceiling in ornamental plaster. A neatly designed marquise extends across the entire building over the sidewalk covering both the main entrance and the front exits.

The interior has been designed with every requirement of a modern photoplay theatre, and has ample exit and aisle space. The interior decoration of the theatre is in Tiffany effects with mahogany woodwork and seating throughout.

The Rembusch picture screen, designed to prevent the feeling of the picture's being framed in, and to give the setting suitable to the pictures, consists of a high paneled wainscot and ornamental plaster decorations of pleasing design. The screen is the second largest picture screen in any Indianapolis photoplay theatre.

At the front of the auditorium is a high paneled rail or screen, back of the first row of seats, to prevent drafts on those seated near the entrances. On each side of the entrances are stairs leading to the balcony and to the retiring rooms in the basement. The manager's office, and rooms for the use of theatre employees are in the basement.

Special attention has been given to the electrical display of the street front. The entire outline of the front and cornice is studded with electric lamps set in recessed discs in the terra cotta work and is marquise outlined with lights placed back of glass discs, across the front and side. In addition to these there are four large flaming arc lights under the marquise. The domed ceiling of the entrance to the lobby is lighted by five suspended lamps and a row of small lights around the base of the dome. On the parapet wall above the cornice are pedestal and bracket lamp standards of neat design, each equipped with large white glass balls.

The interior of the auditorium is lighted with indirect lighting fixtures with white bowls suspended from the ceiling by chains. Each fixture is equipped with two sets of lamps: one dim for use during the show and one bright for lighting the house when the audiences are enteing or leaving. On the side walls are lanterns with amber shades, hung from pilasters by well-designed brackets.

All exits are marked by large red lamp boxes in plain view from all parts of the house.

Beginning December 5, following the showing of "Damaged Goods" at twenty-five cents for all seats, the Regent will show high-class photoplays at 10 cents. Contracts have been signed for V-L-S-E, Pathé, Metro and Fox productions. The program will be changed Sunday, Wednesday and Friday, each week. Music will be provided by a first-class orchestra.

Bingham, Crose & Cohen, lessees of the Regent theatre, also operate the Colonial theatre, in North Illinois street, where high-class photoplays also are shown.

Continuous shows are given daily at the Colonial from 12 noon to 11 p. m., and at the Regent from 10 a. m. to 11 p. m.

CAILLE AND GUATHARD PLAN TO EXTEND CHAIN OF THEATRES TO TWENTY-FIVE

Detroit, Dec. 31.

A. ARTHUR CAILLE and Henry J. Guathard, who now operate a chain of theatres in Detroit, announce their intention of extending their operations to other cities. They expect before long to have a chain of at least twenty-five houses.

The Norwood, which is their latest theatre, was rented to them on the basis of a ten-year lease.

The Crystal theatre, Sturgis, Mich., had a small fire in the projection room on December 21 that nearly caused a panic.

The Drury Lane theatre, owned by Frank Drew, will be completed about February 1. It is located on Woodward avenue, near Grand Circus Park, Detroit. The new Stratford, Dix and Ferdinand avenues, will be ready the last week in January.

It will be managed by E. V. McGrath. The Regent theatre, Woodward and Horton avenues, Detroit, will be completed and readly about the first of March. William F. Klatt, the owner, may play a combination policy of vaudeville and pictures.

The Globe theatre, Detroit, has declared a dividend of five per cent. The theatre was completely remodeled this fall and the seats increased to 1,000.

OHIO AND TEXAS EXHIBITORS BUSY WITH NEW THEATRES

J. M. PETERSON has disposed of his interests in the Grand and Family theatres, East Palestine, O., to William Haught.

South Brooklyn's new theatre, the "Y," at the intersection of W. 35th street, Pearl road and Altoona avenue, opened recently. Children's Saturday matinees, with educational and comedy reels, will be a feature at the new house. Fred E. Johnson, formerly manager of the Metropolitan theatre, will be in charge.

The new opera house at Marlin, Texas, is just about completed. It will exhibit picture and regular theatrical attractions.

Work is under way on the construction of a theatre in Abilene, by the Abilene Amusement Company, which is expected to be ready for use February 1.

TURNER AND DAHNKEN ENTER STOCKTON, CAL., WITH PLANS FOR $350,000 HOUSE

ONE of the most interesting announcements that has been made in many months in exhibiting circles in the San Francisco territory is that of the Turner and Dahnken Circuit, which has taken the first step in a long considered policy of expansion, and has made complete arrangements for the erection of a magnificent moving picture house at Stockton, California.

The new house to be erected for this concern will be on Weber avenue, the principal thoroughfare of Stockton, on the site of the present Tretheway building, between San Joaquin and Hunter streets. The structure will have a three-story front of reinforced concrete and will have exits on three streets.

A ten years' lease has been taken on the structure, which will be erected by the Henry Cowell Lime and Cement Company, and an end has thus been brought to efforts to enter this field that have extended over three years' time.

The theatre will be equipped in the best manner possible and will be the equal of any house now conducted by this concern. Special attention will be paid to the heating, ventilating and air cooling system, and it is promised that in the summer the house will be even more comfortable than an airdome.

An organ, to cost over $20,000, will furnish music and a stage will be installed in the theatre to make possible the presentation of legitimate attractions, should occasion arise.

The transaction represents an investment of about $350,000, and plans for the structure will be drawn by architect W. B. Thomas of Stockton, the intention being to commence actual construction work early in the spring.

NEWMAN TAKES HOLIDAY TRIP FOR VISITS IN CHICAGO AND CINCINNATI

E. C. NEWMAN, manager of the New York office of the Newman Manufacturing Company plants, located at 108 West Lake street, Chicago, Ill., and 717 Sycamore street, Cincinnati, Ohio, manufacturers of brass lobby display frames, railings and other theatre equipment, left New York for a visit to the Chicago plant, and after a short stay in Chicago will leave for Cincinnati to visit the Cincinnati factory, as well as to renew some old acquaintances, as he is a native of the Queen City.

Mr. Newman, who is a comparatively young man, being only in his twenties, has built up quite a lucrative business for the firm in the East. He has well deserved his vacation, and after spending the holidays with his parents, he will leave shortly after the first of the year for New York, where he will again be glad to greet his old friends.

Before leaving, Mr. Newman advised that all of the works were running full force, and that the prospects for 1916 were very bright.

NOVELTY SLIDE ACTIVITIES UNHAMPERED BY FIRE OUTBREAK IN BUILDING

ON December 27, a serious fire broke out at 67 West Twenty-third street, New York City, the building occupied by the Novelty Slide Company.

Considerable damage was done and at one time it looked as though the activities of the Novelty Slide Company would be entirely stopped. However, owing to the prompt and careful action of Joseph F. Coufal, the general manager of the company, the business is once more running under full headway.

LARGEST THEATRE IN ELIZABETH, N. J., BECOMES PICTURE HOUSE

Special to MOTION PICTURE NEWS

Elizabeth, N. J., Dec. 31.

ELIZABETH'S largest theatre, the Hippodrome, with a seating capacity of 1,800, has been added to the list of motion picture playhouses in this city. After being dark for almost a year "The Battle Cry of Peace" opened the Hippodrome Christmas and completed a four days' run to capacity audiences Wednesday night.

So popular did the reopening of the Hippodrome prove to Elizabeth theatre patrons that the Proctor management in this city, Edward M. Hart, announced the showing of picture features as a permanent policy of the big playhouse.

"The Battle Cry of Peace" aroused exceptional interest. Without exception the audiences were made up of the better class of patrons from the residential sections.

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Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres. If you are building, selling, leasing or renovating, kindly communicate it at once for publication.

CALIFORNIA

PLANS have been filed with the Board of Public Works of San Francisco by Architect B. J. Joseph for a Class A moving picture building to be erected on the north side of California street, near Polk, for the Royal Theatre Company. The building will be fireproof throughout, with a steel frame and reinforced concrete walls and floor. It will have a seating capacity of about 1,400. Modern heating and ventilating systems will be installed and it is estimated that about $60,000 will be expended on the work.

Negotiations are under way for the resumption of work on the building at Eddy and Mason streets, San Francisco, and present plans contemplate the erection of a moving picture theatre. The report that work is to be resumed at an early date on the erection of the theatre is of much interest and efforts will be made by the owners to get this building under way before others that have been projected can be started.

The Orpheum theatre at Oakland, is now featuring big moving picture attractions and has just purchased new projection equipment for the operating room.

Learning that plans were being considered for the erection of a corrugated iron theatre building on Main street, Grass Valley, to have a seating capacity of 1,200, property owners in the neighborhood voiced their objections to the city trustees. The city officials took action and have made it known that if a new theatre is to be erected in that city it will have to conform to the fire limit ordinance in all respects.

The Imperial theatre, at Eureka, conducted by Pettingill and Pettingill, is to be remodeled.

A moving picture hall is being fitted up at Lytton, by the Salvation Army, which conducts a home there.

The order of Elks has had plans drawn for the construction of a lodge building at Monterey, the lower floor to be used as a moving picture theatre. W. H. Weeks, of San Francisco, is the architect.

The old Star theatre has been opened at Madera, by Chamberlain Brothers, of the Madera Opera House, as the Rex theatre.

The Novelty theatre, at Suisun, has been taken over by J. D. Tam, formerly of the Rex theatre, at Vallejo, and an eight-piece orchestra has been installed to furnish proper music.

The Novelty theatre, on South Elmwood avenue, Lindsay, has been reopened after being dark for months, and is now known as the Empress.

A moving picture theatre with a seating capacity of eight hundred, is to be erected at an early date at Anderson, by C. G. Hainline. It is estimated that the structure will cost in the neighborhood of $6,000.

Messrs. A. A. Graham and Z. Graham, musicians of Los Banos, have disposed of the Liberty theatre at that place to J. Manducci and B. Cavalla.

Rankin's Hall, at Blue Lakes, has been taken over by B. L. Waite, of Arcata, who will show pictures weekly.

The Bell theatre, at Sanger, conducted by M. C. Armstrong, has been improved of late by the addition of considerable new apparatus, including a new Powers No. 6A machine.

The Lyric theatre, at Chico, is being remodeled and will be opened by R. Bauer, under a different name.

The People's theatre, at Martinez, conducted by J. H. Trowbridge, has been closed pending the erection of a new building.

INDIANA

The Peter Pan theatre, Nineteenth street and Central avenue, which is to be operated by the Peter Pan Amusement Company, a new photoplay theatre in Indianapolis, opened December 24. The theatre seats about 400 persons, and music is provided by a four-piece orchestra. J. M. Thomas is the manager of the new theatre.

The Bucklen theatre, at Elkhart, has installed a new $5,000 Kimball pipe organ.

The North Side U. S. motion picture theatre, at Noblesville, has been bought by L. F. Ashley, of Ladysmith, Wisconsin, who has taken charge of the theatre. He bought it from L. J. Dunning.

Joe Bauer has opened the Alhambra theatre at Vincennes. The theatre seats 450 persons and is a fireproof building.

KENTUCKY

Plans are being prepared by S. P. Ostrander, architect, for a motion picture theatre for negroes on Walnut street, near Twelfth street, Louisville. The theatre will be built at a cost of about $25,000, and will have a seating capacity of 800. It will be 40 x 175 feet and will have a new heating and ventilating system, an indirect lighting system and other modern features. A company to operate the house is being organized.

The Peek-in theatre, another modern motion picture house for the exclusive use of colored people, has been built at Owensboro, by Richard Jackson. The building is of brick with an attractive lobby. There is a metal operating room and a modern system for heating and lighting.

MARYLAND

The Howard Amusement Company has been granted a permit for the construction of a one-story moving picture theatre, 37.5 by 121 feet, at 404-406 North Howard street, Baltimore. Sparklin & Childs are the architects and John J. Moylan the contractor. The cost of the structure is placed at $10,000.

A deal was closed recently for the purchase of the Red Mill picture theatre, Lafayette avenue, near Gilmor street, Baltimore. The consideration and the names of the purchasers have been withheld for the present, but the theatre is now conducted under the new management. The house has been newly decorated on the exterior, and the interior has been renovated.

By plans completed by Architect William Frieberg, Jr., for George Kirschenhofer, another motion picture theatre is promised for the eastern section of Baltimore. The plans call for a one-story motion picture theatre to be erected at 1517-21 East Eager street, which will have dimensions of 42.6 by 703 by 25.6, and which is to cost $3,500.

Arrangements are being perfected to rebuild the Broadway theatre, Baltimore, which was destroyed by fire several weeks ago. Harry Lewy, of the Great Wizard, of Baltimore, who is one of the proprietors, and manager of the Great Wizard Company, 30 West Lexington street, is the managing director of the Broadway. The theatre will be entirely refitted with chairs, decorations, screen, and other paraphernalia. Work on rebuilding will begin within the next few weeks.

MASSACHUSETTS

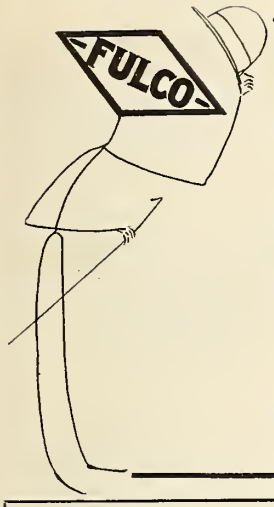
A license has been granted A. L. Ronsseau to carry on the moving picture business at Oddfellows Opera House in East Weymouth and the license of Mr. Coyle was cancelled.

MINNESOTA

The Sandon theatre, just completed by Sandon Brothers, on Walnut street, Mankato, at a cost of over $40,000, is now open. This house is a model of beauty, unique in design, and one of the most modern of any moving picture houses in the northwest. It seats 850.

NEBRASKA

Eric J. Hallgren has purchased the Suburban motion picture theatre at 24 Ames avenue, Omaha.



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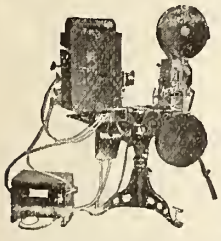

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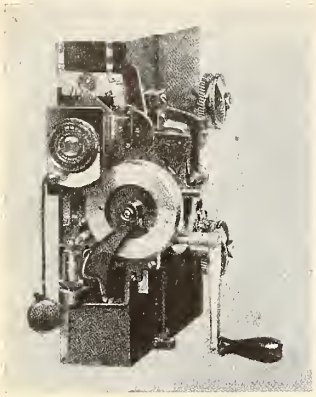

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Harry Lawrie, architect, is drawing plans for the motion picture theatre to be erected on the Maul property on the north side of Douglas between Seventeenth and Eighteenth streets, Omaha, by the Garden Realty Company. The theatre will be completed by May 1, and will seat 1,500. Work on the site has been started. Jake Schlank will be manager.

NEVADA

F. E. Simons, formerly of Montana, has leased the Tessier Hall at Lovelock, and has opened a picture theatre.

Frank Mazatti, who was interested in the Summer Garden Show at Winnemucca last summer has purchased an interest in the Orpheum theatre. A steam heating plant is to be installed in the house.

J. C. Reynolds has disposed of his theatre at Sparks to J C. Squires.

NEW JERSEY

John H. Mannix has closed the Victoria theatre, Bordentown, and is now negotiating for a site upon which to erect a modern motion picture house on Farnsworth avenue.

Nathan Welitoff has prepared plans for a one-story brick motion picture theatre and stores, 47 x 120 feet in ground dimensions, to be erected by Harry Max at the southeast corner of Sip avenue and Enos place, Newark. The premises will comprise the theatre, with a seating capacity of 300, and four stores. The estimated cost is $20,000.

NEW YORK

The Strand theatre, Watertown, recently purchased from Harry Stowell, has been opened under the new management of James Baker and George Waldo.

Tentative plans have been formulated whereby Johnstown is soon to have one of the most modern theatres in Central New York. According to the plans of Manager Joseph A. Colin of the Grand Opera house, that building is to be practically razed in the interior and rebuilt. The new idea of the manager calls for an enlarging of the house by nearly 100 per cent., doubling its seating capacity.

J. F. Emerson, secretary of the Warren Business Men's Association, Warren, opened a moving picture house on the East Side on January 1.

OHIO

Six Cleveland motion picture theatres changed hands in one day in Cleveland at the close of the year. All sales were made through one agency, the sales being as follows:

The Addison theatre, 6418 St. Clair avenue, sold to Paul Pisker, who also purchased the Liberty theatre, 3711 Fulton road.

Henry Miller and wife bought the Nemo theatre, W. 84th street and Detroit avenue.

Aaron Katz secured control of the Eagle theatre, 4609 Denison avenue.

J. F. Johnson took over the Enjoy-U theatre, giving a farm at Chardon to William Carson, the former owner, in exchange.

The new Colonial theatre, Superior avenue and E. 57th street, acquired by M. F. Abrams on a real estate transfer basis.

Cleveland is to have a new theatre at the corner of W. 25th street and Prame avenue. G. T. and Bessie Sharp, who have managed picture theatres in Cleveland for ten years, will manage it. It will have a seating capacity of 900.

The Alhambra theatre, Sandusky, built by George J. Schade at a cost of $75,000, was opened recently. Seat prices range from five to 50 cents. Architects say it is one of the finest theatres in Ohio.

PENNSYLVANIA

M. E. Comerford, already well known as a theatre owner in several Pennsylvania cities, has, in connection with others, just purchased a building on Court House Square, a prominent street of Scranton. The present structure will be torn down and on the site will be built a picture house.

Wilkinsburg, a suburb of Pittsburgh, is to have a new motion picture theatre, with a capacity of eight hundred, and will be erected on the site of the Doris theatre early in the spring. The Doris theatre is to be downtown, and J. W. Hunter, owner of the theatre, will let the contract for the work as soon as all of the bids are in.

Mr. Hunter opened the doors of the Doris theatre more than four years ago and it has proved a big success ever since. The present theatre is located on a lot 25 x 132 feet at 827 Wood

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TEXAS

A three-story reinforced concrete moving picture theatre building to cost $35,000, is to be erected at Milam and Prairie streets, Houston, by Hugh Hamilton. The structure is planned to contain offices on the front of the first and second floors and the theatre auditorium to take up the rear. The contract has been awarded.

L. C. SMITH, MANAGER OF BROOKLYN THEATRE FOR TISCHLER, MARRIED JANUARY 1

L. C. SMITH, manager of the New Kingston theatre, Brooklyn, N. Y., for Max Tischler, who also owns the New Kingston airdome, the Brownsville theatre, Brooklyn, and the Rivington Casino, New York City, married Anna May Krassner, of 850 Longwood avenue, the Bronx, on January 1.

The bridal couple left immediately after the ceremony for Atlantic City, where they remained a week.

Smith was formerly an exhibitor in the Bronx for some months, and is well known in the trade. He is a "live wire" exhibitor, a believer in advertising, and conducts in the New Kingston a modern theatre in an up-to-date fashion. He provides attractive lobby displays and issues an unusually attractive house organ.

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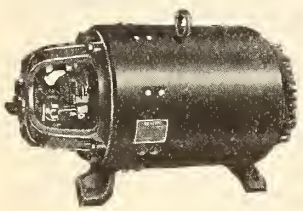

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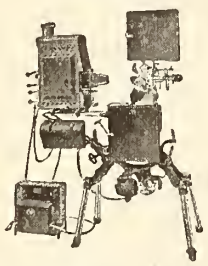

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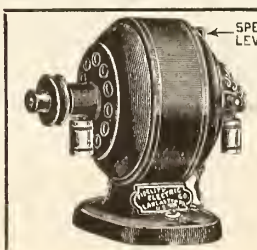

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

MUSIC FOR THE PICTURES IS ONE THING, BUT WHAT KIND OF MUSIC WOULD YOU PLAY FOR THESE FILMS?

MUSIC for the pictures is not an unfamiliar subject in these days. But a new relation between music and the screen is being developed at the Bronx Zoo by Curator Raymond Ditmars. That is, of course, assuming that you recognize the spontaneous and unrestrained chatter of simians as a variety of music.

Inasmuch as numerous motion picture musicians will be racking their brains for appropriate music to accompany the Ditmars films some months hence, it may be well to let them know what is being done. There may be some inspiration in the following account.

Monkey talk from an invisible source, loud and as caustic as any simian ever screeched, is the latest feature of everyday life in the monkey house in the New York Zoological Park in the Bronx.

The mystery of the monkey house and the source of the long line of choice simian language was explained by Raymond L. Ditmars, curator of the animal collection and world-wide known authority on reptiles, primates and what not in zoology, now producing films for the Paramount Pictures Corporation.

Recently there was installed in the curator's private office a phonograph into which he dictated his correspondence, memoranda, etc. A few days ago Mr. Ditmars switched the repeating lever from the recording disc and for a time he was not convinced that he was listening to his own voice.

At all events, he did not recognize his own enunciation, and it then and there occurred to him that the phonograph might solve the problem of curing "Hoolock," the white fisted gibbon, of a siege of melancholy from which the ape has been suffering.

Hooloek has been at the park for the last three years, and during that time his lonesomeness became such that his keepers, "Fred" Engeholm and "Teddy" Kiefer, feared for his life. The ape is a product of the Malay Peninsula and is farthest removed from man. His kind are strictly tree animals, talented with wonderful agility and peculiarly shaped in that their arms are about twice the length of their legs.

Hoolock is what is known as a white fisted gibbon, shy and at all times fearful of strangers. It required more than two years of coaxing and petting before he would descend from his perch in the big cage, in which he swings to and fro all day long.

Meanwhile he lived by snatching his food from the floor by suspending himself from a branch of one of the trees in the cage. In the last year, however, he has grown tamer and will now permit his keepers to seratch his back or otherwise pet him, just for companionship.

Mr. Ditmars seems to have settled the apprehension for Hoolock's long life and prosperity by his phonograph stunt. He had the recording disc set in place and while "Teddy" Kiefer stood nearby on the inside of the eage the lonesome ape screeched all manner and kind of gibbon talk into the revolving record.

"Jungle Town" and "Night Time in Monkey Land" were not in it with what Hoolock sent through the horn. Every time Kiefer spoke, the ape, in a lingo known only to himself, yelled and shrieked.

"Fine, fine," said Mr. Ditmars when the phonograph was set in motion and peeled out the jumble of gibberish. The black ape was evidently surprised, if not perplexed. He at first ran away from the mysteriously shaped horn chattering in a high pitch, but eventually was eoaxed back to the front of the cage and soon joined in the bedlam.

It wasn't long until other primates took up the chorus, and among them the monkey house was a wilder place than Borneo. As for Hoolock, he showed immediate improvement under the spell of his mechanical companion, and there is now every indication he will recover from his melancholia.

"But the trick was turned just in time," said Mr. Ditmars. "I hate to fool the little fellow, but it may help to save his life. He sure was lonesome; and why let him pine his life away when the phonograph will keep him company and help make life worth living?"

CHILDREN'S FEATURE FILM CORPORATION FORMED IN LOUISVILLE

THE Children's Feature Film Corporation which was organized recently at Louisville, is planning for its initial release in its new studio now in the course of construction near the Churchill Downs race track. This company will make pictures especially to appeal to ehildren.

Every theatre owner and manager, as well as every musician, has his own idea as to just how pictures should be played and what is necessary in order to make his house popular from a musical standpoint.

Some realize that their knowledge and experience properly treated and set forth will be of value to others who may not enjoy their success, but they do not know how to make their suggestions of benefit to others.

There are also those who want help and these are perhaps the majority. Yet they do not know where or how to get this assistance.

* * * * *

The Music Department of the "News" is for just this purpose.

We will publish the opinions of any of our readers, or we will answer any of their questions; in fact, we are here for the express purpose of promoting better picture music.

Mr. Luz is an expert. It is because of his knowledge that several houses, which in the past have failed, are now making wonderful successes.

Why not take advantage of his knowledge?

* * * * *

Manufacturers of musical instruments and music accessories are also invited and requested to send in to this department news items, descriptions, etc., of anything new which is being placed upon the market and which will be of interest to motion picture theatre owners.

* * * * *

This department is open to all.

Music Plot for Fox Feature, "A Soldier's Oath," Six Reels

By Ernst Luz. Projection Time 75 Minutes

THIS plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested need not be used; similar numbers, or numbers suggested by the Notes will do as well. It is intended that no unnecessary expense be added for exhibitor or musician.

	Description of Music	*Number Suggested*	*Cue to Stop Number*
		PART 1.	
1.	Inter. (Cl. Fr.)	"Wedding of the Rose" (C. Fischer)	Child carried to upstairs bedroom.
2.	Sh. And. Int. and Waltz	"Witches Whirl" (E. T. Paul)	"War."
3.	French March	"La Marseillaise" (E. Ascher)	Soldiers march off screen.
4.	Desc. (Plaint. Tsch.) XXXXX	"Barcarolle-June" (C. Fischer)	Connects 1 and 2.
		PART 2.	
5.	Desc. (Hy. Pliant.)	"Amo" (M. Witmark)	After father and mother with lamp enter bedroom.
6.	H. Mysterioso XXX	Lake Coll. No. 14—(C. Fischer)	Wife re-enters house after husband leaves.
7.	Agitato (P.-F.-P.) XXX	Lake Coll. No. 12—(C. Fischer)	Child coming downstairs second time.
8.	Desc. (Plaint.)	"Rose Blushes" (M. Witmark)	Connects 2 and 3.
		PART 3.	"The second trench"
9.	Hurry (L. Battle)	"A. B. C. Dramatic Set No. 7"—B2 (Jos. W. Stern & Co.)	Duval rescues soldier.
10.	Waltz (Hy.-Leg.)	"Le Poeme" (Jos. W. Stern)	"Did Pierre answer roll," etc.
11.	Desc. (Hy.-Path.-Agit.)	Chanson sans Paroles, by Tschaikowski	Child gives note to Butler at mansion.
12.	Desc. (Rom.)	"Two Lovers" (Ditson & Co.)	Connects 3 and 4.
		PART 4.	"After the war."
13.	Path. Intro. and Waltz	"Sweet Repose" (Jos. W. Stern)	Fire at prison—quick.
14.	Galop	"Diabolos" (Ditson & Co.)	End of fire scene. Cure asleep on lawn.
15.	Desc. (Hy.-Path.)	"Serenade" by Karganoff (G. Schirmer)	Connects 4 and 5.
		PART 5.	"Her first ball."
16.	Waltz (Leg.)	"Druid's Prayer" (Jos. W. Stern & Co.)	"The new gardener."
17.	Inter. (L. Desc.)	"Serenade" by Drdla (C. Fischer)	After girl kisses the Cure.
18.	Desc. (S. Hy.-Rom.)	"Cupid's Net" (C. Fischer)	After Count de Morane puts necklace on girls neck.
19.	Desc. (Hy.-Path.)	"Nocturne" by Karganoff (G. Schirmer)	Connects 5 and 6.
		PART 6.	Father and child embrace.
20.	Hy. Dr. Andante	"A. B. C. Dramatic Set No. 1"—C3 (Jos. W. Stern & Co.)	"But the Count De Morane is dead," etc.
21.	Agitato	"A. B. C. Dramatic Set No. 1"—B2	Gardener at window of Count Mroane's home.
22.	Mysterioso	"A. B. C. Dramatic Set No. 1"—A1	"It was one of the Morane jewels," etc.
23.	Agitato	"A. B. C. Dramatic Set No. 2"—B2 (Jos. W. Stern & Co.)	"He is my father."
24.	Desc. (Hy.-Path.)	"Pensee D'Amour" (C. Fischer)	To end.

This picture is set in French locale; the music in the first reel should have a French suggestion. This suggestion can be omitted after the first reel as the picture becomes very dramatic.

It is more important that you should get dramatic depth in your music, which can not be done when selecting suggestive or characteristic music. Numbers with minor key strains predominant should be used in your set-up.

Music Notes.—No. 1 should be a 2/4 number with a French suggestion. No. 2 and 13 should be concert waltzes with slow melodious introductions. Nos. 10 and 16 should be very slow waltzes played legato. They should have one strain at least in minor key. Nos. 4-5 and 8 must be slow numbers in minor key throughout.

They should have an agitated strain. No. 11 must be a slow number with a positive pathetic appeal. A number in which the accompaniment is syncopated will give the agitated effect necessary for the dramatic action on the screen.

Nos. 12 and 18 should be slow numbers with a romantic suggestion. Do not need to be heavy numbers, nor in minor key. No. 14 should be a light galop, covering hurried action accompanying a fire scene. Nos. 15-19 and 24 should be heavy numbers with a positive pathetic appeal. The usual agitated strain in minor key is essential.

Must be slow numbers. No. 17 is your only opportunity for some light number as a relief and to give the succeeding numbers greater importance. No. 3 should be a march with a positive French suggestion.

The one suggested is very good. Nos. 6-7-9-20-21-22-23 are short melodramatic numbers, sold by Jos. W. Stern and Co., 102 West thirty-eighth street, New York City.

The picture can be well illustrated musically on the organ. When the orchestra is used with the organ, the orchestra should always play the melodramatic numbers.

Special Note.—While this is a six-reel picture, the reels are short and the entire picture should not run over one hour and fifteen minutes.

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Set No. 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.
Set No. 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.
Set No. 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.
Set No. 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert galop for the chase.
Set No. 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath.
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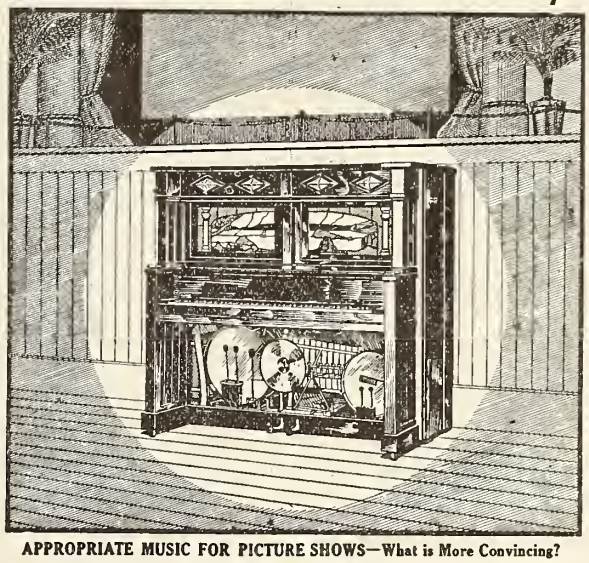

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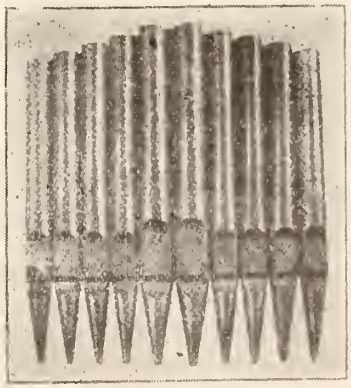

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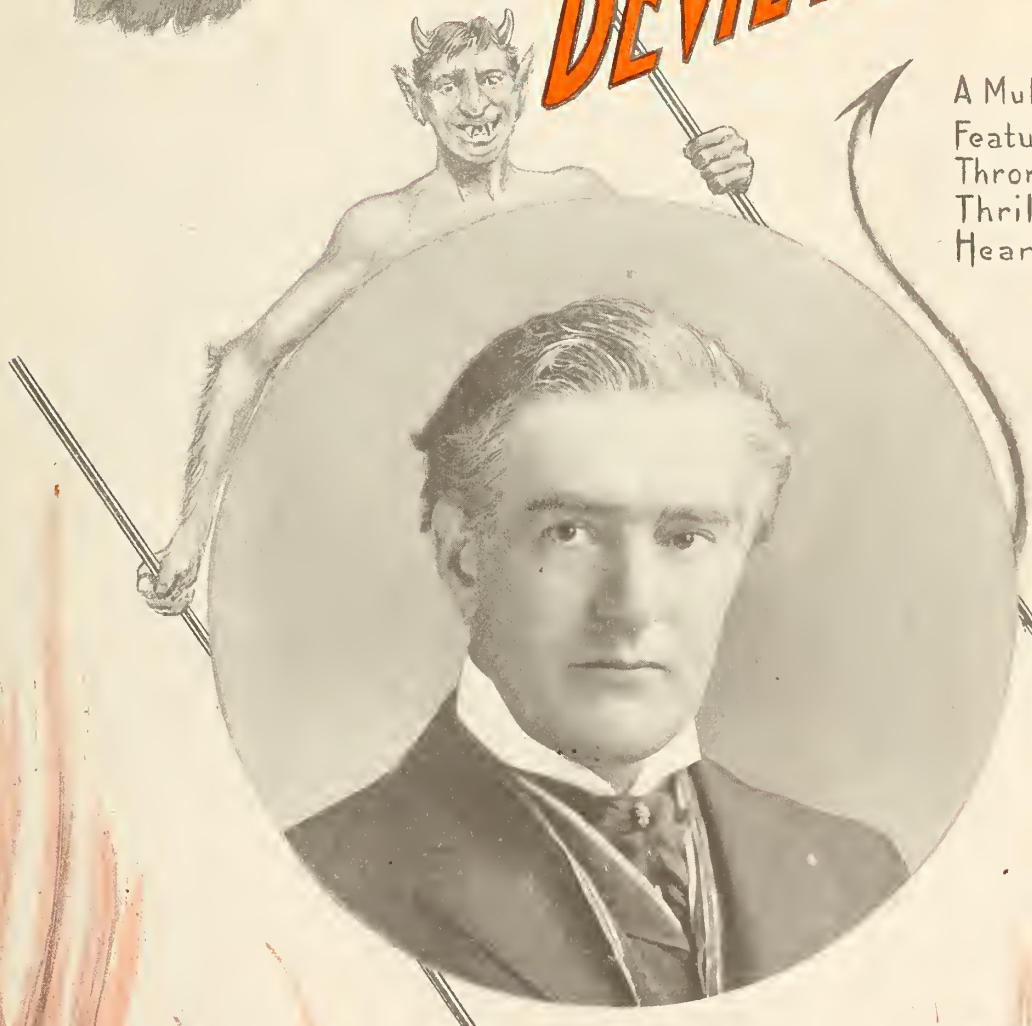

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Constance Collier

THE INTERNATIONALLY FAMOUS ACTRESS IN

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A SPARKLING DRAMA OF LOVE VERSUS DUTY

FROM THE WELL KNOWN PLAY

by

EDWARD CHILDS CARPENTER

PRODUCED BY

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It will help your showing and if advertised, will attract more patrons

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CANADIAN DISTRIBUTORS
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JANUARY 22, 1916

Motion Picture News

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VOLUME XIII NUMBER 3 PRICE 10 CTS

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"The Path of Happiness"

A romantic drama of unusual charm

Featuring

Violet Mersereau

with Harry Benham

The charm of this strong drama is irresistible. Dainty Violet Mersereau appears as a sweet and lovable mountain maid, jealously guarded by a hunchback foster brother. The contrast between the many strong situations and the idyllic setting and romantic love theme make a tremendous appeal. In one scene of wondrous beauty, Violet appears as a forest Naiad, disporting herself in the waters in an entrancing manner. A picture that will be hailed with delight by all moving picture lovers.

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IN
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COMEDY-DRAMA

"MY LADY INCOG."

A RARE COMBINATION OF LAUGHS AND THRILLS

IN FIVE PARTS RELEASED JAN. 17TH.

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WORLD
FILM CORPORATION
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PRESENTS
TWO NOTEWORTHY PHOTODRAMAS
HOLBROOK BLINN
IN
"LIFE'S WHIRLPOOL"
BASED ON "McTEAGUE" By FRANK NORRIS
A WM. A. BRADY PRODUCTION
AND
A REMARKABLE SCREEN VERSION OF
"THE CITY"
THE ACKNOWLEDGED MASTERWORK OF
CLYDE FITCH
FEATURING THURLOW BERGEN
SUPPORTED BY A DISTINGUISHED CAST
A SHUBERT FEATURE
HOLBROOK BLINN
CLYDE FITCH
"THE CITY"
"IT'S A DAMN LIE"
"LIFE'S WHIRLPOOL"
THE SHADOW FALLS

EQUITABLE

Have You Followed the Popular Trend of Gauging the General Excellence of Equitable Pictures Following

Henry Kolker in "The Warning"

which was released December 6th
and which includes

The Illustrious Artiste
GAIL KANE in "THE LABYRINTH"
A story of life back stage and a career moulded by doubt.

The Magnetic Stage Idol
WILLIAM COURTENAY in "SEALED LIPS"
A heart gripping tale, produced by Ince with an all-star cast.

The Popular Stage and Screen Favorite
CHARLES J. ROSS in "THE SENATOR"
A romance of Capital life, with a series of vivid counter plots.

The widely known film favorite
MARGARITA FISCHER in "THE DRAGON"
One of the most unusual and entertaining tales ever screened.

The debut in filmland of Scotland's greatest actress
MOLLY McINTYRE in "HER GREAT HOUR"
S. E. V. Taylor's story of life as it is little known—with a powerful climax.

America's representative emotional actress
JULIA DEAN in "THE RANSOM"
A fascinating story of mother love, sacrifice and struggle.

and announced

Frank Sheridan in "The Struggle"	Emmett Corrigan in "The Chain Invisible"	Marguerite Leslie in "The Pain Flower"
Gail Kane in "Her God"	Muriel Ostriche in "Babette of the Ballyhoo"	Carlyle Blackwell in "The Clarion"

Here are the leading stars and noted players of the screen world and the stage blended and under the auspices of the most noted directors in filmdom creating visualizations of the most successful writers of the age.

DIRECTORS

John Ince S. E. V. Taylor Frank Powell E. Mason Hopper Harry Handworth Joseph A. Golden Edmund Laurence James Durkin Charles M. Seay

THE ABOVE DIVERSIFIED SUBJECTS AND AMBITIOUS ANNOUNCEMENT OF COMPLETED AND PENDING PICTURES PROVES THE EMINENT EFFORT THE

EQUITABLE PROGRAM

IS MAKING TO MAINTAIN OR IMPROVE, IF POSSIBLE, THE SPLENDID CONSISTENCY ESTABLISHED BY THE PAST SIX PRODUCTIONS.

EQUITABLE MOTION PICTURES CORPORATION
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RELEASING THROUGH
WORLD FILM CORPORATION

MUTUAL MASTERPICTURES
DE LUXE EDITION
MUTUAL FILM CORPORATION
Announces
"VENGEANCE IS MINE!"
A REMARKABLE DRAMA IN FIVE REELS. BASED ON THE THEME OF CAPITAL PUNISHMENT
featuring popular
CRANE WILBUR
Released Week of JAN. 31ST.
Produced by Horsley

MUTUAL MASTERPICTURES
DE LUXE EDITION

MUTUAL FILM CORPORATION
Announces

THE IDOL OF THE STAGE

THE STORY OF A MATINEE IDOL WHOSE LIFE IS FULL OF DRAMATIC INCIDENTS. A PLAY OF "BIG SCENES"—FIVE REELS

featuring the Belasco Star

MALCOLM WILLIAMS

RELEASED WEEK OF JAN. 31ST.
Produced by GAUMONT

YOU are wasting your opportunities if YOU ignore advertising.

MUTUAL MASTERPICTURES
DE LUXE EDITION

MUTUAL FILM CORPORATION
Announces

THE WHITE ROSETTE

A WELDING OF THE MEDIAEVAL AND MODERN SPIRIT INTO A POWERFUL AND BEAUTIFUL PLAY IN FIVE REELS
featuring the great stars

E. FORREST TAYLOR
AND HELENE ROSSON

RELEASED WEEK of JAN. 31st.

produced by American

MUTUAL PICTURES

MUTUAL FILM CORPORATION
Announces
A CLIPPER STAR FEATURE

THE SMUGGLERS OF SANTA CRUZ

AN ABSORBING DRAMA WITH ELABORATE SCENIC EFFECTS

featuring the AMERICAN FAVORITES

CHARLOTTE BURTON AND WILLIAM RUSSELL

RELEASED JAN. 28TH.

Produced by American

MUTUAL PICTURES

The Smugglers of Santa Cruz

American Film Company, Inc., presents

William Russell and Charlotte Burton

the screen's foremost dramatic stars, in this newest of "Clipper" productions

A three-act drama, vigorous, picturesque and spectacular. Wonderful natural grandeur. An exceptional story of the sea. Arrange now to book this big feature.

Directed by Donald McDonald

Released Jan. 28th

A New Mutual Masterpicture—De Luxe Edition

Lord Loveland Discovers America

It's a laugh from start to finish. A five-reel comedy-drama from the popular novel by C. N. and A. M. Williamson, presenting

Arthur Maude

the popular Broadway star.

Directed by Mr. Maude

Released Jan. 27th

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation

American Film Company, Inc.

Samuel S. Hutchinson, President

Chicago, Illinois

MUTUAL PICTURES

The Man In The Sombrero

Harold Lockwood

the screen's most popular idol, and his beautiful supporting star, *May Allison*, play the leading roles in this romantic Western picture. It's a two-part American "Flying A" drama.

Directed by Thomas Ricketts

Released Jan. 25th

A Sanitarium Scramble

Presenting vivacious *Vivian Rich* and *Alfred Vosburgh* in a single reel "Flying A" comedy-drama.

Directed by Reaves Eason **Released Jan. 28th**

Some Night

A burglar steals in where a hundred girls are sleeping. Woe is his! It's a "Beauty" comedy, with *Carol Halloway* and *John Sheehan*.

Directed by Jack Dillon **Released Jan. 26th**

Walk This Way

A side splitting "Beauty" comedy, presenting *Neva Gerber* and *Walter Spencer*.

Directed by Jack Dillon **Released Jan. 30th**

All "Flying A" and "Beauty" productions are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

American Film Company, Inc.

Samuel S. Hutchinson, President

Chicago, Illinois

MUTUAL SP

. . . . a short, sharp cry, and then she leaped. Down, down through interminable space the form of Helen hurtled. A splash! And then . . .

All Records SMASHED By This Railroad Film Novel!

THE world has learned to expect great things of daring Helen Holmes, yet in the "Girl and the Game" this fearless film star has eclipsed all previous achievements. Her great leap from a dizzy cliff is but one of the thrilling climaxes in chapter four of this marvelous production.

Greatest Newspaper Co-operation!

No film ever produced has been so enthusiastically received by the big newspapers of the nation. These great papers are publishing, week by week, the story of "The Girl and the Game:"

New York World	*San Francisco Chronicle*
Pittsburgh Press	*St. Louis Globe-Democrat*
Atlanta Constitution	*Cleveland Leader*
Omaha Bee	*Louisville Herald*
Buffalo Courier	*Philadelphia North American*
Indianapolis Star	*Memphis Commercial Appeal*
Chicago Evening Post	*Milwaukee Sentinel*
Detroit Journal	*New Orleans Times-Picayune*
Baltimore American	*Los Angeles Tribune*
Boston Globe	*Dallas Journal*
Cincinnati Times-Star	*Seattle Post-Intelligencer*
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And One Thousand Others

SIGNAL FILM

SAMUEL S. HUTCHINSON, President

Publicity Offices: 222 So. State Street

CIAL FEATURE

THRILLS!

"The Girl and the Game" is the production of *guaranteed thrills!* President Hutchinson, of the producing company, positively *guarantees* big, specific thrills in each chapter of this stupendous motion picture triumph. And he guarantees that the thrills presented will make your patrons gasp in sheer amazement.

Half a Million Dollars To Produce Fifteen Chapters!

This vast sum of money was expended to make "The Girl and the Game" the greatest box-office opportunity ever presented. It's a production of fifteen two-act chapters. One chapter released each week. Four now appearing.

The thousands of theatres now showing Helen Holmes in "The Girl and the Game" report stupendous crowds. And crowds bring profits! Get in on this big money-making proposition. Book this huge railroad film novel. Act at once. *Now!*

For booking information apply to "The Girl and the Game" dept. of any Mutual exchange, or at Mutual Home Office, New York City.

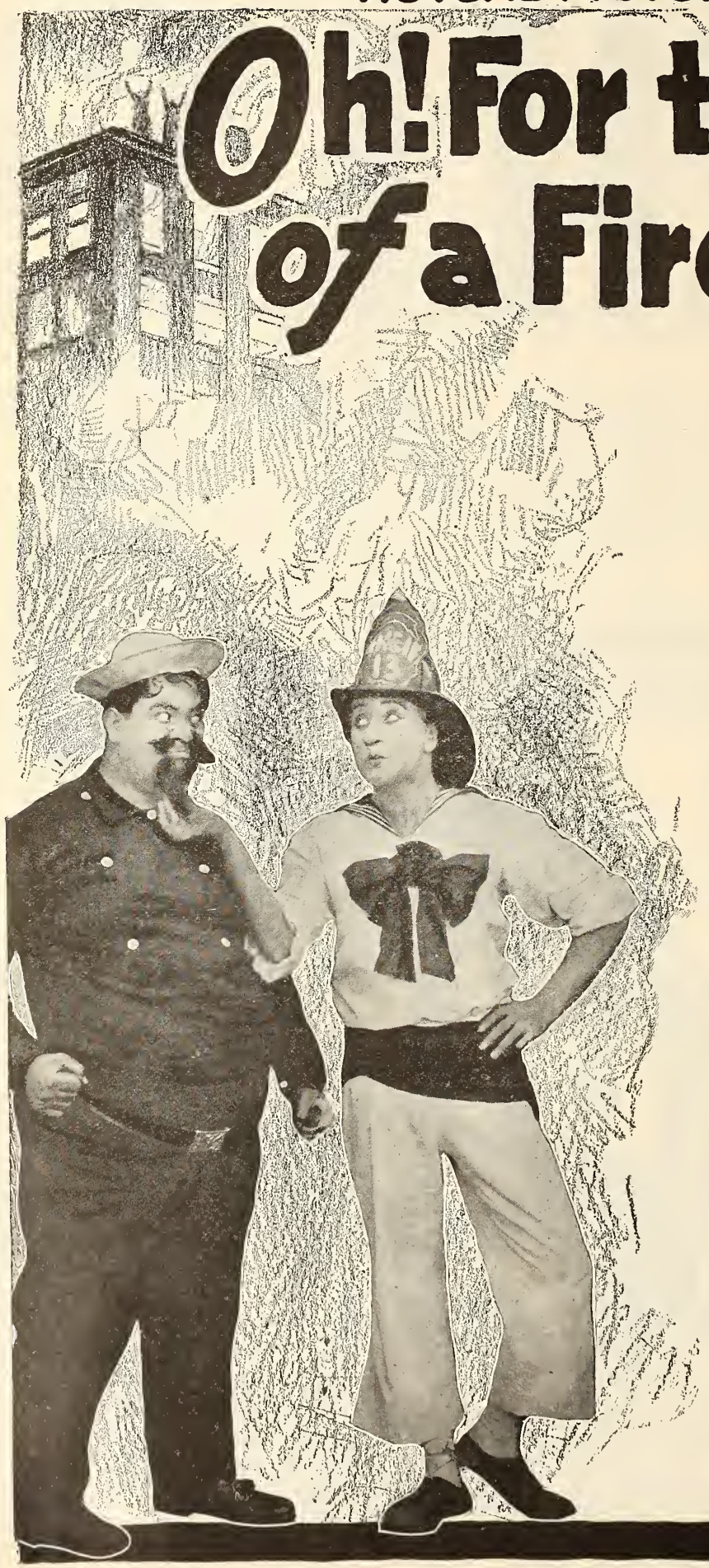
CORPORATION

CHICAGO, ILL.

THE GIRL AND THE GAME

MUTUAL PICTURES

Oh! For the Life of a Fireman!



Slapsticks With a Reason

VOGUE COMEDIES

HERE'S a rip-roaring laugh—a scream for your patrons! Another of those sure-fire Vogue comedies, presenting an absolutely new company of most eccentric comedians.

Released—January 10

Other Vogue Comedy Releases

An Innocent Crook

Sammy's Scandalous Scheme

Are *you* booking Vogue comedies? They're the cream of all funny films!

Distributed throughout the United States and Canada exclusiuely by Mutual Film Corporation

VOGUE FILMS, Inc.

Executives

JOSEPH H. FINN SAMUEL S. HUTCHINSON

Publicity Offices: 222 So. State St., Chicago, Ill.

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DE LUXE EDITION

What Every Exhibitor Wants—

Pictures with stars who attract increased patronage.
Pictures of extraordinary merit to satisfy the most discriminating patron.

These qualifications are to be found in

THE BAIT

a stirring five-reel drama of the Northwest featuring William Clifford, Betty Hart, and the incomparable quadruped pantomimists —the Bostock Animals. Released January 22 as a Mutual Masterpicture, de luxe edition.

"VENGEANCE IS MINE!"

a remarkable picturization of a tremendous theme—capital punishment. Produced in five reels and featuring the popular star of the screen, Crane Wilbur. Released January 31 as a Mutual Masterpicture, de luxe edition.

THE GIRL OF HIS DREAMS

one of the merriest of the deservedly popular Cub Comedies. Produced in one reel and featuring the funniest man in America, George Ovey. Released January 21 (regular Friday release).

As answering *your* wants book through your Mutual Exchange these

DAVID HORSLEY PRODUCTIONS

MUTUAL MASTERPICTURE
DE LUXE EDITION
EDWIN THANHOUSER
PRESENTS

THE FIVE FAULTS OF FLO

ENVY
JEALOUSY
FICKLENESS
EXTRAVAGANCE
PRIDE

FEATURING
THE SUPERB
FLORENCE LA BADIE

STORY BY
LLOYD LONERGAN
AUTHOR OF
"THE MILLION DOLLAR MYSTERY"
AND
PHILIP LONERGAN

FIVE REELS
STAGED BY
GEO. FOSTER PLATT

RELEASED THURSDAY JAN. 20

THANHOUSER FILM CORP.
NEW ROCHELLE N.Y.

MUTUAL PROGRAM

EDWIN THANHOUSER PRESENTS

A THANHOUSER PHOTOPLAY

THE PHANTOM WITNESS

A 3-REEL DRAMA OF POWER & SWIFT, MYSTERIOUS ACTION:- WITH

KATHRYN ADAMS

SUPPORTED BY EDWIN STANLEY AND WILLIAM BURT

STAGED BY FREDERIC SULLIVAN

STORY BY PHILIP LONERGAN

RELEASED WED. JAN. 19TH

KATHRYN ADAMS IN "THE PHANTOM WITNESS"

FALSTAFF COMEDIES

GRACE'S GORGEOUS GOWNS 1 REEL

RELEASED TUESDAY JAN. 18TH.

PETE'S PERSIAN PRINCESS 1 REEL

RELEASED THURSDAY JAN. 20TH

BOTH THESE COMEDIES BY THE FAMOUS FALSTAFFERS

RILEY CHAMBERLAIN
LOUISE EMERALD BATES
CLAUDE COOPER
FRANCES KEYES

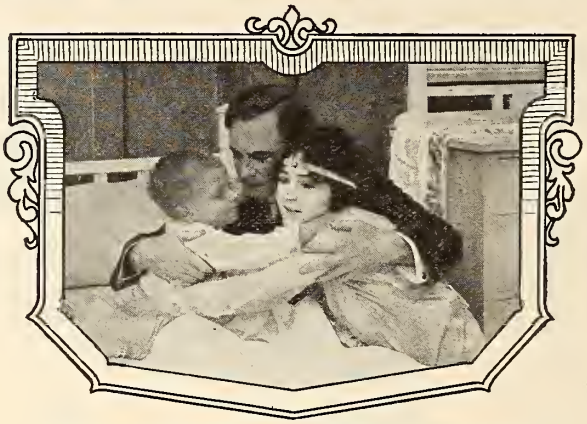
THANHOUSER FILM CORP.

NEW ROCHELLE N.Y.

MUTUAL MASTERPICTURES

DE LUXE EDITION

"AS A WOMAN SOWS"
Released January 24



How a Wife Was Saved After She Had Encouraged the "Other Man."

GERTRUDE ROBINSON
ALEXANDER GADEN

"THE IDOL OF THE STAGE"
Released February 3

A Spectacular Romance of Stageland, Society and Convict Camp.

MALCOLM WILLIAMS
The Broadway Favorite

"THE DEAD ALIVE"
Big February Feature

Is She His Wife?
Miss Courtot Plays Two Parts.

MARGUERITE COURTOT
Beautiful as the Dawn

GAUMONT CO.

FLUSHING, N.Y. **MADE IN AMERICA** JACKSONVILLE, FLA.

Two Letters that tell a story

ARTHUR STRINGER
CEDAR SPRINGS
ONTARIO

December the 2nd. 1915.

Pathe Exchange, Inc.
25 West 45th Street.
New York City.
(Attention Mr. M. Ramirez-Torres)

Gentlemen:-

I somewhat belatedly beg to acknowledge the receipt of your letter of the 15th, in which you advise me of your acceptance of my serial story, "The Iron Claw" for production in moving pictures. I deeply appreciate the comments thereon by both your Scenario Department and yourself, and there is a not unnatural gratification in knowing that "The Iron Claw" was the vanquisher, as you say, of forty seven rivals. Your decision to produce this Serial in the manner you describe endorses my original blind faith that it's going to make a big success as a moving picture Serial.

Very truly yours,

Arthur Stringer

SCENARIO DEPARTMENT
PATHÉ EXCHANGE, INC.
EXECUTIVE OFFICES
25 WEST 45TH STREET
NEW YORK

November 10th, 1915.

MEMO. FOR MR. RAMIREZ.

Have just enjoyed reading the serial story "THE IRON CLAW" submitted by Arthur Stringer. I am enthusiastic. Indisputably, this is the best worked out idea that has come before me in ages. It will make a rousing motion picture serial, and I strongly urge its purchase.

I will look forward to putting it into scenario form, the material offering a chance for real pleasure for the adapter.

Don't let this get by you! It'll be worth whatever you pay for it!

SCENARIO DIRECTOR.

Grace Brackett Smith

ES/C

The Iron Claw

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

A FEMININE

RUTH ROLAND'S

THE RED

Imagine a beautiful, talented girl who finds herself the battle ground of two warring natures, the one good, the other evil!

You'll agree that in such a story are photoplay opportunities galore!

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PART IN PATHÉ'S
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Produced by Balboa, from scenarios by Will M. Ritchey.

Complete in 14 episodes of 2 parts each.

Newspaper stories by Albert Payson Terhune.

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EXCHANGE inc.

OFFICES

NEW YORK

EVERY MOTHER WHO EVER
EVERY SON WHO
WILL WANT

MADA

The dramatic success of a

SIX PART GOLD

by Henry W. Savage, featuring

DOROTHY

This wonderful picture, which cost a huge fortune, is easily the most important feature ever put upon a program.

Produced by George F. Marion, who directed Mr. Savage's original theatrical production.

RELEASED

The PATHÉ

EXECUTIVE
25 WEST 45th ST

LOVED A SON—
EVER LOVED A MOTHER
TO SEE

ME X

century now put into a
ROOSTER PLAY
he great star of the original cast
DONNELLY

The genius of Bisson, the author, coupled with the extraordinary emotional art of Miss Donnelly, have made a picture which throbs with pathos and glows with mother love.

JANUARY 14th

EXCHANGE inc.
OFFICES
NEW YORK

THE BLACK CROOK

Advertised By Two Generations —Your Profit Is Assured

A Spectacular Picturization That Will Surpass the Fame of the Memorable Stage Production

"The Black Crook" comes to you with live-wire publicity backing. The Twenty-Four Sheet Stand is a dazzling beauty. Then there are two styles of one sheet 4-color lithographs, two threes, and a six sheet. And you must not fail to get the Special Music, prepared by Walter C. Simon, and supplied to exhibitors at fifty cents. Attractive Heralds also

In Five Parts
Released by the General Film Company

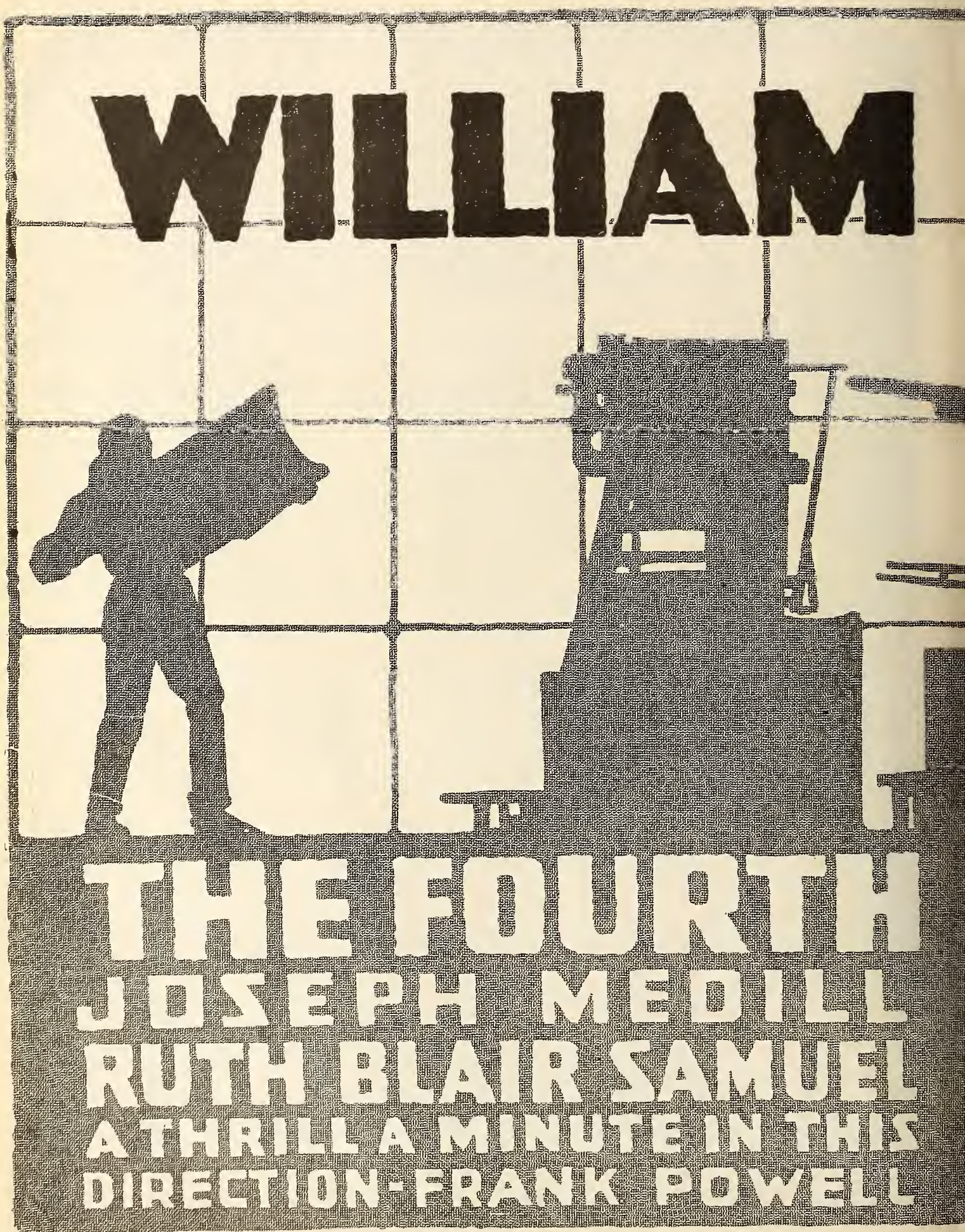
KALEM COMPANY

235-239 West 23rd Street, New York City

Pa Says
"PREPAREDNESS
is a Big WORD
meaning Beat
the other
FELLER TO IT"
—PREPARE
TO LAFF! — CAUSE
I'm in the movies NOW

TRADE KALEM MARK

SIS. HOPKINS
(MYSELF)


WILLIAM
F.B.I.
THE FOURTH
JOSEPH MEDILL
RUTH BLAIR SAMUEL
A THRILL A MINUTE IN THIS
DIRECTION FRANK POWELL

FOX PRESENTS

THE GREATEST NEWSPAPER PLAY EVER WRITTEN

ESTATE BY PATTERSON WITH RYAN CLIFFORD BRUCE

RUSHING DRAMA OF PRINTERS INK

FOX FILM CORPORATION

Paramount Pictures

Short Subjects Variety for Your Program

The single reels released through Paramount Pictures Corporation mean pleased patrons and bigger business for you.

FOR JANUARY

PARAMOUNT-BRAY CARTOONS

The famous Bray animated drawings known and looked for all over the country. Mr. Bray and his associates have created distinctive characters loved by men, women and children.

January 6—Colonel Heeza Liar's Waterloo. Cartoon. Comedy by J. R. Bray.
January 13—Haddem Baad's Elopement. Cartoon. Comedy by L. M. Glackens.
January 20—Inbad the Sailor. A Silhouette Fantasie, by C. Allen Gilbert.
January 27—The Police Dog on the Wire. A Cartoon, by C. T. Anderson.

RARE ANIMAL PICTURES

Arranged and Photographed by Raymond L. Ditmars, Curator of the Great Zoo, Bronx Park, New York City. These unusual and decidedly interesting animal pictures complete each Bray release.

AUSTRALIA'S UNKNOWN

Four one reel Travel Pictures, showing Australia's unknown, will be released one each week for the four weeks beginning Monday, January 10.

These pictures rank high in quality, and are distinctly unusual, interesting scenics. Exhibitors contracting for the South American series of Paramount Travel Pictures will receive these entertaining pictures as a continuation of the series.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES

The finest Travel Pictures ever offered to the Motion Public public; personally photographed, assembled and edited by Burton Holmes.

Instalment No. 1 Released February 7.
"The Cliff Dwellers of America."

Instalment No. 2 Released February 14
"The Grand Canyon."

NEWSPICTURES

See what you read every week!

Paramount Pictures

Paramount Pict

FOUR EIGHTY FIVE FIFTH

NEW YORK.

Paramount Program

Paramount Pictures

are the productions of Famous Players Film Co., Jesse L. Lasky Feature Play Co., Oliver Morosco Photoplay Co., and Pallas Pictures.

A Partner in Any Business Has a Voice in Its Conduct—

Through its criticism blanks the exhibitor has a voice in the

Paramount Program

It is best today—and bound to be best tomorrow because there is a real system behind it.

The system provides that you by your own voice decide who shall make the pictures, what stars shall play in them, what style of pictures they shall be.

Statistics are compiled from reports sent in by each theatre manager; each picture must come up to the proper standard.

This is one of the reasons why Paramount Pictures are the best and always will be. Have our nearest exchange tell you more about our system.

Paramount Program

res Corporation
ENUE at FORTY FIRST ST.
ITY, N.Y.

Paramount Pictures

We have secured good advertisers to talk to YOU. Listen to them!

SUCCESS!

Trade Press Predict Box Office Winner for New Raver-Thomas Novelty—

JAMES J. CORBETT

and

PAUL GILMORE

IN

"THE OTHER GIRL"

By AUGUSTUS THOMAS

NEWS: "Corbett magnetic. . . . Will be hailed with joy in many a town and city. . . . Striking exterior scenes. . . . Remarkable night view of white lights." (Thew.)

TELEGRAPH: "Cast excellent. . . . Novelties introduced. . . . Corbett reaching top notch as an actor. . . . Displays skill."

MOTOGRAPHY: Bright humor, interesting characters and acting that is natural should make it a popular attraction.

MIRROR: Story well worked out, clear and comprehensive. Gilmore gave finished and polished performance throughout. Night scene particularly beautiful. (E.)

WORLD: Strong, athletic touch to the Other Girl. Good cast, good drawing power. Broadway at night out of the usual. Other Girl a good initial release.

BILLBOARD: Most desirable feature. One for which there will be a demand.

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FIVE PARTS

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RAVER FILM CORPORATION

110 W. 40th STREET, NEW YORK CITY

BEATRIZ MICHELENA

HER GREATEST PRODUCTION

"THE UNWRITTEN LAW"

by

EDWIN MILTON ROYLE

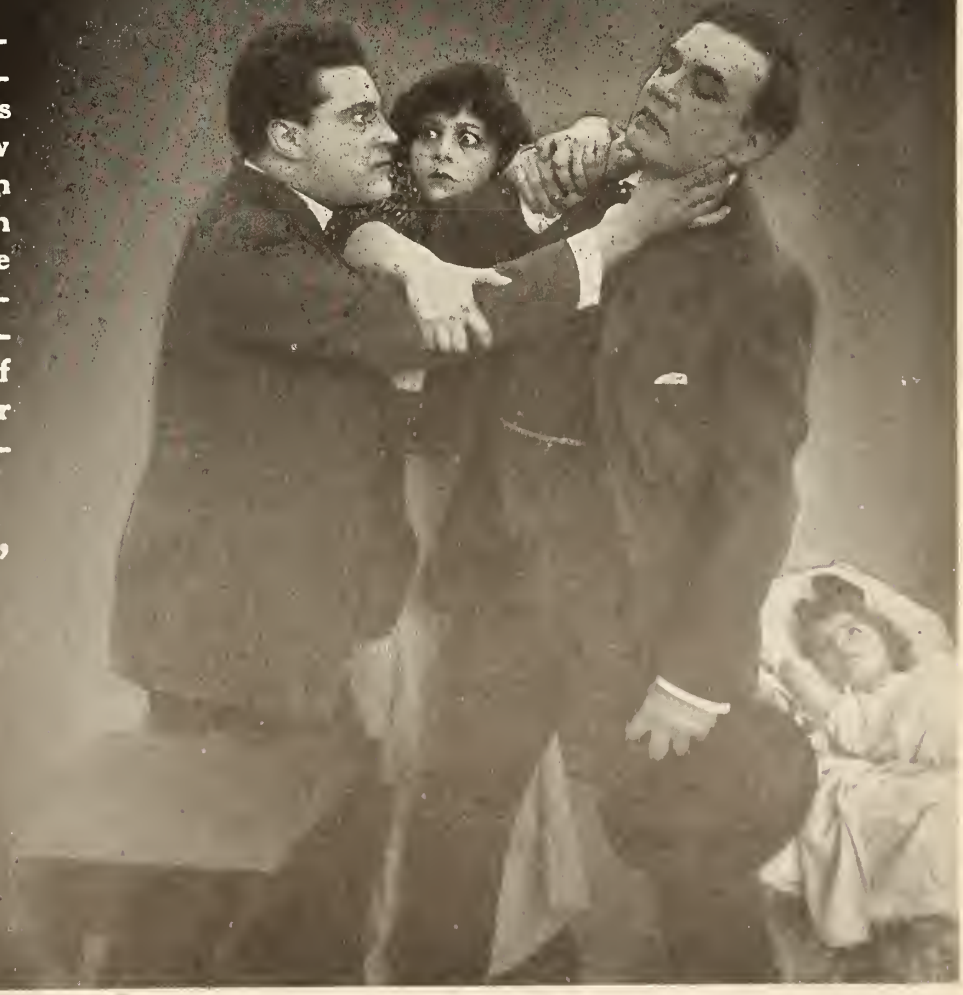
Author of "THE SQUAW MAN"

Prepared in Scenario by

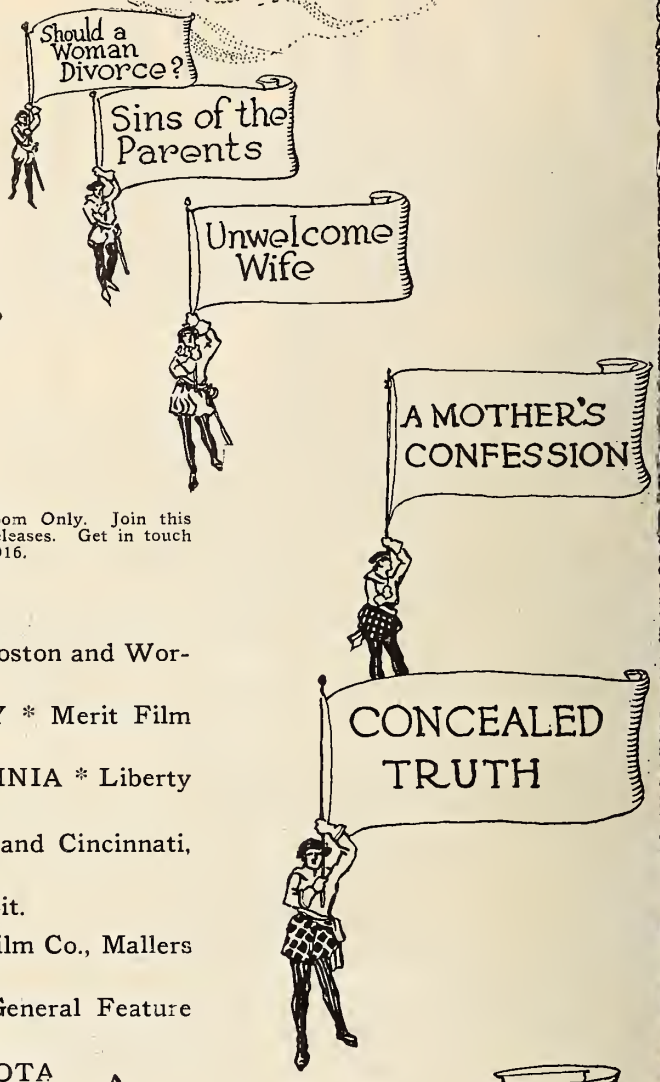
CAPT. LESLIE PEACOCKE

California Motion Picture Corporation announces this feature as the second of a new series of wonder-film dramatizations, with Miss Michelena in the stellar roles and produced under the personal supervision of Alex. E. Beyfuss, after the standard par excellant of

"Salvation Nell"



Scene from "The Unwritten Law" with Beatriz Michelena as Kate Wilson



IVAN *Wins*

Exhibitors booking Ivan Productions are playing to Standing Room Only. Join this constantly increasing army who are playing capacity with IVAN releases. Get in touch with your nearest Ivan Exchange and book all Ivan Releases for 1916.

Ivan Exchanges

NEW ENGLAND * D. W. Lynch Enterprises, Boston and Worcester, Mass.

NEW YORK & NORTHERN NEW JERSEY * Merit Film Corp., New York City.

WESTERN PENNSYLVANIA, WEST VIRGINIA * Liberty Film Renting Company, Pittsburgh, Pa.

OHIO * Standard Film Service Co., Cleveland and Cincinnati, Ohio.

MICHIGAN * Standard Film Service Co., Detroit.

INDIANA & KENTUCKY * General Feature Film Co., Mallers Bldg., Chicago, Ill.

ILLINOIS & SOUTHERN WISCONSIN * General Feature Film Co., Mallers Bldg., Chicago, Ill.

MINNESOTA, NORTH & SOUTH DAKOTA NORTHERN WISCONSIN * Zenith Feature Film Co., Lyceum Bldg., Duluth, Minn.

IOWA, NEBRASKA, MISSOURI, KANSAS * Monarch Feature Film Co., Kansas City, Mo.

TEXAS & OKLAHOMA * L. Santikos, Waco, Texas

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"FORBIDDEN FRUIT"

IVAN FILM PRODUCTIONS, INC.

126 West 46th Street
New York, N. Y.

There are still a few territories open for "live-wire" exchange men on options for all coming IVAN productions for 1916.

THE ANIMAL MAN WHO HATED ISSUE

RACE SUICIDE

SIX PARTS
THE SOCIAL PROBLEM OF THE UNIVERSE
WITH

ORMI·HAWLEY
EARL·METCALFE
OCTAVIA·HANDWORTH
KEMPTON·GREENE
AND STUPENDOUS CAST

WITH LOVE FOR ALL AND FEAR OF NAUGHT

THE THOUGHT OF CONSEQUENCE

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220 WEST 42ND ST. ROOM 607 NEW YORK

A Move in the Right Direction

YOU can take desks, chairs, tables, etc., and place them where you will, but an organization moves forward only by the power of its service to others.

Twelve thousand five hundred square feet are now required to house the interests of the home office of this organization.

This is approximately 5,000 more square feet than the area of the organization's former offices.

The move to larger space, made only nine months after the formation of this company, will be significant to the thoughtful observer.

It indicates, more forcibly than words, that the V. L. S. E. has been consistently moving in the right direction—IN THE INTERESTS OF ITS EXHIBITORS—and it points the way for the far-seeing exhibitor, who has not yet become allied with this business-building institution, to move in the same direction himself.

Such an exhibitor could not do better than to start with the releases for the next fortnight, including as they do:

"GREEN STOCKINGS," the popular Broadway stage success, with LILLIAN WALKER.—A five part VITAGRAPH BLUE RIBBON Feature.

"NO GREATER LOVE," a study of a woman's heart, with Sarah Bernhardt's successor—REGINA BADET.—A five part SELIG RED SEAL Play.

"CAPTAIN JINKS," the never-ending success of the late Clyde Fitch, with the captivating stage star, ANN MURDOCK.—A five part ESSANAY feature.

"GODS OF FATE," a red-blooded drama of modern industrial life, with RICHARD BUHLER and ROSETTA BRICE.—A five part LUBIN SOVEREIGN Play.

V. L. S. E. Inc.

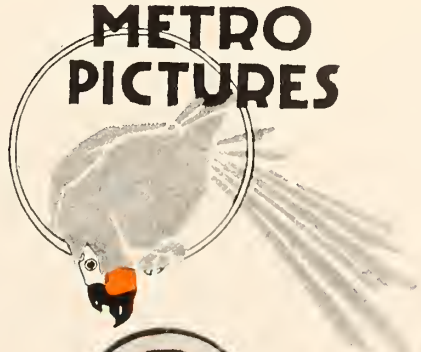
COMING METRO EVENTS

In announcing a return booking of the Metro Wonderplay, "The Soul of a Woman," Mr. John J. Murray, of the Warren Opera House, Warren, Ohio, says:

"Any exhibitor who doesn't use Metro is asleep at the switch."

We are inclined to agree with Murray's frank and unsolicited opinion.

METRO PICTURES



Released on the METRO Program January 24th

METRO PICTURES

Metro Pictures Corporation
presents

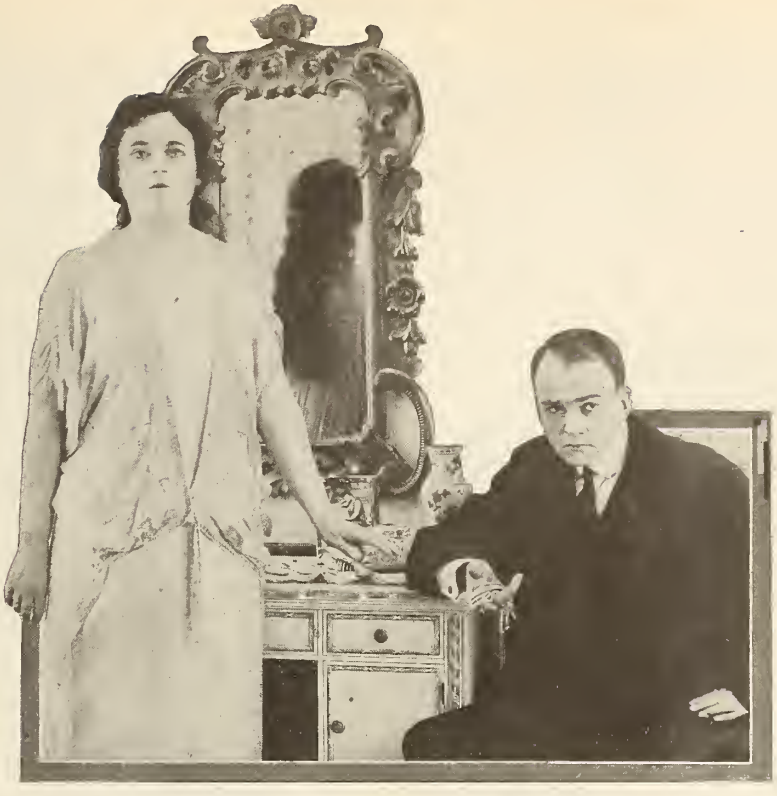
VALLI - VALLI
in
HER DEBT of HONOR

A Metro wonderplay in Five supreme acts directed by William Nigh and produced by Columbia Pictures Corporation

Mr. and Mrs. Sidney DREW

will invite you to laughter with a series of surpassing comedies which are not over the heads of children nor under the intelligence of intellectual giants. Their fun will be exclusively presented on the METRO PROGRAM in one reel feature comedies each week, beginning in February. The Drews are welcomed into the big METRO family, because, as the most distinguished fun makers in America, they belong there.

METRO PICTURES



"You Stole Them!"

gasps Cleo—"Your Own Mother's Jewels—For Me!" Even the not-easily-shocked Cleo was horrified at the moral depravity of the man who asked her love—!

RUIN, DEATH AND SHATTERED REPUTATIONS PROVE FRUITS OF THE FAR-BLOWN SEEDS OF HIS BOUNTIFUL HARVEST OF

"WILD OATS"

GEORGE KLEINE'S

enchanting drama of youth and youthful folly
Featuring

MALCOLM DUNCAN

and

ALMA HANLON

will catch your fancy in the first ten feet of film—after that it's smash upon smash, a perfect whirlwind of sensation through five amazing reels of drama in which the central theme is wine, women and cards—

IT'S A KLEINE—on that only program of consistent quality!

RELEASED JANUARY 19th THROUGH KLEINE-EDISON FEATURES

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NEW YORK
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ATLANTA
71 Walton St.
BOSTON
14 Piedmont St.

DENVER
405 Railroad Bldg.
PHILADELPHIA
1309 Vine St.
MINNEAPOLIS
708 First Ave., N.

PITTSBURGH
123 Fourth Ave.
KANSAS CITY
209-12 Ozark Bldg.
SEATTLE
204-5-6 Orpheum Theatre Bldg.

SAN FRANCISCO
234 Eddy St.
CINCINNATI
138 W. 7th Street
DALLAS
1812½ Commerce St.

LOS ANGELES
514 W. 8th St.
MONTREAL
204 St. Catherine St., W.
TORONTO
96 Bay St.
NEW ORLEANS
103 Nola Building

A magazine's success is measured by its advertising. Look over the "News."

A TALE OF AN UNCONQUERABLE LOVE

The Strange Case of
MARY PAGE
With
HENRY WALTHALL
and **EDNA MAYO**

FIFTEEN POWERFUL EPISODES

It's Released on January 24
Book It Through the General Film Company

Essanay

1333 Argyle Street, Chicago
George K. Spoor, President

Are You Looking for the Best Photoplays?

Naturally.

Then you will want Essanay.

Ask the exhibitor who uses that brand.

He will tell you that you can book them without looking at them.

But better still; examine Essanay plays.

You will find they have an individuality, a distinctive quality that sets them in a class by themselves.

They are realistic, artistic, fascinating.

Essanay produces only pictures of the highest merit, so it wants you to see them and judge.

To look at them is to book them.

★★★★★★

Watch for the latest

ESSANAY-CHAPLIN

"Charlie Chaplin's Burlesque on Carmen"

★★★

"CANIMATED NOOZ PICTORIAL No. 4"

By Wallace A. Carlson

Breezy animated cartoons of the news events of the day—January 19

G. M. ANDERSON

is thrilling millions with his great heart-throbbing dramas

WATCH FOR THE LATEST

"The Book Agent's Romance"

2 act drama — January 18

★★★

"THE WHITE ALLEY"

By Carolyn Wells

featuring

Elizabeth Burbridge and Harry Beaumont

3 act drama — January 22

TRADEMARK
Reg. U. S. Pat. 1907

Essanay

1333 Argyle St., Chicago

George K. Spoor, President

YOU are wasting your opportunities if YOU ignore advertising.

"The Misleading Lady"

Presenting

HENRY B. WALTHALL

and EDNA MAYO

in Five Acts

Adapted by H. S. Sheldon from the great stage success of Charles W. Goddard and Paul Dickey. Directed by A. Berthelet.

HENRY B. WALTHALL

EDNA MAYO

"The Raven"
"Graustark"
"The Man Trail"
"A Bunch Of Keys"
"The Alster Case"
"The White Sister"
"The Crimson Wing"
"The Slim Princess"
"A Daughter Of The City"
"The Blindness Of Virtue"
"In The Palace Of The King"

Book Essanay's Great Multiple Reel Features

Trademark Reg. U. S. Pat. Off. 1907

ESSANAY

GEORGE K. SPOOR, PRESIDENT

"CAPTAIN JINKS OF THE HORSE MARINES" IN 5 ACTS

ANN MURDOCK

RICHARD C. TRAVERS

ANN MURDOCK AND RICHARD C. TRAVERS

are presented in Clyde Fitch's fantastic comedy, which made such a wonderful stage success. The photoplay is filled with genuine, sparkling humor and comic situations. Arranged and directed by Fred E. Wright.

TRADEMARK Reg. U. S. Pat. Off.

ESSANAY

GEORGE K. SPOOR, PRESIDENT

Many a packed house is directly traceable to an advertisement in the "News."

Trademark Reg
U. S. Pat. 1907

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO

GEORGE K. SPOOR, President

JAN 12 1916 ✓

"When You See it in 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
TWO HUNDRED AND TWENTY WEST FORTY-SECOND STREET

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XIII | JANUARY 22, 1916 | No. 3

Skyrockets

FROM "somewhere in Pennsy" an exhibitor writes us a letter which hits a nail on the head with a resounding whack.

It is so bluntly expressive of the truth that we give it herewith without editing:

"My Dear Mr. Johnston:

"I have just finished reading the last issues of the various trade papers and 'house organs' devoted to the motion picture business and am suffering from a headache resulting from trying to total the immense amount of money the new stars are about to receive for their screen debut.

"Why every manufacturer should pick out just one particular week to herald this big bunch of hot air is beyond understanding. Salaries from sixty thousand a month to one hundred sixty thousand per year calls forth the old admonition, tie the bull outside.

* * *

"SOME of the dope may be right, but the press agent is working overtime taxing the credulity of the manager until finally he believes nothing. Some one ought to call a halt and hold this stuff up to ridicule. Unless headed off it will be worse than the accident and insurance policy gags that wore themselves out.

"I do not believe that there is a manager in the business that cares two whoops in h—— what the salaries are—it's only the picture that counts. Will it get by? that's what he asks himself.

"One of your forceful editorials on this would make reading that every manager would thoroughly enjoy.

"Yours truly,
"Old Timer."

* * *

WE agree heartily with the writer that every exhibitor in the land—at least every thinking exhibitor—has come to the same conclusion about studio salaries. So, too, has the newspaper, and so has the thinking public.

The funny part of it is that some of the stupendous salaries reported—so stupendous that one can only regard them as ludicrous exaggerations—are in reality true. Yes, really true.

* * *

THE exhibitor laughs or rails at them; the newspaper editor makes unkind remarks about them; anyone who knows the picture's limit of earnings gets sick over the contemplation of them. But they're true—some are.

Others are only partly true. The producer has made a clever bargain—clever in respect to the present ruinous situation—by which the tremendous salaries reported are merely possible earnings.

Some, again, are plain exaggerations, equally wild and unbiased.

BUT the point is this: True or not, let's keep quiet about them. Facts or exaggerations, let's smother them. Let's do this for the sake of the industry and its reputation with the outside world.

Something, of course, will have to be done to regulate these salaries—and quickly.

As things stand at present an ordinary youth with a pleasant countenance, a full set of teeth, two legs—in short, the physique which most parents give us and an extra change of clothes—can suddenly acquire through tremendous newspaper and screen advertising and through disastrous competition between producers, a salary greater than that of the President of the United States.

* * *

A STAGE star who by dint of years of effort and plain grubbing has eventually reached a sensible and stable salary limit on the stage of five hundred dollars a week is offered nearly half a millon dollars for three years' studio work

The situation is bad. For one thing, the picture cannot possibly repay these unreasonable charges. For another, every studio in the country is in a state—or ought to be—of hectic excitement, unrest and impaired activity.

* * *

WE are not over-alarmed. The same power which can make an unknown youth famous over night has also the power to correct its wild periods of evolution. We refer, of course, to the power of the motion picture. Also, we have faith in the sagacity of the producers to get together and regulate the matter of contracts and salaries before it becomes necessary for them to turn their business over to their stars.

Our concern—and our business—is with the publicity given to these sky-rocket salaries.

The effect of this upon the exhibitor is purely negative.

* * *

IN the first place, he doesn't believe them—even when the salaries are truly reported. But the point is, they are of no concern to him.

He is even predjudiced against the picture heralded as that of a high-priced star, because so many of these have been down-right fizzles. There was nothing to them but the report of a sky-rocket salary.

The vehicle was so poor, or so poorly adapted, or the direction was so inadequate that the star simply slouched through the picture—to get the money. And the result was—a box office failure.

* * *

THE exhibitor does not want to know—he doesn't "care two whoops"—about the salaries.

He wants pictures made from stories so good and true.

(Continued on page 344.)

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Reg. U. S. Pat. Off.
MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Tuesday Every Week by

EXHIBITORS' TIMES, Inc.

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Vol. XIII January 22, 1916 No. 3

Skyrockets

(*Continued from page* 343.)

and pictures directed so ably that the star and everybody else in them will act to the limit of their ability, as well as and better than they have ever acted on the spoken stage.

There are such pictures—not enough as yet; but there will be more. They are the pictures "that get by." They are the pictures that send the audience home pleased; they make the reputation of the house that runs them.

* * *

AND sky-rocket salaries and sky-rocket reports of salaries have nothing to do—save harmfully—with their booking or their box office successes.

WILLIAM A. JOHNSTON.

The Danger Within the Industry

THERE is a species of exhibitor who labors under the delusion that the more daring and sensational he can make his advertising on any picture he books, the bigger crowds he will draw and the more popular he will make his house.

Every producer knows this sort of exhibitor.

Every distributor has some of them on his books.

Every exchangeman has some gray hairs in his head for every one of these men he counts among his customers.

* * *

GIVE this exhibitor "The Scarlet Letter," and he would advertise it as "a vivid picture of the way your Puritan forefathers treated adulteresses."

Book him "Hamlet" and he would dilate upon the relation of Hamlet's mother with her husband's brother.

If he could find any way to advertise "The Life of Christ" in a lurid fashion, you could count upon him to do it.

IT goes without saying that such an exhibitor is not only a nuisance, but *a positive source of danger to the industry as a whole.*

Either he has an incurable, uncontrollable streak of rottenness in his nature, or he is utterly mistaken as to the character and purpose of the motion picture.

In either case he is totally unfit to be an exhibitor, so long as he persists in *misrepresenting* the pictures he books to the public he draws, through *deliberately salacious advertising.*

* * *

A NUMBER of cases of this sort have been brought to the attention of MOTION PICTURE NEWS.

We cannot too thoroughly or too vehemently condemn this practice.

That any exhibitor would go out of his way to soil the reputation of the motion picture, to disgust decent people with it, to convince his fellow-townsmen that his theater was a diffuser of lewdness and obscenity, is almost incredible.

But the penalty is swift and severe. No exhibitor can do that long before he reaps his just reward—mothers and children shun his house, patronage falls off, the theatre gains an unsavory reputation, and the police begin to regard it as a place that will bear watching.

* * *

AS for the producer, in self-defence he should refuse to book his pictures with any exhibitor who advertises them in this manner. *He cannot afford to permit misrepresentation of his films.*

In some cases, such advertising amounts to a selling of the picture to the public under false pretenses. We are inclined to believe that a court of law would take this view of the situation.

At all events, it would be wise for distributors and exchanges to seriously consider inserting a clause in their contracts, forbidding the advertising of a picture in this manner, and making such advertising a breach of the contract, automatically rendering it void.

The Abuse of the "Cut Back"

A FAVORITE method of padding five reel pictures is to repeat scenes, or to alternate between one supposedly dramatic situation and another, until the poor actors and the poor spectators are completely exhausted.

The director who indulges in this sort of thing—probably out of necessity, as he thinks, in order to stretch the picture according to the manufacturer's instructions—may imagine that he is making his picture dramatic. So he is, if he uses the cut back with sense and discrimination.

But when he "cuts back," without dramatic justification, he is abusing a division of screen technique which, when it is employed properly, is tremendously effective. The "cut back" should not be abused any more than the "close up" should. There should be no occasion for its abuse; and there would be none if the manufacturer would stop padding his pictures.

* * *

THIS is only one of a train of evils inevitably born of padding. Length is no criterion of a picture's merit, as everybody ought to know by this time. A one-reeler may be, and often is, very much more acceptable in every way than a five-reeler. It requires great inventive ability to sustain interest through 5,000 feet or more, and few directors, few authors, few players can do it.

And it is not wholly a question of art; it is also a question vital to the exhibitor. He loses money, when his audiences lose interest. The revolt against padding has begun.

Protection Under the Law or Lawlessness in the Name of the Law: Which Will You Have?

An Open Appeal to the Producers, Exchangemen and Exhibitors of the Country—Censorship Is Fundamentally Lawlessness Disguised as Law Because It Deprives Those Who Must Obey It of a Just and Fair Hearing and Consideration of Their Case—The Unrestrained Whim and Caprice of a Body of Untrained Private Citizens Supersedes the Justice of the Courts

AS a business, our opposition to censorship has had two weaknesses.

We have either denounced censorship as un-American and an abridgement of free speech, or we have criticised the various workings of such laws and their various injustices in application.

* * *

UNFORTUNATELY for the first objection, it has no longer any standing in the courts, now that three Federal tribunals have decided that censorship of pictures is not an infringement of the free speech clause.

And to the second, the politician's answer always is: "These things happen in the establishment of a new law. They're only temporary. They will right themselves in time."

* * *

WE have never seen censorship as the political lawyer sees it. We have never offered the political lawyer who swarms in both houses of Congress, a lawyer's reason for opposing censorship.

The Congressman does not look at censorship as you look at it. He does not look at it as the red-eyed reformer looks at it.

To the Congressman, censorship is merely a form of regulation. It differs only in method from the schemes of regulation which he has assisted in fitting to half a dozen businesses during the last few years.

* * *

WITH such a man there are two courses open to you.

You can attempt to convince him that all regulation of your business is wrong.

Or you can admit regulation of business as a principle of government, but oppose the infliction of this particular kind of regulation upon you.

* * *

NOW it is safe to assume that Congress is not "sold" on the question of censorship. They are not committed to censorship, implicitly or explicity, individually or by party.

But it is equally safe to assume that Congress is emphatically disposed to regulate business as a general practice. The record of the last three or four Congresses demonstrate that beyond a doubt.

* * *

TO attempt to convince Congress that any and all regulation of your business is wrong, therefore, is like trying to catch the wind in a butterfly net.

The real hope of the delegation of motion picture leaders which goes to Washington this month is to meet the Congressional committee half-way on the general question of regulation, purge their minds of all censorship germs, and then induce them to accept a substitute proposition of regulation which is all your own.

* * *

THAT substitute is to be found in a simple five-word amendment to Section 245 of the Federal Penal Code. Such an amendment gives Congress and the reform element their "pound of flesh" by explicitly rendering the motion picture business subject to the full penalties of that law.

But, best and most important of all, it *guarantees* to you freedom from the unlimited, arbitrary tyranny of an irresponsible commission of private citizens, from their snap judgments, their small-town prejudices, their hidebound intolerance, cloaked with all the majesty of the law.

It guarantees you the full rights and privileges of a court trial, the services of competent judges, and every process of law necessary to ensure you a full and fair hearing.

* * *

AND your claim to such protection and privilege is unanswerable.

If your business is to be regulated by the Federal government, why should you not at least have the privilege of seeing it regulated in the same manner as other businesses have been?

There is only one reason—because the existing mode of regulation has been found a failure. But it has not. Every fact obtainable emphasizes the efficiency and adequacy of such a law.

* * *

YOU are not pleading guilty to the manufacture of immoral pictures when you consent to submit to such regulation. You admit nothing.

You are merely claiming the protection of a just, fair and tried law, against the menace of an unjust, an unfair, an untried one.

And you could not be in better company than under the operation of Section 245; it applies as specifically to every branch of the publishing business as it would to you. It embraces the fine arts.

* * *

SUCH a law does not assume that all the pictures you make are obscene and filthy, until you prove them clean, as a censorship law does.

It regards you as a reputable and responsible manufacturer. It declines to interfere with you *until evidence competent to justify the charge that you have violated the law is presented.*

And even then, your accuser cannot become your judge and compel you to bow to his personal opinion. *His case and yours must be tested by the machinery of the courts.*

And this law protects you as much as the public against the man who is your common foe—the irresponsible producer. It is he alone who is restrained and hampered by that law, and the government thereby protects you better than you can protect yourself.

* * *

YOU may fear that such a law will produce a horde of Anthony Comstocks. Censorship laws have produced them in hundreds, and let them loose upon you, with a free hand to ravage your business as they see fit, under the protection of a law which offers you no protection whatsoever.

But the instant a Comstock appears under Section 245, you can go into an established court of law to meet him fearlessly, knowing that you will be given every opportunity to submit all the evidence in your favor, that he must establish his by inviolable rules of evidence, and that the decision is not in the hands of a hotheaded commission of Comstocks, like himself, but rests with an impartial, trained judge, with whom the merits of your case are safe.

IT is now not a question of right or wrong. It is a question of circumstances, of expediency, of making the best terms you can with the enemy.

You still have the opportunity to choose between one form of regulation and another form of regulation.

But to say that you shall not be regulated at all is not in your power. That is for Congress alone to determine.

And upon that point Congress has already made up its mind.

We had better make haste to choose wisely and in our own interest while yet there is time, or the opportunity will be altogether denied us.

Ince Community Dedicated with Reception and Ball

Producing Plant at Culver City, California, from Now on the Principal Source of Triangle-Kay-Bee Releases, Scene of Gay Festivity on New Year's Eve

Special to Motion Picture News

Los Angeles, Jan. 3.

THOMAS H. INCE'S new producing plant at Culver City, which in future will serve as the principal source of Triangle Kay-Bee productions, was formally dedicated, last week, with a grand reception and ball which resulted in what is declared to have been one of the most notable gatherings of celebrities in the history of the motion picture industry.

From nine o'clock in the evening until long after the new year had been ushered in, Joviality reigned. Some five hundred well known figures of the west coast photoplay colony attended as guests of Producer Ince and all joined in extending the hand of congratulation to him on the completion of his new plant.

The festivities were held beneath the glass roof of the electric lighted studio—a structure measuring 90 by 165 feet—though the entire plant was thrown open for inspection, under the glare of a myriad lights.

They began with a grand march, which was led by Producer and Mrs. Ince, and continued with a spectacular pantomime illustrating the death of the old and birth of the new year.

The year 1915 was impersonated by Walt Whitman, veteran character actor of the Ince forces, while Anno Domini, 1916, was delightfully portrayed by little Thelma Salter, the child actress.

When the new year had officially been welcomed, the dancing was resumed, and it was nearer daybreak than midnight when the desertion of the big studio commenced.

Invitations to the function were not confined to the motion picture ranks. Representatives of civic, industrial, judiciary and club circles were present and all mingled with the luminaries of the screen world.

Among those in attendance were Mayor of Los Angeles, Charles E. Sebastian, Chief of Police Claire Snively, District Attorney Thomas Lee Woolwine, justices of the Superior Court of Los Angeles County, members of the Board of Supervisors and City Council, and virtually every producer, director and star of the Southern California photoplay colony.

The huge glass studio, banked with palms and flowers, presented the appearance of a mammoth conservatory and the countless electric lights sparkling within could be seen for miles around.

The only building remaining to be built is the administration building, in which the executive offices and scenario bureau will be located. Four of the proposed eight stages are already in use and the finishing touches are being applied to the others. The wardrobe building, too, is still unfinished.

It is being built of brick and re-inforced concrete and will be of four stories.

Producer Ince, while the ball was at its height, stepped upon the rostrum and addressed a few remarks of welcome to his guests.

"I am happy to welcome you here, tonight," he said, "and to wish that your joy may be unconfined. It is indeed a happy occasion for me.

"I invited you here because I want you to share with me and mine the delight that is bound to attend an event of this kind—the dedication of our new plant.

"It is my sincerest wish that what we do within these walls in years to come will be for the further advancement of the motion picture art. A Happy New Year to you all!"

The entire affair was admirably managed by E. H. Allen, business manager of the Ince-Triangle studios.

GENERAL PLANS SHOWING FOR 150 EXHIBITORS IN NEW ORLEANS

Special to Motion Picture News

New Orleans, Jan. 8.

S. T. Stephens, the new manager of the Mutual's offices in New Orleans, announces the apopintment of Al. Durning as general representative, which term includes the handling of Mutual Masterpictures in this territory.

Mr. Durning has resigned as manager of the Greater New York Film Rental Company to accept this position, and Herbert Bozman has been named to fill his former job.

The General Film Company has addressed a letter to all prominent exhibitors in this territory advising that private exhibitors' exhibitions of the General's new unit program will be held every Sunday between the hours of ten and one, commencing January 2.

Under the direction of H. G. Morrow, the new manager, General has built an attractive exhibition room for this specific purpose.

Wild Rumors Aimed at Prominent Film Concerns

Vitagraph, General Film, Lubin, Selig, Essanay, Paramount, National Theatre Owners' Association and a Few Others Targets for Busybodies Who Don't Seem to Shoot Straight

THE year 1916 has started off with a bumper crop of rumors affecting some of the largest and oldest concerns in the motion picture business. Of course, the usual number of "sure-fire" stories have been circulated, in which every company in the business succeeded in stealing every important star from every other company.

But this particular batch doesn't deal with such small fry as actors and actresses; it goes to the very business and financial organization of the companies named, and takes them apart and puts them together again according to its own fancy.

One of the most astonishing of these stories is that the Vitagraph Company of America, capitalized for $6,000 when it was formed, is to be sold and reorganized on a $3,000,000 basis. William Randolph Hearst is named as a prominent figure in the deal.

Commodore J. Stuart Blackton denied the rumor in the most emphatic terms when it was communicated to him.

With the same emphasis General Manager Walter W. Irwin of the V-L-S-E organization scouted the report that Vitagraph, Lubin, Selig and Essanay were to leave the General Film Company and distribute their entire product through the V-L-S-E after January 30, the date their contracts with the releasing organization expire.

John W. Grey from the Vitagraph offices gave out an equally vehement denial of the statement, terming it "yellow" in form and motive.

Paramount Pictures Corporation has likewise been busy on its own account, denying annoying rumors to the effect that it was considering absorbing two other feature companies now releasing their products in conjunction. There was not and never had been any such intention, declared an official of that company a few days ago, regarding the two companies in question.

Meanwhile, interesting statements are promised from the National Theatre Owners Association very soon, and the busybodies who are regularly releasing from five to a whole program of rumors every week have credited every company not definitely affiliated—and a good many that are—with having accepted the new association's proposition. There is no use mentioning names. Suffice it to say that if the theatre owners contracted for one-half the pictures they are credited with getting, they would have to control half the theatres in the United States to keep them earning their cost and a legitimate profit.

Metro, Fox, Universal, Mutual have all been threatened at times during the last three weeks with a severe attack of rumors, but so far they have managed to ward them off, or to escape with a light case.

"UNDINE" DIRECTOR IS READY TO FEATURE EDNA MAISON

Henry Otto, Universal director, who recently completed the five reel production, "Undine," is now in San Diego, with a number of scripts, which he will prepare for early production with Edna Maison and Douglas Gerrard in the leading roles.

Pennsylvania Makes 600 Police Chiefs New Film Spies

Board, After Sending Notices to Everybody in the Departments of the State Government, Calling Upon Them to Watch Pictures Proscribed by Censors, Also Provides City Morality—Guardians with List of Condemned Films, for Purposes of Espionage Toward Exhibitors

Special to Motion Picture News

Harrisburg, Pa., Jan. 8.

THE most radical step yet taken to enforce the motion picture censorship law in Pennsylvania came to light today when Joseph A. Berrier, chief clerk, at the direction of the State Board, gave out a list of seventy-eight films that were condemned "in toto" in the period from June 1, 1914, to December 1, 1915, with the announcement that the list is being sent to the chiefs of police of 600 cities and towns of Pennsylvania, with the request that the board be notified of any attempt to display any of the condemned subjects.

Pennsylvania exhibitors thought when Governor Brumbaugh recently called upon the employees of every department of the state government, some six thousand men and women located in all quarters of the commonwealth, to spy on the motion picture theatres and report any violations of the law that came to their notice, that the limit of "gumshoe" activity against the motion picture business had been reached. They wondered at the time why it was deemed necessary to single out the motion picture business for this extraordinary surveillance when such widespread police precautions never before were taken for enforcing any other state law.

Their wonderment now has given way to astonishment at the newest evidence of the intention of the state authorities to enforce the motion picture law with more rigidity than any other act on the statute books, especially since official figures just given out from the censors' state headquarters in this city show that, notwithstanding the activities of the six thousand employees of the commonwealth as motion picture detectives for the last several months, there were in the whole of the year 1915 only sixty-four of the three thousand exhibitors of Pennsylvania who were found guilty and fined for displaying films that had been condemned. It has been suggested that the extraordinary activity in seeking out violations of the law may be due in a measure to animosity felt by J. Louis Breitinger, the chief censor, whom the exhibitors' state league sought in vain to have removed from office last spring.

The announcement made today of the plan to provide all the police chiefs with lists of the condemned films, contains the additional information that copies of the list are being mailed to all the exhibitors and to each exchange or film brokers renting films in Pennsylvania, as well as to every manufacturer in the United States. The text of the announcement is as follows:

Pamphlet Issued by Board

"A pamphlet containing a list of subjects condemned 'in toto,' from June 1, 1914, to December 1, 1915, has been prepared in printed form for distribution by the Pennsylvania State Board of Censors.

"A copy of this list has been mailed to each exhibitor of motion pictures throughout the state of Pennsylvania, and to each exchange or film broker renting motion pictures in the state of Pennsylvania, as well as to every manufacturer over the entire United States.

"In addition to this, chiefs of police of over six hundred cities and towns throughout the commonwealth will receive a copy of this list, with the request that the board be notified of any attempts to display any one of the condemned subjects."

At the top of the list of condemned subjects is printed the additional notice, that "information contained in this pamphlet is beneficial to all exhibitors of motion pictures and to the public generally. By mailing any information relative to the exhibition of any one of the condemned subjects mentioned herewith you will greatly oblige the

"Pennsylvania State Board of Censors."

Then is printed the following list of "condemned subjects":

"Exposure of the White Slave Traffic," "The Suicide Club," "Horrors of White Slavery," "Victim of Sin, or Damaged Goods," "Life of Evelyn Thaw," "Great Mysteries of New York," "Traffic in Souls," "Outside the Gates," "Wooed by a Wildman," "The Bishop's Silence," "Kreutzer Sonata," "Shackled Souls," "The Truth About Twilight Sleep," "Traffickers in Souls," "Up from the Depths," "His Obligation," "The Paths of Life," "Dr. Carvel's Experiment," "The Vivisectionist," "Heinz's Resurrection," "The Sewer," "The Fire Bug," "Tainted Blood," "Return of Maurice Donnelly," "Back to the Farm," "Willard-Johnson Slides," "The Highbinders," "The Darkening Trail," "True Love of the Mighty Prince," "Spirit of the Poppy," "The House of Bondage," "Lights and Shadows of Chinatown," "Damaged Goods," "Italian-Austrian War," "Pimple Captures the Kaiser," "Pimple in Kilties," "Harry K. Thaw's Fight for Freedom," "The Cup of Chance," "The Game," "Freddy Losefelt from Africa," "Tainted," "Pieces of Silver," "Governor Slaton and Leo Frank," "Shadows from the Past," "The Nihilist," "The Strange Case of Talmai Lind," "Winky and the Ants," "A Mother's Heart," "The Man on Watch," "Struggle of the Strong, or for All Eternity," "It Was Like This," "Stranglers of Paris," "His Daughter's Sin," "Slaves of Morphine," "The Apaches of Paris," "Piercing the Veil," "The Woman Without a Soul," "The Flame of Passion," "Thou Shalt Not," "The Village Outcast," "Breaking the Shackles," "A Desert Honeymoon," "Sins of the Father," "The Great Question," "Submarine Warfare," "The Mix-Up," "A Woman's Past," "A Gangster, or Shadows of the Night," "Jockey of Death," "Was He Justified?" "The Last of the Mafia," "The Devil's Darling," "Pimple Enlists," "The Great Mysteries of New York," "The Dream Seekers," "The God Within," "A Child in Judgment," and "The Man of God."

Fines For Year, $4,815

The headquarters of the censors announces that the sixty-four exhibitors who were fined during the year for exhibiting unapproved films, were required to pay a total of $4,815 in penalties, the fines ranging from twenty-five dollars to three hundred dollars, according to the number of offenses.

The total number of arrests during the year, including exhibitors who offended more than once, was only seventy-five. A number of additional arrests were made for failure to exhibit the approval seal of the State Board on films that had passed muster.

The prosecutions were mainly in Philadelphia, although arrests also were made in Pittsburgh, Reading, Harrisburg, Lancaster, Altoona, Allentown and Scranton.

Rothapfel Takes Hold of Knickerbocker Theatre

Master Film Showman Is Engaged to Remodel Amusement Bill and Will Cut It from 14 Reels to 7, Putting Most of Seats at Twenty-Five Cents

AN entirely new policy will be inaugurated in the exhibiting of Triangle pictures in New York, when S. L. Rothapfel takes hold of the Knickerbocker theatre, Saturday, January 15.

Mr. Rothapfel, who is known to exhibitors all over the country, following his great tour of last fall, when he met and spoke to thousands of them, has not yet completed his plans in detail. He told Motion Picture News this week that the first things he will do will be to reduce both the prices and the length of the program. He said:

"I am taking hold of the Knickerbocker theatre at the earnest request of the Triangle people, who want me to see what I can do to put the house on its feet. It will be closed for a week, and will reopen Saturday, January 15, as an entirely new proposition. It will still show Triangle productions exclusively, but it will be under my management, and operated by my own staff.

"In the first place, I will cut the program to about seven reels for each performance. I will select the pictures myself from the new offerings, but I will not attempt to present the twelve and fourteen reels now offered as one entertainment. Then prices will be put on a fifty and twenty-five-cent basis. A few seats will be held at two dollars, merely to fulfill the terms of the lease, but the best seats will be fifty and twenty-five—mostly twenty-five.

"On this basis I propose to fill out the remainder of the lease for the Triangle company. In the new releases from the Triangle studios, I will be able to make up an excellent program. When my own Rialto opens, in February, I will run Triangle pictures there also, making the first selections for that house. Both places, however, will be run simultaneously with the Triangle program, but I will see to it that they do not conflict, or be placed in the position of cutting each other's throats."

H. E. Aitken, president of the Triangle corporation, said:

"We have invited Mr. Rothapfel to take the management of the Knickerbocker in order that we may have the benefit of his experience in making the house a true model Triangle theatre—something that will show the motion picture managers throughout the country just what can be done in the proper presentation of those plays, and in the management of theatres. We feel that in having the co-operation of Mr. Rothapfel we will accomplish that."

Scenes Representative of "The Bait," a David Horsley Production to Be Released as a Mutual Masterpicture De Luxe

William Clifford and Betty Hart are Featured in This Story of Life in the Great Northwest

"DUMB GIRL OF PORTICI" BOOKED FOR COLONIAL, CHICAGO, JAN. 30

"The Dumb Girl of Portici," the eight-reel special feature produced by Universal, starring Anna Pavlowa, is to take possession of the Colonial theatre in Chicago as soon as "The Birth of a Nation" vacates, which in all probability will be on Sunday, January 30. The prices will range from two dollars down.

The New York premier of this remarkable photoplay has not yet been decided upon but the company has been negotiating for a Broadway house and the Forty-Fourth Street theatre is considered as the most suitable for the exhibition of the picture. It will open there, according to present arrangements, the latter part of February.

Business Shunts V-L-S-E Into Bigger Quarters

Company Formally Installed in Its New Home on Sixth Floor of Mecca Building, 1600 Broadway, New York, with Departments Suited to Facilitate Transactions

FRIDAY was moving day at the V-L-S-E when the attaches of the home office and of the New York branch took up their quarters on the sixth floor of the Mecca building at 1600 Broadway.

This is the floor which was formerly occupied by the Kriterion Film Company and the Kinemacolor Company. It has a total area of 12,500 square feet, which is about 5,000 more feet than the Big Four had on the seventh floor of this building.

Artisans have been working day and night for several weeks past, to get the new offices in apple-pie order. The entire interior has been re-decorated, and many alterations made in the arrangement of the offices, which will make for increased convenience and comfort. The New York branch and the home office of the V-L-S-E proper which in the old quarters were thrown together, will be separated in the Big Four's new home. They will have a common entrance way, the reception hall opening on the Seventh avenue side of the Meca building to the New York branch office quarters, and on the Broadway side to those of the home office.

The suite of offices of General Manager Walter W. Irwin, will be located at the Broadway and Forty-eighth street corner of the floor. Adjoining his will be that of A. W. Goff, assistant general manager, and then in their order, those of Leon J. Bamberger, sales promotion manager, and E. L. Masters, advertising manager.

Opening from the hallway on which these offices face, is the entrance to a large projection room, that will permit of a fifty foot throw. This room will be beautifully carpted, and luxuriously furnished with every facility for the convenience of those whose duties will take them there.

Adjoining the office of Mr. Irwin on the Forty-eighth street side, is a commodious auditing department, next to which is the stenographers' department and the directors' room, facing on the corner of Seventh avenue and Forty-eighth street.

Joseph W. Partridge will have his office next to the directors', and his assistant, F. F. Hartich, adjoining Mr. Partridge's. The New York branch office will have its own cashier, so that there will be no lost motion for exhibitors having business with the branch.

The poster and shipping departments are in the front of the floor in close proximity with the elevators.

The fact that the V-L-S-E has found it necessary to take such commodious quarters after only nine months of operation, would seem to indicate that the reports of the progress which this organization is making are well-founded.

It is said that the lease for these offices covers a long term of years.

"Strange Case of Mary Page" Released January 24

Series, Consisting of Fifteen Episodes of Two Reels Each, Feature Henry Walthall and Edna Mayo in a Tale of Love and Mystery

JANUARY 24 has been set by the Essanay company for the release of the first episode of "The Strange Case of Mary Page," the series in which Henry Walthall and Edna Mayo are to be starred. The series consists of fifteen episodes of two reels each.

The first episode in this tale of love and mystery is called "The Tragedy," and in it is portrayed the murder of Dave Pollock, the crime of which Mary Page (Edna Mayo) is accused. Henry Walthall plays the part of Mary Page's sweetheart, who is the attorney for the defense in her trial.

When the story opens, Mary Page is appearing in the dress rehearsal of a Broadway production. It is her first big part. After the final rehearsal Pollock, who is backing the production, forces his way into her dressing room. Philip Langdon (Mr. Walthall), who has called to congratulate Mary, rescues her from Pollock and gives her a revolver, advising her to use it if Pollock again threatens her.

After the rehearsal the company goes to a hotel for a banquet. Pollock lures Mary into a private dining room and again attempts to force his attentions upon her. She draws the revolver, then loses control of herself, remembering nothing more.

Langdon, who has started in search of Mary, hears the sound of a shot and breaks into the room. There he finds Mary, unconscious beside Pollock, who is dead with a bullet in his heart from the revolver which lies beside Mary.

The guests rush in and find Langdon with the revolver in his hand, stooping over the victim. They seize him as the murderer. In the excitement Mary disappears.

The episodes that follow take up the exciting incidents in the life of Mary Page, who is accused of the murder when Langdon's innocence is established.

In the first episode is portrayed a play within a play. A huge theatre scene shows Mary Page playing her part in the dress rehearsal. Interesting sidelights of life behind the scenes are other features. In the dress rehearsal Miss Mayo, in doublet and hose, has an opportunity to display her swordsmanship, vanquishing a villain in the stage drama in which, in the story, she is starring.

Miss Mayo's gowns are designed by Lady Duff Gordon (Lucile) and the one she wears to the banquet is a beautiful example of the newest spring style in evening gowns.

Bluebird Photoplays Plan Saving for Exhibitors

Lower Cost of Features Through Reduction of Overhead Charges Will Mean Much to the Renter—Company Takes Space in All Universal Exchanges, and Has Benefit of "U" Plants in the East and the West, Is Statement Made by General Manager Hoffman—"Jeanne Dore" with Bernhardt Already Started

BLUEBIRD PHOTOPLAYS, INC., makes the first announcement of its plans simultaneously with the appointment of M. H. Hoffman as general manager of the new feature-producing corporation.

Mr. Hoffman has always been a tremendous worker and is a master of "system" in every detail.

Admittedly one of the best systematizers in the business, his organization will become one of the most important factors in the successful progress of Bluebird features.

While Mr. Hoffman retains his position as general manager of the Universal exchanges it is in his personality alone that Bluebird and the Universal at any point meet. Otherwise Bluebird is a separate and distinct organization from Universal, operating along entirely separated lines in distribution and production.

When Mr. Hoffman was interviewed by a representative of MOTION PICTURE NEWS he was enthusiastic over the prospects of his new charge and was ready to outline the plan and scope of Bluebird operations in detail.

Makes His Day 48 Hours

"The directors of Bluebird Photoplays, Inc., have made me general manager of their corporation because of the position I also hold as general manager of Universal Exchanges," said Mr. Hoffman, "and my responsibilities in each of the dual positions will be separate and distinct.

"The fact that it makes more work for me to accomplish means nothing in my life, as I shall be able to crowd two hours' work into one by lengthening my average day to forty-eight hours.

"The arrangement which Bluebird has made with the Universal will eliminate a large part of the overhead expense that feature producers are ordinarily compelled to battle with.

"Bluebird has rented a given amount of space in all Universal exchanges; it will have, through our arrangement, the advantage of the Universal's producing plant at Universal City, as well as access to the new half-million dollar plant of the Universal, over in New Jersey, and in producing its features will employ the services of such players as we shall select from the large producing force the Universal employs.

"Right there, in this particular, is the promise to exhibitors that the saving of the tremendous producing and distributing expense shall be put right into the features themselves.

Exhibitor to Benefit

"The usual heavy outlay that feature producers ordinarily require for building and equipping studios, organizing their acting companies and establishing a distributing service is at once eliminated by the advantages Bluebird Photoplay has in its arrangement with the Universal.

M. H. HOFFMAN

"The exhibitor will, furthermore, benefit in the plan we have adopted for the selection of the subjects that shall be marketed under the Bluebird brand. It is necessary that a jury of fifteen exhibitors pass upon a production before it will be released as a Bluebird.

"If any one of this jury fails to see Bluebird possibilities in a prospective production when it is shown to them in completed form, then it will not become a Bluebird.

"In forming our program the tremendous resources behind the company for making its own productions will not be entirely depended upon. If any feature of Bluebird quality shall be offered in the open market we will purchase it for a Bluebird release, provided it passes the jury of inspectors.

"Indeed our very first release, Mme. Sarah Bernhardt, in 'Jeanne Dore,' was purchased in competition with several other feature organizations, after it had been subject to the Bluebird test and passed by the jury.

"My knowledge of every detail of the problem that confronts the film promoter, leads me to believe that in the matter of distribution alone, $35,000 weekly will be saved to Bluebird through its arrangement with the seventy-two Universal exchanges.

"As general manager of both Bluebird and these exchanges I shall be able to turn back to exhibitors the benefits of this tremendous saving, through adding it to the quality of Bluebird productions and the releases that shall be open to purchase on the market.

"Bluebird will make it lively bidding in competition for a feature worthy to become a Bluebird wherever it may be found.

Release Shows Advantages

"Our first release will give an idea of the advantages that come to Bluebird through our system of obtaining features. We purchased Mme. Bernhardt's portrayal of 'Jeanne Dore' at a time when it seemed probable that the wonderful French woman would be in America right now making another farewell tour. The cables have since been telling of Mme. Bernhardt's grievously impaired physical condition, and it seems now to be a conclusion foregone that in the Bluebird film she will make the only remaining tour of this country."

"Jeanne Dore" started, during the past week, a tour of the F. F. Proctor theatres in New York and thus Bluebird Photoplays became fully operative as factors in the American moving picture industry. At Proctor's Twenty-third Street, on January 6 "Jeanne Dore" was shown for the first time in public and its distribution to exhibitors throughout the country has begun.

Two More Directors Signed by Famous Players

John O'Brien with Griffith on the Pacific Coast for the Last Three Years, and Frederick Thompson Returns to His Old Company

TWO important additions have recently been made to the directorial staff of the Famous Players Film Company in the persons of John O'Brien and Frederick Thompson, the latter of whom returns to the company after a short absence.

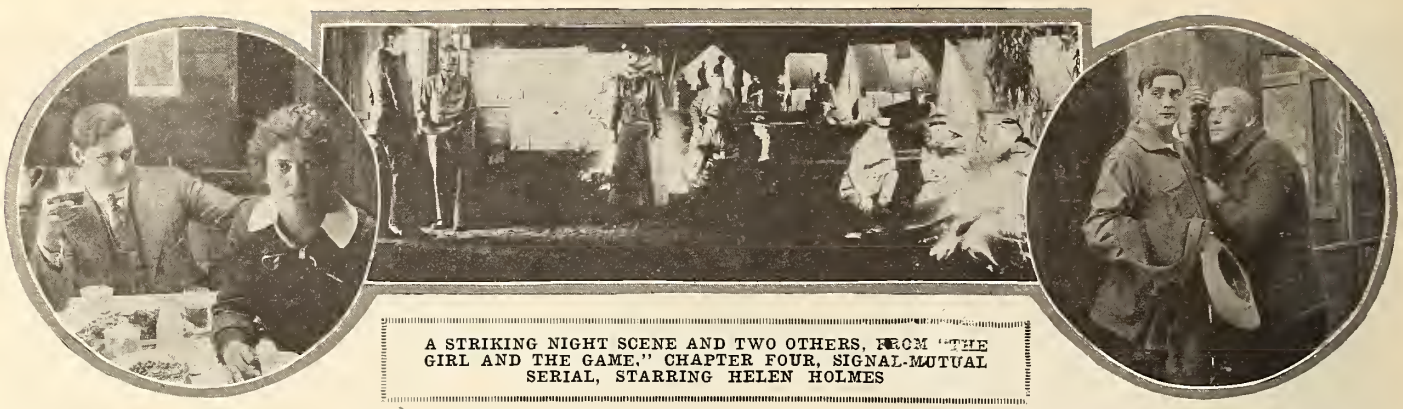
John O'Brien comes to the Famous Players studio from the Pacific coast, where he has spent the last three years in association with David Griffith.

During this time "The Outcast," "The Tear That Burned" and "Her Shattered Idol," in which Blanche Sweet, Mae Marsh, Lillian Gish and Robert Harron were featured, were among his productions that created favorable comment. Previous to his association with Griffith, Mr. O'Brien spent three years directing with "Broncho Billy" Anderson, of Essanay.

The work of Frederick Thompson is equally well known to the motion picture world. After a career as a director with the old Vitagraph company, during which he produced "The Christian," he joined the Famous Players staff and staged "The Sign of the Cross" and "The Spitfire" for that organization.

He then became affiliated with one or two other producing companies, and now returns to the first feature producing concern with which he was identified.

It is of odd interest that J. Searle Daw-



A STRIKING NIGHT SCENE AND TWO OTHERS, FROM "THE GIRL AND THE GAME," CHAPTER FOUR, SIGNAL-MUTUAL SERIAL, STARRING HELEN HOLMES

ley, who is also a member of the Famous Players' directorial staff, should have paralleled the career of Mr. Thompson to a certain extent.

Like the latter, he went to the Famous

FRED THOMPSON, NOW DIRECTING FOR FAMOUS PLAYERS FILM CO.

Players as the first feature producing organization with which he was connected. He then formed his own film company, but returned to the pioneer concern about six months ago.

His next release on the Paramount Program will be "Mice and Men," in which Marguerite Clark is starred.

Mr. Thompson's first picture for the Famous Players under the new arrangement will be "Nearly a King," in which John Barrymore is starred. The first O'Brien contribution to the Paramount Program, through the medium of the Famous Players, is "The Foundling."

LUBIN IS IN MARKET FOR SCENARIOS

The Lubin Manufacturing Company, Philadelphia, announces that it is in need of scenarios for three-reel photoplays, featuring Mimi Yvonne (aged 7) and Eleanor Dunn (aged 10).

Three, four and five-reel dramas, and single-reel farce comedies, suited to D. L. Don or Billie Reeves, are also desired.

Three Pallas Pictures Subjects Almost Ready

Dustin Farnum Is Starred in "The Call of the Cumberlands," Florence Rockwell in "He Fell in Love with His Wife" and Lenore Ulrich in a Mexican Drama

FOLLOWING Pallas Pictures' debut in fildom with Booth Tarkington's "The Gentleman from Indiana" and "The Reform Candidate," the Maclyn Arbuckle success, Pallas Pictures company announces that three new photoplays are now in the course of completion.

Starring in these new subjects are Dustin Farnum in "The Call of the Cumberlands," an adaptation from Charles Neville Buck's well known book and incidentally one of the best sellers on the market; Florence Rockwell in "He Fell in Love with His Wife," adapted from the novel of the same name by E. P. Roe; and Lenore Ulrich in a Mexican play of modern times.

Besides presenting a romantic drama which, according to Dustin Farnum himself, even surpasses in quality "The Gentleman from Indiana," the prominent screen favorite's new vehicle offers scenes of natural beauty that are seldom duplicated.

For the Cumberland mountain scenes the entire company was taken to Thousand Pines, a favorite elevation for Californian mountain climbers and called by them "the rim of the world." It is in the heart of the famous Bear Valley country whose mountain lakes are exquisitely Swiss and whose scenic charms, its 2,000 feet precipices and canyons are known to painters from all over the world.

"He Fell in Love with His Wife" presents Florence Rockwell for the first time under the Pallas-Parmount banner. Miss Rockwell is one of the best known of the younger American stars and has a brilliant record in Frohman and Klaw and Erlanger productions. In addition to being a big seller as a novel, "He Fell in Love with His Wife" has also been a reigning stage success for the past three decades.

It is felt by the company that the Lenore Ulrich film affords the pretty actress another opportunity to score on the screen even to a greater extent than she did in "Kilmeny." Miss Ulrich has just returned from Mexico with the Pallas Pictures players where the company enacted most of the important scenes of the new play.

The Pallas Pictures company is also preparing several new offerings.

"U" Puts Another Beauty Contest Winner in Pictures

Thelma Francis, Brunette, Nineteen and Vivacious, Selected at Ball of Southern California Exhibitors' Association, Is the Fortunate Young Lady

THE Universal Film Manufacturing Company has at various times offered an opportunity to young women gifted with the necessary beauty to win contests. Through the beauty contest last summer, five moving picture actresses were enabled to attain the coveted goal of their dreams.

Two of these have already made a lasting name for themselves—Lois Wilson, who is J. Warren Kerrigan's leading woman, and Gloria Fonda, who is playing leads opposite William C. Dowlan.

The most recent actress to be selected in this exciting way is Thelma S. Francis, who was selected at the ball of the Southern California Motion Picture Exhibitors Association, held recently in the Shrine Auditorium, Los Angeles.

Announcement that the winner chosen by the committee at this ball would be offered a position by the Universal Film Manufacturing Company attracted a bevy of the most beautiful girls in California, and the California Exhibitors Ball proved an array of beauty. The committee was composed of Carl Laemmle, president of the Universal Film Manufacturing Company; Crane Wilbur, well-known star of "The Perils of Pauline," and now starring on the Mutual program, and Hobart Henley, star of the "Graft," the new Universal serial.

One of the particular objects of the visit of Carl Laemmle to the Coast was to be present at this ball, and to act as one of the judges.

In spite of the fact that the beauty of California was present en masse, it was not a native Californian who was selected as the fortunate winner.

Thelma Francis is a dainty brunette of unusual type, nineteen years of age, and extremely vivacious. She was induced to be present at the ball through the announcement of the contest, which was carried in the Denver *Post*, and she went on to Los Angeles with her mother from Denver to be present at the ball.

The young woman will report to H. O. Davis, general manager of Universal City, when arrangements will be made to start her in picture work.

MACK TAKES OVER PICTURES OF AMERICAN CORRESPONDENT COMPANY

The Buffalo Times Motion Picture Syndicate, of which Norman E. Mack is proprietor, has taken over the exhibition rights of The American Correspondent Film Company's latest war features, "The Warring Millions" and "The Battles of a Nation."

Already the films have been shown in New York, Chicago, Buffalo, Omaha and Washington. At present "The Warring Millions" is being screened at the Cohen theatre in Poughkeepsie, N. Y., and the Boston Opera House is showing "The Battles of a Nation."

Mr. Mack reports unusual success for the pictures. This report was verified by large attendances wherever the pictures were shown; and press reviews. But what The Buffalo Times Motion Picture Syndicate considers as its laurel wreath is the scramble for state rights. A number of states have been sold, it is reported.

GRACE VALENTINE GOES SOUTH FOR METRO SUBJECT

Grace Valentine, who was featured in "Black Fear," a five-part Metro production, recently released, has gone to Jacksonville, Fla., where she will appear in the role of Eve, in "Man and His Soul," the sensational Metro wonderplay in which Francis X. Bushman and Beverly Bayne are starred.

The Garden of Eden scene in which Miss Valentine appears, is one of the big scenes which will be staged in the South. Another will be the destruction of a large factory by fire, in which one thousand persons will appear.

CISSY FITZGERALD SUBJECT ON MARKET JAN. 2

Cissy Fitzgerald will appear upon the screen January 2 in a Casino Star Comedy written by Joseph H. Trant, "Leave It to Cissy."

Variety of Subjects Is Aim of Equitable in Plots

Company Announces Policy of Conserving Subjects Until Their Themes and Stories Lend Diversity to Program Collectively, Following Release of "The Warning"

BIG SETS IN THE EQUITABLE PRODUCTION, "THE STRUGGLE," COMPEL DIRECTOR JOHN INCE TO PLACE THE CAMERA ON THE SIDEWALK—ONE OF THE DEEP SETS IN "THE DRAGON," EQUITABLE

VARIETY of subject is to be the keynote of the Equitable Motion Pictures Corporation in the future, the company announces, as has been the policy since December 6, when Henry Kolker in "The Warning" was released.

"The new policy of reserving and conserving subjects until their themes and plots, and type and character of players would lend diversity to the program collectively," said an official of the company, "came into effect following 'The Warning,' when on December 13 Gail Kane, the foremost Equitable star, appeared in 'The Labyrinth,' a tale of stage life.

"'The Labyrinth' was as different in theme plots and climaxes from 'The Warning' as the imagination could conceive, and then William Courtenay in 'Sealed Lips' followed 'The Labyrinth.' One story deals with the frailty and degeneration of a man of the cloth, and is in direct opposition to the basic principle and atmosphere of either of the two features preceding it.

"Following 'Sealed Lips' came 'The Senator,' in which Charles J. Ross was featured.

"'The Senator' was a picturesque tale of political life and strife, supposedly at the National Capitol.

"Ross and Kolker were entirely different in matter of histrionic work from Miss Kane and William Courtenay.

"'Her Great Hour' told of a flirting wife, devoted husband and hounded shop girl, but was developed in a dignified manner..

"'The Chain Invisible,' which comes early next month, is Richard Le Gallienne's belief that no two people of opposite sex can possibly be thrown into each other's company without absolutely falling in love with each other.

"Emmett Corrigan and Gerda Holmes are to work under the auspices of Frank Powell in this story, while as in direct opposition of effect, local detail and theme 'The Clarion,' with Carlyle Blackwell, will see Samuel Hopkins Adams' treatise against fake nostrums. 'Babette of the Ballyhoo' is another direct divergence from all the other features of the eight and forthcoming ten weeks, in that it tells the story of a little circus girl, her tribulations and her romance, and will be followed by one of the most sumptuous and unusual features Equitable has yet produced, 'Her God,' with Gail Kane, which is so difficult of production that E. Mason Hopper, the director, demanded three months to complete the desert and allegorical scenes alone."

"Madame X," 7-Season Stage Hit, a Pathé Picture

Dorothy Donnelly, Who Created Title Role in Original Production, Under Management of Savage, Will Play Name Part for a Gold Rooster, Released January 14

"MADAME X" has played its melody on the heart strings of the American theatre going public for seven seasons, and the five-reel adaptation of this Henry W. Savage production which Pathe has made for the screen will be released on the Gold Rooster program on January 14.

The producers secured Dorothy Donnelly, who created the title role in the original production. With her screen portrayal of her most popular dramatic vehicle Miss Donnelly is said to add another triumph to her histrionic career. She is supported by a cast under the direction of George Marion.

The play, by Alexander Bisson, is the old, old story of the heart hungry wife, craving love and attention and the wrapped-in-his-business - inattentive - husband. The first of her many steps downward begins with her clandestine meeting with Eugene who loves her deeply.

Floriet, her husband, surprises them and the door of the household which could have held happiness, is closed against her. Later Eugene meets with an accident resulting in his death, and Jacqueline is left alone. She makes one more appeal to Floriet to take her back to their old happiness and for the sake of their own son Raymond. But the closed door is locked forever.

Work is scarce, but lovers are found aplenty, but one by one they tire of her as lovers of that type will. She slides down the ladder of degradation rung by rung until the lowest depths a woman can sink to are reached. Jacqueline now known to the police as "Madame X," has drunk of all the dregs in the cup of life until she finds herself on trial for the murder of one of her lovers.

Her own son, now a promising lawyer, is appointed to defend "Madame X" and the famous court room scene which has the reputation of possessing more dramatic intensity than anything seen in years, follows. The eloquent pleading of her son; her acquittal and her death in the court room in the forgiving of Floriet's arms is a touching scene.

MOSS COMPLETES "ONE DAY," SEQUEL TO "THREE WEEKS"

The screen version of "One Day," written as a sequel to Elinor Glyn's "Three Weeks," with Jeanne Iver as the lead, is now complete, under the direction of Hal Clarendon, formerly of Famous Players and Thanhouser. "One Day" will be released on January 15.

The cast includes Victor Southerland, Madge Tyrone, Robert Broderick, Edna Holland, Joseph Dillion, Mrs. James Ellery, Arthur Evers, Mrs. William Hoyt, Walter D. Nealand, Mabel Alden, William Bechtel and Master Richard Rose.

LOOKING AT THE NEW OFFICES OF THE PARAMOUNT PICTURES CORPORATION AT HEADQUARTERS, NEW YORK CITY

New Paramount Offices Get Housewarming on 7th

Event Is Attended by Members of Trade in the City, Out-of-Town Representatives of Company and Marks Era of "Progress, Paramount to the Company"

DETAILED efficiency is the keynote of the new offices recently opened by the Paramount Pictures Corporation on the entire ninth and part of the eighth floor in the lately erected Rogers Peet Building, 485 Fifth avenue, New York City.

The new home of Paramount thus brings all the various departments of the executive end of the organization under one roof.

On Friday evening, January 7, the suite of offices was officially opened in its completed condition by way of a general housewarming given to the trade in general.

Stepping from the elevator, the prospective customer of Paramount encounters the information desk after he has passed through the glass swinging doors. Here sits a valuable young lady who by reference to her Turner-Phone can tell the visitor where any member of the organization is located.

Back of this department is the reception room which leads into the offices of President William W. Hodkinson and Treasurer Raymond Pawley, while to the left extending over the greater part of floor space is the general office.

The printing and mailing departments, occupy space to the rear of the general office, while downstairs are the accounting, shipping and stenographic departments.

Every office in the suite and subsequently every desk in each office is equipped with Turner-Phones and telephones, by means of which the officers and employees of the company can perform their work in speedy and efficient manner.

Carl Anderson, executive member of Paramount, formerly business manager of the Jesse L. Lasky Feature Play Company, acted in the capacity of efficiency engineer when he planned and laid out with architect J. Albert Thorn, the modern offices.

And they are modern in every respect, arranged so as to do away with waste time and equipped with every device for the rapid accomplishment of the routine work.

The main entrance and reception room adjoining it are decorated in paneled oak while the furniture has been tastefully chosen to conform with the appearance of the rooms. The office of the directors' room, Mr. Hodkinson's and Mr. Pawley's are in mahogany and the general office follows the same style of color and equipment.

The housewarming was attended by various members of the trade, out-of-town representatives of Paramount and the great majority of the office force, besides a number of stars, familiar in the Paramount firmament. Mr. and Mrs. Hodkinson, Mr. and Mrs. Pawley, Adolph Zukor, Daniel Frohman, Mr. and Mrs. Carl Pierce, Julian M. Solomon, Jr., Mr. and Mrs. William A. Johnston, and C. Allan Gilbert were among the most prominent of those representing positions of executive importance in the business.

On the other hand Pauline Frederick, Marie Doro, Leonore Ulrich, Hazel Dawn, John Barrymore, Jack Pickford and James Kirkwood upheld the histrionic talent of the three contributers to Paramount.

J. R. Bray the cartoonist, a comparatively recent arrival to the organization, headed a formidable array of artists from his studio.

A. D. Flintom, president of the Kansas City Feature Film Company, the Missouri representatives of Paramount, was among the half score picture men from other cities who attended the reception. Refreshments were served.

WONDERS SUCCEEDS PEARCE AS MARYLAND HEAD

Guy L. Wonders, manager of the Wilson theatre, Baltimore, was elected president of the Maryland branch Motion Picture Exhibitors' League of America, at a meeting of the league, held January 3. Mr. Wonders succeeds Marion S. Pearce, who had been president for the last three and one-half years. Other officers elected were:

First vice-president, Thomas J. Bohannan; second vice-president, Charles Hicks; secretary, J. Howard Bennett; treasurer, Frederick Clements Weber; sergeant-at-arms, Charles F. Habighurst.

At the same meeting it was also decided to map out a very active campaign for the betterment of motion pictures in Baltimore.

SELIG-TRIBUNE POSTERS REPLICAS OF FRONT PAGE OF DAILY

Posters issued with the first number of the Selig-*Tribune*, the twice-a-week news film issued by the Selig Company and the Chicago *Tribune*, have caused much favorable comment.

The posters are prepared to resemble the first page of a metropolitan newspaper with headlines and text, with the exception of course, that the layout is greatly magnified.

"Horrors of War" from Pathé Freres on January 24

Three Reeler Shows Sinking of Turkish Vessels by Russian Fleet, the Scenes Taken by Cameraman with a Telephoto Lens on Deck During the Action

"THE HORRORS OF WAR," a three-reel picture which Pathé will release on January 24, is said to convey in a vivid manner an idea of what war really means. Among the scenes which, it is announced, especially impress the observer are the sinking of Turkish vessels by the Russian fleet, the bombardment of various villages along the shore, the gathering of hundreds of dead from the battlefields, and their being dumped in carts at the edge of the burial trenches.

From a pictorial standpoint, the best scenes are those showing the Russian fleet in action in the Black Sea, according to advance reports. The cameraman remained on deck throughout the engagement, and with a telephoto lens obtained views of exploding shells and their effect upon the buildings. An aeroplane is shown dropping bombs from the clouds. A Turkish vessel, under a shower of Russian shrapnel, settles heavily in the water and sinks.

Shortly before Henry Ford chartered his "peace ship," he was invited to see these pictures in New York, and they made a strong impression upon him, it is said.

The views were taken by a free lance cameraman who followed one of the Russian armies. He wandered into the Paris office of Pathé Freres with a few rolls of film. The pictures were screened, and the negatives immediately purchased by Pathé.

His story was that he had been with the Russians for some months, and despite his lack of official backing had succeeded in getting real war pictures.

They provided him with food and shelter through the long marches, and equipped him with clothing. When his stock of film gave out, he managed to make his way back to France.

SECOND SELIG-TRIBUNE CONTAINS NOVEL SUBJECTS

The second edition of the Selig-*Tribune* brought compliments from many exhibitors and exchangemen. The new posters, prepared to resemble the front page of a newspaper, also proved popular.

Topics for the second issue:—Largest goose farm on earth, Gibson City, Ill.; annual Mummers parade at Philadelphia; cabins in Cascade Mountains buried under 25-foot fall of snow; Pan-American delegates at Washington; Gen. Huerta ill at El Paso; hospital for canine aristocracy in Boston; forcible feeding of a big python at the Chicago zoo; late scenes from war-torn Mexico.

CELEBRATED PLAYERS BUYS SOUTHERN RIGHTS TO WALTHALL SUBJECT

Chicago, Ill., Jan. 10.

The Celebrated Players Film Sales Company, controlled by Julius F. Gazan and Nat S. Wolf, has recently purchased the entire Southern rights for "The Birth of a Man," featuring Henry B. Walthall.

The picture was made by Horheimer Brothers, and its release held back awaiting Walthall's popularity. The United States and Canadian rights are owned by the Celebrated Players Film Company.

Increased Popularity in Films at Buffalo, New York

Competition, However, in the 125 Picture Theatres of the City Affects Prices, Making It Impossible to Maintain a Fixed Admission Charge of Twenty-Five Cents

Special to MOTION PICTURE NEWS

Buffalo, N. Y., Jan. 7.

COMPETITION at fever heat, the advent of higher admissions, augmented orchestras, increased popularity and greater investment in newspaper publicity are the most important changes observed in the motion picture business in Buffalo at the close of 1915 and the opening of the new year.

Many predicted that higher admissions in Buffalo were not possible. The prediction is in a way somewhat true, as witness the Palace theater opening with a new service at twenty-five-cent admission, and one month later, or more exact, on the first of the year, dropping to fifteen cents admission, with the noticeable result of greater audiences as soon as the change was made.

At twenty-five cents business was fair; at fifteen, capacity is the rule. Other houses, showing higher price pictures are the Regent, New Victoria and Shea's Hippodrome. The latter, however, has charged fifteen cents for many months.

It has been proved many times that twenty-five cents is an impossibility as an admission price for pictures in Buffalo, which is not a boost for this city, because many cities of lesser size and importance are getting as high as fifty cents for the same service as many Buffalo houses charging fifteen cents.

It is rumored that Shea's Hippodrome plans to present a program of twelve reels for fifteen cents. The Strand, Buffalo's pioneer picture house, is still plugging along at ten cents, doing a good business, presenting the most consistently good program and accompanying the pictures with music of excellent quality.

The Strand is one of the Buffalo houses that started the present wave of increased newspaper space.

Buffalo has over 125 silent art theatres, which shows that competition is exceptionally keen. The Lyric theater, formerly a film house, has changed to vaudeville and with an elaborate newspaper campaign is doing good business.

The Family, under the management of Edward L. Hyman, formerly assistant manager of the Strand theater, is reviving from a long sleep and at last reports was enjoying exceptional business and, of course, newspaper advertising has been one of the prime factors in its success.

The Elmwood theater, one of Buffalo's finest houses for the exclusive showing of films, has under the management of Elmer S. Davis, formerly of Keith's theater, taken a position in forefront of business prosperity.

Better pictures, better music, better surroundings and better service are some of the causes of its success. Every Sunday the Elmwood features concerts by a ten-piece orchestra. Admission prices remain the same at this theater.

The New Victoria is showing both Paramount and Triangle service and is advertising the fact that it is the only local house doing so. Other houses showing Triangle here are the Palace, Regent, Ellen Terry, Marlowe, Plaza and Cozy Corner. The Palace has first run.

Business during the past six weeks has only been fair, but managers look for a revival during the coming weeks of the New Year. One very noticeable fact in the local picture situation is that it has cut greatly into the local legitimate field.

As for increased prices, managers say that it is their only hope, with the expenses at the operating end of the house soaring daily. The public is demanding the best in pictures, music and surroundings. Those who give the public what they want are doing good business, those who do not "are still in the trenches."

The advertising situation in Buffalo among the newspapers is fair. Some are giving excellent support to the theatres, while a few are not so enthusiastic. Only one is devoting a full page to the pictures in its Sunday issue.

There are prospects that another will add a page soon. However, it seems that these pages when started are not given support by exhibitors with their ads, which is a big mistake.

C. B. TAYLOR.

Bernarr MacFadden in "U" Bi-Monthly Split Reels

Physical Culturist, Magazine Publisher and Proprietor of Restaurants, Will Show Correct Methods for Vitality Improvement in "Building Up the Health of a Nation" Series

"BUILDING UP THE HEALTH OF A NATION" is the general title under which the Universal Film Manufacturing Company will release a series of bi-monthly split reel subjects featuring Bernarr MacFadden, the physical culturist.

These pictures, one of which has already been released on the regular program, display Mr. MacFadden in various poses and health promoting exercises.

It is the belief of the heads of the Universal that the pictures will fill an unusual and desired place on their program, as the exercises and poses of Mr. MacFadden are considered to be very instructive.

Mr. MacFadden is a physical culturist of renown throughout the country. He is owner and consulting editor of the *Physical Culture Magazine,* in which paper has been published many of his lessons, illustrated to a minute degree.

At present the magazine is devoting five pages to these illustrated lectures in conjunction with the releases of the Universal. He is also proprietor of several MacFadden restaurants in New York and other prominent cities.

Mr. MacFadden has a course of physical exercises which he goes through in the Universal subjects. They include correct exercises for breathing, for strengthening the legs and arms, the back and the chest.

Referring to the series a representative of the Universal said to MOTION PICTURE NEWS, "We are issuing these educational numbers in split reels for a definite reason. A full reel would be too long for an educational of this sort.

"A half reel contains just enough educational and instructive matter to warrant an audience's interest every minute it is on the screen. Such a series has never been produced before to my knowledge and we are confident of a warm reception for our new venture.

"The other half of the reel which will be issued under the Powers brand will contain a scenic, another variety of educational, an animated cartoon, or a pictured vaudeville act. As we can select from any of these varieties, we will be able to add distinct variety to the latter part of the reel.

"On our first subject which has already reached our exhibitors," he continued, "we have received most favorable reports. The audiences are taking to MacFadden's instructions in an intelligent and interested way.

"He is evidently well known throughout the country and his various exercises posed close to the camera are valued by the public."

Mr. MacFadden, though advanced in years, has a strong physique. Every muscle in his body is well developed and so it can be seen that as a consequence his instructions are significant.

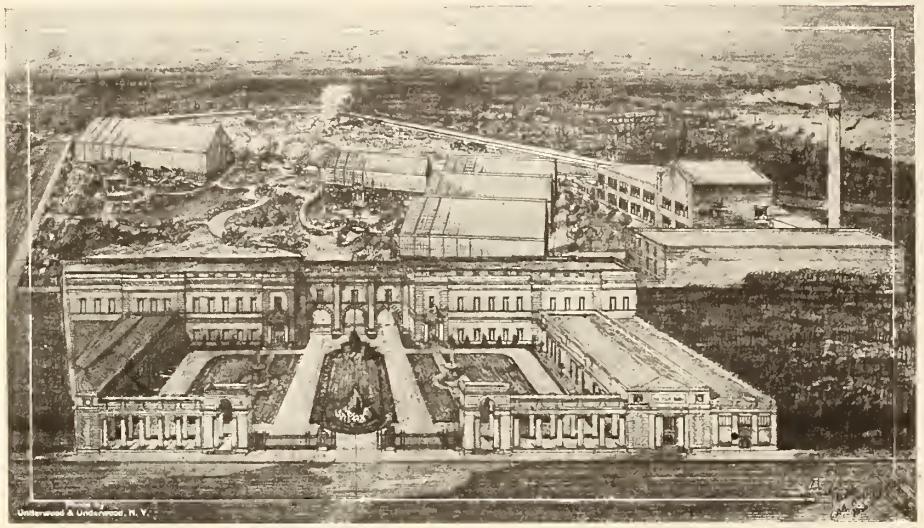
FORSYTHE MADE CHIEF CAMERAMAN FOR MIRROR

W. S. Forsythe, who was picked to look after the photographic work in connection with Annette Kellermann's trip to Jamaica under the direction of Herbert Brennon, has been hired as chief cameraman with one of the companies of the Mirror Films, Inc.

He was prevented from taking the trip to the West Indies by the serious illness of his wife.

A Film City on Long Island Is William Fox Plan

Initial Construction Will Cover Over Sixteen Acres at Corona, Consisting of a Large Two-Story Administration Building, 5 Studio Plants and Other Structures



ARCHITECT'S DRAWING FOR THE PROPOSED FOX FILM STUDIO, FLUSHING BAY, L. I.

WILLIAM FOX, president of the Fox Film Corporation, confirming an earlier brief intimation, has just given out for publication, his complete plans for the creation of an entire "film city" for his company with the definite announcement that work on this project will be under full headway within the coming three weeks.

The initial construction work will cover an area slightly in excess of sixteen acres of ground in Corona, Long Island, beginning at Jackson avenue and extending over and beyond Astoria avenue, down to the waterfront of Flushing bay and extending from Fifty-first street over and inclusive of Fifty-second street and to Firty-third street.

On this sixteen-acre plot there will be erected a large two-story administration building, five studio plants, each a complete and independent unit in itself, a factory for manufacturing much of the equipment required in the making and production of motion pictures; garages, concrete storage warehouses, a miniature hospital and adequate restaurant facilities for taking care of the people employed daily by his company.

To insure against adjacent real estate speculation, Mr. Fox has purchased other adjacent property in addition to that on which construction work is to begin almost immediately and this land ultimately will be used for cottages and homes of such persons as wish to live near their work and derive all of the pleasure of being adjacent to a waterfront in one of the most pleasant locations in the metropolitan district.

A photograph of the architect's plans reveals the location of natural gardens which it is said will be planned by horticulturists, a lake terraced and level sides for utilization in picture production and a large outdoor plain for the taking of big water effects.

The plans for the creation of the William Fox enterprise have been drawn in their entirety by Thomas W. Lamb, of 644 Eighth avenue, New York City, who is one of the country's best known theatre-planning specialists. In New York Mr. Lamb has designed for Mr. Fox the Riverside theatre, at Ninety-sixth street and Broadway, as well as other Fox amusement places.

The Fox Film Corporation, following a definite plan for more than a year of providing for its own needs without placing too much reliance in outside manufacturing sources, will, it is said, have at its Fox City plant one of the largest laboratories and production plants ever built.

No such realty development has hitherto been undertaken in any part of the Eastern half of the United States.

In announcing these plans Mr. Fox had only one comment to make. He said:

"The permanency of the motion picture industry, its vast prospective increase in scope and the new utilization to which motion pictures will be put in the future are the factors that have led us to make this large additional investment. Knowing this, we are ready to back our judgment with our dollars."

All of the detail work and management of this construction operation will be in complete charge of William Fried, of Mr. Fox's staff. Mr. Fried has had similar charge of the building of all of the recent Fox theatre buildings in Greater New York.

DU PONT SUBJECT, BY INDUSTRIAL, SHOWN AT MEETING

Chicago, Jan. 8.

The members of the Advertising Club of Chicago were recently entertained at a lunch given in the club dining room by the Du Pont Powder Company's film, entitled "Farming with Dynamite," which was made by the Industrial Moving Picture Company.

The value of the Du Point film as a publicity factor was explained in an interesting manner by Robert L. Ford of the Chicago office of the powder company.

This is the second event of this kind held by the Industrial Movie Committee of the Advertising Club of Chicago, of which Ed H. Philippi, of the Industrial Moving Picture Company, is chairman.

KALEM PLAYERS HOLD RECEPTION FOR ROSE MELVILLE

Sis Hopkins was welcomed to the ranks of screen characters last Wednesday evening at a reception given her creator, Rose Melville, by her fellow Kalem players and other screen artists now in Jacksonville, Florida.

The screeners turned out in full force and over a hundred were present at the dinner and dance which was given at the Kalem studio. There are eight companies of players now working in and around Jacksonville, including the companies located there for the winter and the feature organizations making brief stop-overs to secure the atmosphere for pictures that will be completed up North.

At Wednesday night's reception William Haddock, president of the Actor's Society of America, and a feature producer, made the address of welcome for the outside players while Kalem's producer, Robert Ellis and Miss Melville responded.

Miss Melville started her initial screen work bright and early Monday morning, and the Kalem studio is now almost as busy a spot as in the past days when three companies used to winter there.

PEGGY HOPKINS TURNS BACK ON SOCIETY FOR A CAREER

Peggy Hopkins, who recently made her debut in motion pictures, playing the role of a society butterfly in "The Turmoil," the five part Metro feature production, was until a short time ago a member of the younger social set in Washington, D. C. She tired of life in society, and turned to motion pictures to exploit her talents. She is an expert equestrienne, drives her own motor car, can sail a boat, swim, dive, and is proficient in many out-of-door sports.

PEGGY HOPKINS

She made such a good impression with small part in "The Turmoil," that she w immediately engaged for a more promine role in "Dimples," the Metro feature which Mary Miles Minter is starred, a which is now in process of production Savannah, Georgia.

GLIMPSES OF ORMI HAWLEY IN TYPICAL SCENES FROM THE JOSEPH W. FARNHAM PRODUCTION OF "RACE SUICIDE"

A. ARTHUR CAILLE DIES SUDDENLY IN DETROIT

Special to Motion Picture News

Detroit, Jan. 8.

A. Arthur Caille, president of the Majestic, Maxine and Ferry Field theatres, half owner of the Norwood and Fine Arts theatres, Detroit, and the Marx and Majestic theatres in Wyandotte, Mich., member of Caille Brothers, manufacturers of the Caille ticket theatre devices, president of the Michigan company of the Metro Film Corporation, and president of the recently organized Majestic Features Corporation, died Sunday evening, January 2, at his home in Second and Palmer avenues, after returning from a visit to his theatres.

He had no sooner entered the house, removed his coat, when he sank on his bed and died a half hour later. Mr. Caille was married only two weeks previous and that same day had returned from his honeymoon. He was forty-eight years old and had lived for twenty-three years in Detroit, where he was born. His death came as a tremendous shock to the motion picture industry and was keenly felt.

He had been looked upon as one of the big men in the industry and he was planning many big things for the coming year. Exhibitors and exchangemen from all over Michigan and Ohio expressed their feelings by beautiful floral gifts.

The funeral was held from his home on Wednesday afternoon, January 5. Henry J. Guthard, his partner in the theatres, John H. Kunsky, his former partner, A. J. Gillingham, of the General Film Company, and George W. Weeks, of the Universal branch, were among the pallbearers.

HALL CAINE'S SON, ON VISIT TO V-L-S-E OFFICIAL, MAY GO INTO FILMS

Derwent Hall Caine, son of the widely-known English author, was the guest of A. W. Goff, assistant general manager of the V-L-S-E last week.

Mr. Caine, who has just arrived in this country, is here to study the motion picture industry from all points, and possibly to appear personally before the camera in some of his father's works.

He has had considerable film experience in London, among the parts he played being that of the lead in the picture version of "The Christian," by the London Film Company.

Thanhouser Forces Gather in Jacksonville, Florida

In Next Ten Days Seven Companies Will Be in Production, in a Studio Capable of Holding Sixteen Sets—"Extras" Are Transported from New York

Special to Motion Picture News

Jacksonville, Fla., Jan. 8.

THE Thanhouser company arrived in the city on the twentieth and are stopping at the Seminole and Mason hotels. On the way down they produced a comedy aboard the *Mohawk* entitled, "Perkin's Pease Party," featuring Riley Chamberlain under the direction of William Howell.

They have just started work on a five-reel feature with Harris Gordon in the lead. It will be entitled, "The Oval Diamond," and is being produced by Eugene Moore.

A second company is expected within the next ten days, and in time they will have seven companies in Jacksonville. The studio is the finest in this part of the country and can hold sixteen sets.

The players have a private entrance leading into a large green room which will be fitted up comfortably. Edwin Thanhouser, president, and Lloyd Lonergan, author of "The Million Dollar Mystery," came down to inspect the plant and were delighted with it. They left for the New Rochelle studio last Tuesday.

While in the city Mr. Thanhouser made a trip to St. Augustine to look over some locations. The company now here follows:

George Grimmer, charge of productions; W. Ray Johnston, financial manager; Eugene Moore, director; Wm. A. Howell, director; Billy Sullivan, assistant director; Leo Wirth, assistant director; A. H. Moses, chief cameraman, and William Hollister, technical expert.

Players: Harris Gordon, Louise Emerald Bates, Violet Hite, Barbara Gilroy, Inda Palmer, Leo Post, Sully Guard, Boyd Marshall, Riley Chamberlain, Walter Hiers and Arthur Bauer.

The Thanhouser acting force includes a number of experienced supernumeraries. Contrary to the general practice of depending on local talent to save expense, Mr. Thanhouser set a precedent by transporting them down. He has always been careful about super work in pictures and would rather pay transportation and its incidental increase of expense than hazard the use of novices.

The Thanhouser players will be housed in a beautiful studio which has been put up at an expense of $30,000. It is a permanent edifice with one of the largest glass roofs ever constructed. George Grimmer is in charge.

Glen Lambert.

Lesser Buys "Ne'er-Do-Well" Rights for Country

San Francisco Exchangeman, Who Handled "The Spoilers," "The Christian," and "Cabiria" in the West, Pays Selig $150,000 for Control in All States

AS the result of a deal consummated last week with William N. Selig, president of the Selig Polyscope Company, Sol L. Lesser has acquired the rights to "The Ne'er-Do-Well" for the entire country.

Mr. Lesser is said to have paid $150,000 for the rights.

"The Ne'er-Do-Well," filmed by Selig, was written by Rex Beach. Mr. Selig escorted a company of players, including Kathlyn Williams, Wheeler Oakman and others to the Canal Zone, where scenes along the big ditch were made. Mr. Lesser considers the picture a worthy successor to "The Spoilers."

"I shall handle 'The Ne'er-Do-Well' for the entire United States from the Atlantic to the Pacific Coast," said Mr. Lesser. "There may be some territory I shall dispose of, as I find many demands for territory for this picturepiay.

"I expect to return home to the Pacific Coast this week, returning to New York City February 1, where my wife and little one will reside henceforth.

"Buying the complete rights to 'The Ne'er-Do-Well' is my biggest deal. I handled 'The Spoilers,' 'The Christian,' and 'Cabiria' out west and was one of the organizers of the Metro Pictures Corporation.

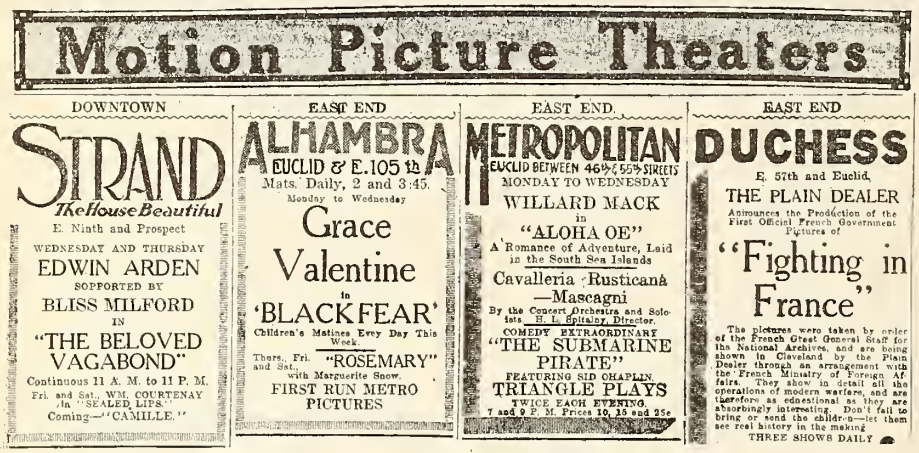
"I started in the moving picture business eight years ago as an exhibitor in Frisco and now operate exchanges in the Middle West. There is a deal already pending by which 'The Ne'er-Do-Well' may open in a Chicago theatre in the loop and Clune's Auditorium at Los Angeles has booked 'The Ne'er-Do-Well' for an extra week."

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

THE TRADE MARK IDEA IN ADVERTISING IS ONE THE EXHIBITOR SHOULD ADOPT

NEWSPAPER AD SERIES No. 5: FROM THE CLEVELAND PLAIN DEALER'S PHOTOPLAY PAGE


Motion Picture Theaters
DOWNTOWN
STRAND
The House Beautiful
E. Ninth and Prospect
WEDNESDAY AND THURSDAY
EDWIN ARDEN
SUPPORTED BY
BLISS MILFORD
IN
"THE BELOVED VAGABOND"
Continuous 11 A. M. to 11 P. M.
Fri. and Sat., WM. COURTENAY in "SEALED LIPS."
Coming—"CAMILLE."
EAST END
ALHAMBRA
EUCLID & E. 105 th
Mats. Daily, 2 and 3:45.
Monday to Wednesday
Grace Valentine
in
'BLACK FEAR'
Children's Matinee Every Day This Week.
Thurs., Fri. and Sat., "ROSEMARY" with Marguerite Snow.
FIRST RUN METRO PICTURES
EAST END.
METROPOLITAN
EUCLID BETWEEN 46th & 55th STREETS
MONDAY TO WEDNESDAY
WILLARD MACK
in
"ALOHA OE"
A Romance of Adventure, Laid in the South Sea Islands
Cavalleria Rusticana
—Mascagni
By the Concert Orchestra and Soloists. H. L. Spitalny, Director.
COMEDY EXTRAORDINARY
"THE SUBMARINE PIRATE"
FEATURING SID CHAPLIN.
TRIANGLE PLAYS
TWICE EACH EVENING.
7 and 9 P. M. Prices 10, 15 and 25c
EAST END
DUCHESS
E. 57th and Euclid.
THE PLAIN DEALER
Announces the Production of the First Official French Government Pictures of
"Fighting in France"
The pictures were taken by order of the French Great General Staff for the National Archives, and are being shown in Cleveland by the Plain Dealer through an arrangement with the French Ministry of Foreign Affairs. They show in detail all the operations of modern warfare, and are therefore as educational as they are absorbingly interesting. Don't fail to bring or send the children—let them see real history in the making.
THREE SHOWS DAILY

ILLUSTRATING DISTINCTIVE TYPOGRAPHY IN THE SMALL PICTURE THEATRE AD

ONE of the first things an exhibitor should do in advertising his pictures through the newspaper is to make his theatre's name a trade mark.

This can be done, of course, in several ways, the most effective being the association of the theatre's name with good pictures. The fact that the exhibitor has good pictures to show, however, will not necessarily bring the largest possible patronage. Only advertising can do that, and advertising of the right sort.

The trade mark idea has already been capitalized in many forms of national advertising, in this business, and in many others. There is no reason why the exhibitor cannot also employ it.

One of the steps toward trade marking the theatre is illustrated in the cut on this page. It is a reproduction of part of the picture theatre directory run in E. Arthur Roberts' photoplay page in the Cleveland *Plain Dealer*.

Note that each theatre uses a distinctive typography for displaying its name. The Strand is different from the Alhambra, the Metropolitan from the Duchess, etc. The result is that the theatre's name, and the theatre itself, become associated in the mind of the reader with the "head" he sees each day in his newspaper.

Observe also that these ads gain further distinction from the "Ben Dey" rules used around them. Instead of relying on old-fashioned type faces, have a specially designed cut made of your theatre's name. Use it in all your ads.

Carrying the trade mark idea one step further: Select an attractive phrase descriptive of your theatre—two or three words only, and run it in all your newspaper ads. For example: "The House Beautiful." Then live up to your trade mark.

AN EXHIBITOR WHO KNOWS VALUE OF NEWSPAPER SPACE

Evidences multiply that exhibitors are waking up to the value of big use of newspaper space in advertising.

A recent instance is furnished by the Strand Theatre, Providence, R. I., which used a full page in *The Evening Bulletin*, that city, to announce a change of policy.

D. Gus Schneider, the Strand's director of publicity, sends MOTION PICTURE NEWS a copy of the page, with this comment: "If this material is of any use to you we will be glad to have you make use of it."

Our answer is: we consider it so useful and so timely that we pass it along to exhibitors everywhere, with this hint:

If you have never tried big display advertising in newspapers, try it now. If you are already a generous patron of the newspaper, keep it up.

EXHIBITORS: PUT THE NEWS ON YOUR REGULAR MAILING LIST

Exhibitors should send MOTION PICTURE NEWS copies of their house organs, heralds and other theatre advertising regularly. Acknowledgement of receipt will be made in this department from week to week, and one or more will be selected for special comment.

Among those recently received: Program of the Grand Opera House, West Chester, Pa.; post card announcement of the Brewster Town Hall, Dykemans, N. Y.; Belmar, Regent and Bellevue Film Forecasts, Pittsburgh; Majestic Monthly, Columbus, O.; Electra Theatre Program, Brooklyn, N. Y.; Swanson Circuit News, Salt Lake City; Hoyburn Theatre Program, Evanston, Ill.; Movie Fan, Grand Junction, Col.; Strand-Rex-Bijou Weekly Review, Spartansburg, S. C.; Iris Gazette, Salisbury, N. C.; Program of the Adelphi Theatre, New York; "Family," Batavia, N. Y.; Arsenal Film Forecast, Pittsburgh; Program of the Circle Theatre, Easton, Pa.; Colonial Theatre Magazine, New York; Movieland, Dallas; the Photoplayer, Boise, Idaho; Lehigh Orpheum Theatre Program, South Bethlehem, Pa.; Orpheum Booster, Detroit; Feature Facts, Billings, Mont.; announcement of opening of Colonial theatre, Springfield, Mass.; herald from Kinema theatre, Fresno, Cal.

PUTS QUESTION OF SUNDAY SHOWS UP TO HIS PATRONS

Out of 952 ballots cast in a ballot box opened by T. Guy Perfect, of the Huntington Motion Picture Company, Huntington, Ind., to find out if his patrons wanted Sunday shows, only fifty-eight of his patrons were opposed to Sunday shows. Mr. Perfect says he does not know whether he will try to keep open on Sundays or not, but that he started the ballot box to find out what the people wanted.

"Many other cities in the state have Sunday shows, and I believe there is an overwhelming demand in this city for the same kind of entertainment," he says.

TORONTO THEATRE ISSUES 40-PAGE CHRISTMAS PROGRAM

The Ideal theatre, Toronto, issued a forty-page Christmas program. This theatre is using Universal Service and the program was gotten out in conjunction with publicity department of the Universal Company, which supplied cuts and data.

The make up was good, in that all advertising was balanced with readable copy.

THE HOUSE ORGAN AND ITS PLACE IN THEATRE ADVERTISING

(Fourth of a series of articles on picture theatre advertising by J. W. Martin, Milwaukee correspondent of Motion Picture News.)

The house organ is a newsy little sheet usually gotten up in the form of a booklet or small paper, though it may be published in the form of a card or single slip containing notices of coming attractions, short synopses of coming features and stories on some of the actresses or actors who will appear in the pictures, as wel as any personal appeal the management may want to make to the patrons.

Material for the house organ can easily be gathered from the clip sheets sent out by the various film companies, while the cuts to illustrate the stories can be bought direct from the exchanges, or made up from the photographs at small expense to the exhibitor.

A house organ can be made just as an elaborate or simple affair as the publishers desire. It may be issued by a good newspaper man or press agent who understands make-up in a form that will make it vie with the established photoplay magazines in the interest of the people. The magazinc form of house organs is the ideal one, but also the most expensive. Unless the exhibitor owns a string of theatres, or has a very big downtown house, this form is usually too expensive. From the magazine type, the house organ can be graded down until it loses its identity in the form of a program, the back or one or two pages of which are devoted to photoplay news of interest to the patrons of the theatre. This form of house organ, however, is least effective.

However, there is one thing that should always be remembered when issuing a house organ, and that is that the style, or what newspaper men call the "make-up," can make or mar a publication of this kind. In other words, the headings on the stories, the captions on pictures, the arranging of the stories and cuts on the page, etc., should all be uniform, and for this reason it is best to have someone who has had newspaper or magazine experience supervise the publication of a magazine of this nature.

METRO PICTURES
MONDAY, DECEMBER 27th
THE WORLD'S
YOUNGEST STAR
MARY MILES MINTER
WITH THE STAGE'S
OLDEST ACTRESS
MRS. THOMAS W. WHIFFEN
— IN —
"BARBARA FRIETCHIE"
A Thrilling Five-Act Photo-Drama Based Upon
Whittier's Famous Poem
and Clyde Fitch's Stage Masterpiece
CAST OF CHARACTERS
BARBARA FRIETCHIE MARY MILES MINTER
Barbara, her Grandma MRS. THOMAS W. WHIFFEN
Captain Trumbull Guy Coombs
Jack Negly Fraunie Fraunholz
Judge Fnetchie Louis Sealy
Colonel Negly Frederick Heck
Arthur Fnetchie Wallace Scott
Sue Negly Ann Q. Nilsson
Mammy Lu Myra Brooks
Uncle Joe Charles Hartley
Fred Gelwex William A. Morse
Tom Green Jack Burns
"BARBARA FRIETCHIE"—A War Story without a Battle. How the flowerlike Barbara, born and reared under sunny Southern skies and named for her old grandmother, a staunch Union supporter, is won away from the cause of Jackson and Lee through her love for a captain of the hated Yankee army, and how in the end she gives her young life for the flag of her fathers and for the man she loves, forms a story of intense, heart-stirring human interest.
METRO PICTURES

TUESDAY, DECEMBER 28th
FINE ARTS FILM COMPANY
PRESENTS
DOROTHY GISH
with WALLACE REID
— IN —
"OLD HEIDELBERG"
Written and Produced by John Emerson Supervised by DAVID W. GRIFFITH
THE CAST
KARL WALLACE REID
Hereditary Prince of Rutania and Nephew of the reigning Prince Rudolf
KATHIE DOROTHY GISH
Niece of the keeper of an inn where Karl lives
DR. JUTTNER KARL FORNES JR
Prince Karl's tutor
LUTZ ERIC VON STROHEIM
Prince Karl's valet
KARL BILZ RAYMOND WELLS
Unmannerly youth lays hands on Kathie, and Prince Karl fights his first duel for her protection
VON WENDEL J. W. MCDERMOTT
A classmate from whom Prince Karl learns the meaning of comradeship
KELLERMAN JAMES GIBSON
The jovial personage who officiates at the students' drinking contests
RUDER | The Innkeeper, and | FRANKLIN ARBUCKLE
FRAU RUDER | his wife | MRS. MADGE HUNT
PRINCE RUDOLF ERIC VON TITZAU
Ruler of Rutania, whom the hand of God prevents from plunging his country into war
KATHIE'S MOTHER KATE TONCRAY
TRIANGLE - KEYSTONE
MACK SENNETT PRODUCTION FEATURING
ROSCOE ARBUCKLE
— IN —
"FICKLE FATTY'S FALL"
THE CAST
THE HUSBAND ROSCOE ARBUCKLE
Mr. Fatty takes the maid for a plunge in the pool
HIS WIFE MINTA DURFEE
Mrs. Fatty pursues him
THE BUTCHER BOY ALFRED ST JOHN
Does likewise
HER MOTHER PHYLLIS ALLEN
Joins in the pursuit
THE COOK GLEN COVENDER
Follows suit
THE MAID IVY CROSTHWAITE
Whose charms lead to Fickle Fatty's fall

The Electra Theatre, Brooklyn, N. Y., Issues an Attractive 12-Page Magazine, Typical Pages of Which Are Reproduced Above. As the Magazine Is Used as a Program by Patrons at Performances, Complete Casts of Pictures Are Given as Shown Above. It Also Serves as a House Organ, a Page Being Devoted to Coming Attractions. For Its Purpose, the Lay-out of This Publication Is Excellent

ELABORATE STAGE SETS WIN FAVOR OF 'FRISCO PATRONS

The elaborate stage sets featured at the Imperial theatre, San Francisco, in connection with the regular moving picture performances, proved to be a splendid drawing card, and aroused no little favorable comment.

As the Exposition is still uppermost in the minds of so many, this has been seized upon as the motif for a number of settings. Recently the Art Palace, with its beautiful lagoon, was featured, and this week the Tower of Jewels, the most spectacular feature of the Exposition at San Francisco, was reproduced in a manner that brought out much applause at several performances.

ORCHESTRA AND VICTROLA PRODUCE NEW WRINKLE IN MUSIC

Manager Soriero, of the Park theatre, Boston, is a man of novelties. He is not content to let things go on day after day in the same old rut. Consequently, no one who knows him was surprised when at a Sunday night performance recently he turned a new trick with his orchestra and a Victrola.

The orchestra played the accompaniment for the "Lucia" sextette, while canned Caruso and others sang through the machine hidden on a dark stage; and the audience couldn't tell whether the singers were there in person or not. At least they insisted on many encores.

A STRIKING PHOTOGRAPH OF ORMI HAWLEY AS SHE APPEARS IN "RACE SUICIDE," A JOSEPH W. FARNHAM PHOTOPLAY

CO-OPERATES WITH WOMAN'S CLUB FOR BETTER FILMS

P. James Gallagher, proprietor of the Pequonset theatre, Watertown, Mass., recently gave over his house a full evening to Gustave Frohman and the woman's club of that town, for the presentation of a better film program. Mr. Frohman is making considerable headway in bringing the exhibitor and the women's clubs together on the subject of better films.

He is also conducting special film showings among the settlements, and so improving the film's audience, which in turn will improve the film.

DAYTON THEATRE USES CALENDAR AS ADVERTISING NOVELTY

The Mecca Theatre, Dayton, Ohio, has issued an advertising novelty in the form of a calendar in color. A drawing of the theatre exterior, capped by the name of house in ornamental lettering, appears in the center of the calendar. Around three sides of it are pictures of 15 prominent screen actors and actresses.

The calendar proper is placed in the center of the card at the bottom. This is a good advertising stunt, for the reason that it keeps the theatre constantly in the mind of the persons who use the calendar.

NOVEL ADVERTISING CAMPAIGN BY MILWAUKEE EXHIBITOR

A novel advertising campaign was waged in Milwaukee by the Merrill theatre before it opened with Triangle plays. A series of ads playing up the merits of the theatre was run.

The first of these was headed: "Does Milwaukee Want $2 Photoplays?" and ended by stating that they were to be shown at the Merrill for 15 cents. This ad caused much comment. The campaign was handled by the Press Publicity Company of Milwaukee.

AMONG THE EXCHANGES

EXCHANGEMEN AT WORK ON BETTER DELIVERY PLANS IN CAPITAL CITY

THE exchangemen of Washington, D. C., are at present working on plans to better the delivery of both films and paper to the exhibitors in that territory. Since the organization of the National Exchangemen's Association some few weeks ago a number of efforts have been made to remedy many of the evils which now exist in the film business and to create a greater efficiency within the exchanges.

At the meetings which are held periodically such things as these are gone over and discussed. Talks are given by the various members on improved booking methods and pending laws for the keynote of the organization is "efficiency."

With this in mind, the members have been conferring with officials of the various express companies to see what could be done to decrease the number of delayed deliveries and eliminate much of the disappointment thus caused to exchangemen and exhibitors alike.

At the last meeting of the association at which officials of the Adams Express Company were present, the exchangemen were promised a schedule showing the time of arrival and departure of all trains carrying films with respect to all cities and towns in territory served from the capital city exchanges.

Each of the exchanges interested is to have this information placed upon a large blackboard where it can be consulted by the shipping clerks that shipments of films and paper may be gotten to the express offices in ample time to catch the proper trains.

The improved handling of C. O. D. returns was also discussed, the exchangemen having noticed a considerable delay in getting in money in this way. It was pointed out that although the exhibitors pay the amount on the C. O. D. shipments immediately a long time often elapses before exchanges receive the money.

The tracing of these is to be facilitated through the adoption of a form letter by all of the exchanges to be used in the filing of complaints of non-returns.

ATLANTA EXCHANGEMEN SEEK MODIFICATION OF FIRE ORDINANCE

ATTENDED by a committee of four, representing the motion picture film exchanges in Atlanta, a conference was held on Tuesday of last week in that city with Chief Engineer A. M. Schoen of the Southeastern Underwriters' Association on the subject of the ordinance recently passed by the Atlanta Council, regulating the storage and handling of film.

The film exchanges, while not wishing to be arbitrary, nevertheless made some objections to the new ordinance. Chief among these objections was one made to the section of the ordinance requiring the film exchanges to be equipped with automatic sprinklers.

Recognizing the justness of the objection it is probable that this feature of the ordinance will be eliminated, it was stated at the conference, since sprinklers would be of little service in extinguishing fires in film exchanges, such fires being very rapid in combustion and closely resembling explosions.

It is thought that observance of other sections of the ordinance, the text of which was published in a recent issue of Motion Picture News, will render it unnecessary to require sprinklers.

One or two other objections were made by the exchangemen's committee, but they were of minor importance and no difficulty is expected in settling the disputed points. Otherwise the committee is in hearty accord with the purposes and feasibility of the law.

The underwriters' bureau will inspect all exchanges in Atlanta shortly and the law will likely become effective by January 15.

KOHN BUYS APEX FROM SIMMONDS

The Apex Film Exchange, located in the Pantages theatre building, San Francisco, has been sold by J. Simmonds to Marion H. Kohn, who has taken full possession.

Mr. Kohn is well known in that city, having at one time been with Warner's Features, later starting the Globe Film Exchange.

After establishing the latter exchange he was made manager of the Apex, which entered the Frisco field a little more than a year ago, but resigned this position later to come to New York.

SOL LESSER ACROSS THE CONTINENT

Sol Lesser, president of the Golden Gate Film Exchange, Inc., and the All Star Feature Distributors, Inc., has returned to New York after a week's stay at home following his recent trip to that city.

As his business interests have become of national scope it is not unlikely that he will spend much of his time in the metropolis in the future, leaving the San Francisco business to his assistants.

EXCHANGEMEN IN CAPITAL CITY IN GLEE OVER 1916 OUTLOOK

After the expected dullness of the festival season, when Santa Claus received patronage more than the film, motion picture circles report the opening of the new year as most propitious.

The exchangemen are most optimistic of 1916. The recent reorganization of the Fox corporation exchanges places Harvey Day in charge of the Eastern division.

This officer made his first visit to the Washington office and was pleased with the progress and condition of affairs under the present manager, Carl F. Senning.

Another recent visitor to these offices was R. E. Reddish, from the home offices, and he, too, passed favorably on conditions in Washington, D. C.

The Metro Film Service Company, Inc., has undergone some changes. Mr. Allenbaugh, who has been an active member since the conception of this office, sold out his interests to advantage to his associates and he has located in New York.

The officers now stand with L. M. Day, president and treasurer; J. Frank Brown, vice-president and sales manager, and T. E. Kuntz, secretary. Mr. Brown will be on the road most of the time, where his capacity for placing Metro contracts has popularized these features throughout this territory.

Another member has been added to this family, that of Earl E. Reese, who will also be on the road for Metro.

DENNISON AND BACHMEYER MAKE CHANGES

Arthur Hoganson has been appointed special representative for the General Film Company and will work in Detroit and Toledo. He is handling the regular program and the Unit program.

W. C. Bachmeyer, formerly of the Pittsburgh branch of the Famous Players Film Company, has been appointed temporary manager of the Detroit office of the company, succeeding D. Leo Dennison, who has been transferred to take charge of the Chicago branch of the same company.

SIX RULES FOR RETURN OF FILMS FROM UNIVERSAL

Universal exchanges are now sending the following suggestions with shipments to out-of-town customers:

Important to Exhibitors—

1. Do not put wrong band on right reel.
2. Do not hold reels for a month.
3. Ship back on first train after show.
4. Do not patch film with nails, pins or railway spikes.
5. Put on the reel bands tight.
6. Ship back all extra pails and boxes promptly.

V-L-S-E OPENS OFFICES IN CANADA AT TORONTO UNDER GOOKIN

THE constantly expanding business of the Big Four in Canada, has necessitated that combination organizing a special sales service and headquarters in that section of America.

The first of the offices to be opened will be in Toronto, under the management of G. W. Gookin, who will be general manager of the entire V-L-S-E organization in Canada under General Manager Walter W. Irwin.

Mr. Gookin will assemble his entire staff from "native sons" in Canada and will divide the large territory which is to be covered into blocks so that every representative will be in close touch with the exhibitors in his particular quota.

Mr. Gookin, who has been with the V-L-S-E only since last September, provides another illustration of the principle of that organization to make its promotions from the ranks, is well fitted to take care of the big interests which will be under his direction.

For four years Mr. Gookin was instructor of sales for the National Cash Register Company.

It was here that he first became interested in motion pictures, being probably the first sales director to use motion pictures in instructing his force.

Later Mr. Gookin went with the Herring-Hall-Marvin Safe Company, of which concern he was general manager for four years.

He was afterward president of the Gookin Bank and Office Equipment Company of Atlanta, Ga., which acted as Southern distributors for the Herring-Hall-Marvin Safe Company, the Fireproof Furniture and Construction Company, and the Adder Machine Company, manufacturers of Wales Visible Adding Machine.

When the business of the latter concern was turned by Mr. Gookin over to the Adder Machine Company, the organization making the Wales Visible Adding Machine, Mr. Gookin accepted a subordinate position with the V-L-S-E in order to learn the film industry from the ground up.

He entered the New York office as a shipping clerk first, and was subsequently promoted to the position of booker. A few weeks afterward, he was transferred to the Pacific Coast, where he rendered invaluable aid to Mr. A. W. Goff, coast division manager, and now assistant general manager of the V-L-S-E, in introducing advanced merchandising and advertising methods among the exhibitors of that territory.

Mr. Gookin accompanied by Joseph Partridge, left for Toronto the first of this week, equipped with prints of all V-L-S-E releases and a large quantity of promotion matter.

In addition to the personal sales campaign, the new Canadian manager will inaugurate a widespread and comprehensive mail and advertising campaign which he is unusually well equipped to direct.

The V-L-S-E has been trading in Canada almost from its inception, a large number of its films having been booked in western Canada by the Seattle office and in the large cities of eastern Canada direct from the New York office.

It is expected that this business will be largely augmented with the presence of an organization on the field.

PHILLIPPS' HAND ON THE THROTTLE AT FOX NEW ENGLAND OFFICE IN ABSENCE OF CAMPBELL

BUSINESS for the Fox New England Exchange at 12 Piedmont street, Boston, continues to boom along under full steam whether Harry Campbell, manager, is able to give his full time to it or not.

Half the time now he is flitting about Canada, seeking and finding exhibitors with whom Fox films can be placed. But the New England business, under the direction during Mr. Campbell's absence of Charles Phillipps, does not recede at all.

Just recently arrangements have been made by which Fox films will be shown at the Owl in Lowell, Scollay Square Olympia in Boston, Loew's South End in Boston, and Olympic in Cambridge.

Mr. Campbell is now spending three days in Toronto, four in Montreal, and will spend some time in New York before returning to Boston.

T. B. Spry, of the American Feature Film Company, Tremont street, Boston, which company handles Metro, told the NEWS man the other day that before long larger quarters would have to be taken.

The firm will either build or move into a building at the corner of Piedmont and Church streets, in the motion picture district. At present the executive offices of the company are on Tremont street, some distance removed from the shipping office.

Pathé's color picturization of William J. Locke's "The Beloved Vagabond" has drawn large audiences to Tremont Temple in Boston. This was the first opportunity Boston had had to view a colored film drama.

ADVISES EXHIBITORS TO READ "NEWS" FOR HELPFUL HINTS

Harry Hyman, salesman for the World exchange in Omaha, told a number of small town exhibitors the advantages of having a New Year's Eve show until 12 o'clock. Many exhibitors did, accommodating watch night parties in big numbers, besides many individuals.

"Helping the exhibitor with timely suggestions and explanations helps just as much as selling him good pictures," said Hyman. "The only trouble is I don't know all the suggestions, but I tell 'em to read those I don't know, in MOTION PICTURE NEWS. There they'll find not only those I don't know, but those I figure up myself, because I believe in boosting the business with every idea I can muster."

Hyman is one of the best motion picture salesmen out of Omaha.

EPSTEIN SUCCEEDS FLARITY IN SYRACUSE, NEW YORK

Alfred Epstein, who was manager of the Boston branch for the Pathé, from last January to July, and since then connected with the Twenty-third street, New York branch of the same company, has been promoted to manager of the Syracuse, N. Y., branch, covering New York State. Mr. Epstein succeeds Fred Flarity.

ALFRED EPSTEIN, NEW MANAGER OF THE PATHE EXCHANGE, SYRACUSE, N. Y.

Mr. Epstein is known as a whirlwind salesman, and to him belongs the credit for having been able to book the first Pathé Gold Rooster play in the Strand theatre, New York City.

Through his efforts the "Beloved Vagabond" played at the Strand theatre one week, and he also arranged for an indefinite contract for Pathé comedies and scenics.

V-L-S-E SALESMEN IN KANSAS HOLD CONVENTION

Charles Nichols, the noted baseball player has accepted a position with the Universal Film and Supply Company in Kansas City. He has been with a number of the film companies in this territory. He also was an exhibitor in Kansas City for a number of years.

C. A. Jones has been added to the sales force of the Universal Film and Supply Company, at Kansas City. Jones was, until recently, with the Metro Pictures, Inc.

A V-L-S-E salesmen convention was recently held in Kansas City. The traveling representatives of this firm from all of this territory were there and were in conference with Manager E. R. Pearson and Assistant General Manager Goff.

SHRADER TRANSFERRED FROM CINCINNATI TO CLEVELAND, V-L-S-E

R. S. Shrader, manager of the Cincinnati office of the V-L-S-E Inc., has been transferred to the Cleveland office.

He will be succeeded by C. E. Shurtleff, manager of the Detroit office.

BERNFELD PLACES "RED CIRCLE" IN MANY NEW ENGLAND THEATRES

Pathé's serial, "The Red Circle," is making a big hit throughout the New England territory. The story being printed in the papers, by Albert Payson Terhune, is having a direct effect on the support given to the film serial by the public.

Manager Bernfeld of the New England Pathé exchange has placed the serial in these theatres:

Beacon, Royal, Loew's South End and Comique in Boston; Strand in Haverhill; Bijou in Fall River; Orpheum in Stoughton; Franklin Park and Egleston Square in Roxbury; Colonial in Andover; Rockland in Rockland; Auditorium in Quincy; Star in Lawrence; Everett Square in Hyde Park; Wakefield in Wakefield; the Opera House in Athol; the Day Square in East Boston; Plaza in Worcester; Supreme in Jamaica Plain; Allston in Allston; Royal in New Bedford; Winthrop Hall in Dorchester; Universal in Fitchburg; Lyric in Fall River; Ideal in Milford; Blanchard in Southbridge; Steinberg in Webster; Pastime in West Lynn; Drinkwater Hall in West Hanover; in Rhode Island, Bijou in Woonsocket; in New Hampshire, Nashua in Nashua, Modern in Manchester, Crown in Manchester and Pastime in Tilton; in Vermont, Playhouse in Rutland and Please U in St. Johnsbury; in Connecticut, Empire in Hartford, Lyceum in New London, Circle in South Manchester and Princess in Bristol.

SYRACUSE, N. Y., EXCHANGES FORCED TO MOVE BY UNDERWRITERS

The Eckel Company, controlling the Vinney Building, housing the various film exchanges in Syracuse, New York, have served notice on the Exchanges that they must vacate the building not later than January 31.

The fire underwriters have cancelled the insurance on the entire block until the film exchanges seek other quarters, which is due principally to the fact that the Eckel theatre is located in the building.

This ruling affects the Picture Playhouse Film Company, the Fox Film Corporation, The Greater New York Film Rental Company, The Universal Film Company, The Mutual Film Company, The Exclusive and the United Film Service.

The exchanges are seeking other quarters and expect to find a suitable building to be devoted exclusively to the film business.

LOWREY IS PUBLICITY MANAGER FOR "U" IN DENVER

Elmer J. Lowrey has been appointed publicity manager for the Universal Film and Supply Company of Denver, over the intermountain territory.

Mr. Lowrey has had successful experience in this line of work, having held similar positions with several of the larger theatres.

KINGSLEY IS MADE ASSISTANT FOR FOX IN DETROIT

C. G. Kingsley has been appointed assistant manager of the Detroit branch of the Fox Film Corporation. He was formerly in the Cincinnati branch of the Fox corporation.

GRADY, REARDON AND BUTLER TOUCH HIGH SELLING PERCENTAGES MARKS AT BOSTON

IT was a happy day for Manager Balsdon, of the New England V-L-S-E Exchange at 67 Church street, Boston, when the home office reported to him that last month the three salesmen who work out from the Boston office, F. A. Grady, L. J. Reardon and T. M. Butler, ranked first, second and third, respectively, in the efficiency list of all the Big Four salesmen.

The high standing of these three men

V-L-S-E EXCHANGE, 67 CHURCH STREET, BOSTON, WITH MANAGER BALSDON AND ASSISTANTS POSING FOR THE CAMERA

was reckoned as follows: Mr. Grady—percentage cost to sell, 3; points on collections, 31; points on advanced bookings, 62; total points collections from August 16, 47; total points advanced bookings, 1,022.

Mr. Reardon—percentage cost to sell, 3; points collections, 23; points advanced bookings, 66; total points collections, 314; total points advanced bookings, 572.

Mr. Butler—percentage cost to sell, 4; points collections, 21; points advanced bookings, 53; total points collections, 61; total points advanced bookings, 233.

From this it will be seen that Big Four business under the Balsdon leadership is progressing fast and far. Just now particular emphasis is being laid on the Hearst-Vitagraph news service.

Already three full page advertisements have been run in Boston papers and orders for the service are beginning to pour in from exhibitors throughout the territory.

Already the service has been placed in the Bijou, Keith's and the Boston on Washington street, Boston; the new Fenway on Massachusetts avenue, Boston; Mystic, in Malden; Star, in North Brookfield; Blanchard's, in Southbridge; Park, in Spencer; Music Hall, in Webster; Pleasant street, in Worcester, and Premier, Norwood; Dreamland, in Bath, and Cumberland, in Brunswick, Me.; Star, in Dover, N. H.; Globe in St. Johnsbury, and Bennington Opera House, in Bennington, Vt.; Park, in Woonsocket, and Emery, in Providence, R. I.

Recently Mr. Balsdon has built in a cashier's room next to his private office. The exchange is one of the best planned in Boston.

The large force of office assistants is constantly on the jump, and yet ever courteous to the visitor.

The most recent addition to this force is Arthur L. Widner, who formerly appeared before the films at the Vitagraph studios, and who has also written and had produced several scenarios. Mr. Widner has now transferred his attention to the distribution end of the game, and is proving a valuable assistant in the Balsdon office.

VAUGHN SHOWS HOW TO PUT ON EXPENSIVE PICTURE

To show that he could make a costly film pay, at a suburban theatre Cecil C. Vaughn, assistant manager for the Mutual in Omaha, arranged to show "Damaged Goods" at the Suburban theatre, Omaha, at his own expense, providing he could have the profits. He paid the exhibitor rent for the theatre.

Vaughn advertised the picture, which had already been run at a big downtown house, arousing much interest and talk. Billboards and newspapers were used. The exhibitor, who had scoffed at making a one-hundred-dollar-a-day picture pay, watched him with interest.

Vaughn made forty-five dollars over and above all expenses, including the price of the film, rent, operator's expenses, light, music—everything. And the exhibitor was convinced.

UNIVERSAL IN KANSAS OPENS SCHOOL FOR FILM INSPECTORS

A new and very clever plan is being adopted by the Universal office in Kansas City. It is the opening of a school for the benefit of the film inspectors. R. C. Cropper, manager of this office, has mapped out a system whereby every inspector in his employ will undergo a thorough schooling before he or she can go to work on the tables as a full-fledged inspector.

The manner in which this school will be conducted is to give a series of illustrated lectures, starting at the very bottom of it, and following along with every detail, bringing out all the vital points that each inspector should be familiar with.

A book of set rules will be made up so that each one will have it handy at all times, and these rules will also be sent out to each operator throughout the territory who feels in need of such a guide.

This arrangement will place each one of the inspectors in this office in a position to face the angry mob of operators with a clear conscience knowing that they really do know how to inspect film.

Film News From Foreign Parts

"FOR AUSTRALIA" BASED ON DESTRUCTION OF "EMDEN," MAKES HIT AT ANTIPODES

Special to Motion Picture News

Sydney, N. S. W., Dec. 13.

SOME very good features have been shown to the public this last few weeks. The best, being the following:

"Rags," F. P. J; "Alias Jimmy Valentine," World; and "Midnight at Maxim's" Kalem.

The latter proved such a draw that it was given a second week's run.

"For Australia" is the title of an interesting three-reel story produced by J. C. Williamson, featuring Alma Phillips and Boyd Irwin. The story deals with the destruction of the *Emden* by the Australian cruiser *Sydney*.

Another film, "How We Beat the *Emden*," was put on by Australian Films, principally with the idea of drawing patrons from the other film. The picture itself was merely a succession of interest and topical subjects woven together, and a plot that does not reflect much credit on either the author or producers.

A new firm has started in the producing business here—The Double "A"—("All Australian"), and the first subject is now in the making and will feature Dave Smith —the boxer. Let's hope the enterprise will meet with the success it deserves—especially in these strenuous times.

"Twin Beds" is to be presented by the J. C. Williamson management shortly, in this city, and the two leads are Hale Hamilton, who has been with Keystone, and Myrtle Tannehill, whom I had the pleasure of seeing lately in a Kalem Broadway Favorite.

I have viewed several films lately—"The Pit" was one of them—that have spelt our little village here as Sidney. Directors, etc., kindly remember that it is spelt Sydney.

I am looking forward to seeing "Stingaree," by Kalem. Some companies' directors have rather a startling idea of the correct "Australian atmosphere." So, we'll see what Kalem can do.

"Hypocrites," the four-reel Bosworth, is in its last week's run at the Palace theatre, Sydney. The Union Theatres, Limited, are unable to secure a longer lease, so have decided to tour the smaller cities with the subject.

My friend, Tom S. Imru, who conducts the Motion Picture Department in a local weekly paper, *The Mirror*, has started a photoplayers' popularity contest, and it has been a decided success. The last count of the votes showed the following artists in the lead:

Drama.

Henry B. Walthall, Essanay; Mary Pickford, F. P. F.

Comedy.

Charlie ——? Mabel ——?

Mabel better look out for herself, all the same, as Fay Fincher is just holding the reins for the final spurt.

The next in the running for the Drama are Lockwood, Costello, Kerrigan and Marguerite Clark.

The features to be shown in the city this current week include: "The Crucible," F. P. F.; "Man Who Found Himself," World; "Up from the Depths," M. M. P.

New Zealand has established a board of film censors.

Let us hope that such troublesome animals never arrive this way.

Essanay Features are now conspicuous by their absence, and in the past I have spent many pleasant hours viewing this company's productions. I have been looking forward to see Henry B. Walthall in his new surroundings.

Good wishes for Xmas and New Year.

Hal H. Carleton.

"Onda of the Orient" First "U" Philippine Film

A Number of the Scenes Will Also Be Taken in Honolulu and in Midocean—Company Will Also Visit South Sea Islands

"ONDA of the Orient" is the title of the first picture that Henry McRae's Universal company will make in the Philippines.

The first scenes will be made in and around San Francisco and will be followed by others after the steamer carrying the company sails from San Francisco on its long journey to the Far East.

The company will leave the Pacific Coast metropolis on the liner *Tenyo Maru*. The first stop will be at Honolulu, where Director McRae plans to take a number of scenes which will fit into his picture.

After departing from the "Paradise of the Pacific," the *Tenyo Maru* will sail for Yokohama and it is McRae's intention to have the ship stop in midocean in order to make several thrilling rescue scenes for his production.

An Attractive Scene from "The Reward of Chivalry," Gold Seal-Universal, in Which Herbert Rawlinson Is Starred

Arrangements already have been made by the Universal company with the steamship people by which the McRae company will be extended every facility for the filming of all the scenes aboard ship that are desired.

Director McRae has several other stories in preparation. One of these has the Land of the Rising Sun—the cherry-blossom country—for the location of the play and the Celestial Empire will be the location of another of these plays.

In addition to spending some time in Japan and China, McRae will take his Universal company to the South Sea Islands and will also visit New Zealand, Australia and Tasmania.

Under instructions from President Carl Laemmle, thousands of feet of film will be devoted to picturing the daily life and industries of the people of the Orient and of the islands on the Pacific and later will be released on the regular program of the Universal company. These films will be of educational value.

Accompanying McRae on his notable journey will be Fred Leroy Granville, who was the chief camera man of the Steffanson expedition to the Arctic. Granville will serve in the same capacity with McRae.

Granville is a native of Australia and when the company reaches that far away land in the South Pacific. McRae and Granville, accompanied by a guide, will penetrate New Guinea and visit a portion of that state which, it is claimed, has not yet been traversed by any white man.

LOTTIE PICKFORD SOON CAST FOR 5-REELER, AMERICAN

Lottie Pickford is soon to appear in a specially written five-part drama, the title of which the American Film Company has not yet announced.

Looking Ahead With The Producers

NEWSPAPER SCENES OF "FOURTH ESTATE," FOX, TAKEN IN DEPARTMENTS OF CHICAGO HERALD

A STORY of newspaper life entitled "The Fourth Estate," in which the methods employed by the chiefs of the daily press in exposing graft and its attendant ramifications, is the next William Fox feature picture announced for release, the date being January 16.

It tells a story of love, hate, adventure and the final vengeance that overtakes a political judge who consorts with party leaders of questionable reputations.

"The Fourth Estate" was written by Joseph Medill Patterson, a newspaper man himself, who injected into the story that indefinable atmosphere of working life in every department of a newspaper plant that has an unexplainable charm for outsiders.

The story was told in action through the portrayal of the principal characters by Ruth Blair, Clifford Bruce and Samuel Ryan, the settings for the most important scenes being backgrounded by familiar places in Chicago.

The newspaper scenes were taken in the offices and mechanical departments of the Chicago *Herald* through the courtesy of its owner and editor, James Keeley, who placed his entire plant at the disposal of Director Frank Powell, who supervised the production.

Although Chicago furnished most of the scenes, Director Powell journeyed to Cobalt, Ontario, for the action that was the turning point in the story, and flashes of the snow ladened country in Canada contrast vividly with the hurry and bustle of the Windy City's busy thoroughfares.

The scenes that will most impress those interested in newspaper establishments and their modus operandi, occurs when a big story is ready for release and its journey from typewriter to the printed page of a city daily is flashed on the screen.

"The Fourth Estate" was originally produced as a spoken drama and achieved success. The complete cast includes Clifford Bruce, Ruth Blair, Samuel Ryan, Alfred Hickman, Victor Benoit, Aline Bartlett and Stacey Van Petten.

McCLUSKY WRITES SCRIPT FOR TOURNEUR

Director Maurice Tourneur's first feature picture for the new Paragon Films, Inc., of which he is vice-president and general manager, will be an original photoplay by Lawrence McClusky, in which House Peters will be starred.

Details of the film will be announced.

VITAGRAPH'S "MY LADY'S SLIPPER" SCHEDULED FOR A HIGH KICK AT POPULARITY ON 17TH

"MY Lady's Slipper," a Vitagraph Blue Ribbon Feature in five parts, with Anita Stewart and Earle Williams, produced under the direction of Ralph Ince from the story by Cyrus Townsend Brady, is the principal release by the Vitagraph Company for the week of January 17. It is an elaborate costume production and shows Miss Stewart and Mr. Williams to advantage in the silks and satins of the Louis XVI period in France.

Included in the week's releases is a one-part comedy, "Them Was the Good Old Days," featuring Kate Price, Harry Fisher, and John T. Kelly; "A Telegraphic Tangle," a one-reel comedy by Mr. and Mrs. Sidney Drew, and a Broadway Star Feature, "The Secret Seven," produced by William Humphrey and featuring Leo Delany, Carolyn Birch, Harry Northrup, Rose Tapley, Templer Saxe and Director Humphrey.

In "My Lady's Slipper," one of the scenes in particular is taken in the ballroom of the old Havermeyer house, at Fifth avenue and Thirty-eighth street, New York, which has since been torn down. The house-wreckers were already at work when the location was discovered by Mr. Ince.

He and his company of players worked almost night and day to crowd in the necessary number of scenes.

Many of the exteriors were taken near the Vitagraph s new studio at Brightwaters, Long Island. Ince was fortunate in obtaining permission to use the country estate of a wealthy man whose house and grounds were modeled after a French chateau of the Louis XVI period.

Besides Anita Stewart, Earle Williams and Harry Northrup, others in the cast are Joseph Kilgour, Julia Swayne Gordon, George O'Donnell, William Shea and George Stevens. The story was picturized by Edward Montague.

"Them Was the Good Old Days," scheduled for release January 17, tells the story of a grouchy old man whose antipathy to modern things brings on a dream and he lives again in the times of a hundred years ago.

The story was produced by C. Jay Williams from the scenario by Mark Swan, with the three Vitagraph comedians, Kate Price, Harry Fisher and John T. Kelly.

"A Telegraphic Tangle," a one-part comedy with Mr. and Mrs. Sidney Drew, is scheduled for release on January 21. It is a story of a man who has a night out against the wishes of his wife.

"The Secret Seven," released January 22, is a Broadway Star Feature in three parts and is a Secret Service play, produced under the direction of William Humphrey. In the cast are William Humphrey, Leo Delany, Harry Northrup, Carolyn Birch, Rose Tapley and Templer Saxe.

DRAMATIC MOMENTS IN THE FOX PHOTOPLAY OF NEWSPAPER LIFE, "THE FOURTH ESTATE," WITH RUTH BLAIR AND CLIFFORD BRUCE

Illustrating Coming World Film Photoplays: (Top, Left to Right) Kitty Gordon in "As in a Looking Glass"; Thurlow Bergen in "The City"; Maurice Tourneur's Artistic Lighting of a Scene from "McGinnis," with George Beban; (Below left) Frances Nelson in "The Point of View"; (Below Right) Alice Brady in "The Ballet Girl"

MARGARET GIBSON A STAR IN "LITTLE LADY OF LIONS," HORSLEY

Production will be started next Monday at David Horsley's studio in Los Angeles on "The Little Lady of Lions," a story of circus life, which in its final form will be released as a Mutual Masterpicture, de luxe edition, in March. The scenario is by Roy L. McCardell, being his first contribution under the arrangement to write animal stories exclusively for Mr. Horsley, and that it will present Margaret Gibson as a star in a five reel production.

The story was written by Roy L. McCardell with Miss Gibson in mind for the leading role.

Miss Gibson's first experience was gained with the Vitagraph company, which she left to join the New York Motion Picture Company. Here she was given opportunity to display her talents, an opportunity of which she took advantage to such an extent that Mr. Horsley, realizing her worth, engaged her when the first chance presented itself. "The Little Lady of Lions" is the second picture, as far as five reel length subjects are concerned, to which the "featured" clause applies.

MANTELL CAST FOR "SPIDER AND THE FLY"

Robert B. Mantell, with Genevieve Hamper and an excellent supporting cast, including Claire Whitney, Henry Leone, Stuart Holmes and Little Jane Lee are working in a William Fox feature entitled "The Spider and the Fly."

The work on the picture is being done in Kingston, Jamaica, under the direction of J. Gordon Edwards.

PAUL GILMORE CAST FOR "HOUSES OF MYSTERY"

Paul Gilmore is featured in the leading role of the Knickerbocker Star Features, three-reel drama entitled "Houses of Mystery," released on the General Film program Friday, January 21.

Mr. Gilmore needs no introduction to filmdom or the theatre going public.

HOLBROOK BLINN, KITTY GORDON, GEORGE BEBAN, AND ROBERT WARWICK IN WORLD'S LIST

THE World Film Corporation's schedule of releases for the first month of the new year brings forward such stars as Holbrook Blinn, Kitty Gordon, George Beban, Alice Brady, Robert Warwick and Fania Marinoff.

Holbrook Blinn adds another portrait to his long gallery in his study of McTeague, in "Life's Whirlpool," a feature based on Frank Norris' novel "McTeague.

In "Life's Whirlpool," Mr. Blinn is supported by Fania Marinoff, who assumes the role of Trina, the woman who despite McTeague's vagaries sticks to him through thick and thin till her situation becomes more than flesh and blood can support. Mr. Blinn is now hard at work on a society drama in which he appears as a social highwayman.

"Fruits of Desire" stars Robert Warwick, in whose support appears a cast including Ralph Delmore, Robert Cummings, Madeline Traverse, who makes her debut under the World Film standard in this drama, Dorothy Fairchild, Phillis Hazeltine, Mildred Havens, James Mack, Alec C. Francis, Harry G. Weir and others. The story of "Fruits of Desire" is based upon Henry Russell Miller's powerful novel of modern life, "The Ambition of Mark Truitt."

Warwick is said to have the strongest part in his film career. The picture is under the direction of Oscar Eagle.

"The Point of View" introduces a new film star in Frances Nelson, in this film version of Jules Eckert Goodman's dramatic story. Miss Nelson plays Myra, a country girl, who is ardently loved by a prosaic grocery "king," but hankers for an artistic career.

She falls into the clutches of Robert Lawton, an artistic libertine. The story hinges on the "points of view" of Robert and Myra. Emile Chautard directs this feature.

Kitty Gordon enters the film ranks in a compelling screen production of F. C. Phillips' sensational novel of smart society life, "As in a Looking Glass." Miss Gordon in this photoplay is provided with a role congenial to her in every way.

She enacts a woman of the "four hundred," and is afforded an opportunity to display an amazing variety of gowns. It is said that she changes her gown with every hundred foot of film.

"The Genius-Pierre" is the title finally selected for the new photodrama in which George Beban, who won screen fame in "An Alien," makes his bow, under the World banner.

Maurice Tourneur, who directed, is authority for the statement that it exceeds in sheer dramatic interest and intensity any drama he has so far directed. George Beban is himself responsible for the scenario.

Mr. Beban is supported by a large cast, including Doris Kenyon, John Hines and John Davidson.

In "The Ballet Girl," Alice Brady is to be seen in a role quite new to this actress. Holbrook Blinn appears as co-star of Miss Brady. "The Ballet Girl" is a William A. Brady production and is based upon "Carnival," the Compton MacKenzie success in which Grace George scored.

In "The Ballet Girl," a distinctive touch is added to the engrossing story and the massive production by the introduction of the ballet of the Metropolitan Opera House. The drama tells the story of a young girl's choice between a career and a life of marriage.

BUTLER PICKED FOR "THE DEAD ALIVE," GAUMONT

W. J. Butler, who has been for six years with the Biograph company, will make his initial bow as a Gaumont character actor in "The Dead Alive," the Mutual Masterpicture in which Marguerite Courtot is starred.

LOOKING AT TYPICAL GILBERT-BRAY SILHOUETTE PICTURES, WHICH WILL CAPER FOR PARAMOUNT PATRONS

"LOVE TRAIL" ADAPTED FROM ENGLISH NOVEL

"The Dope Doctor," a novel by Richard Dehan, has proved so popular in England that it has run through twenty-four editions. The Pathé English office acquired the picture rights, and the feature made from it will be released on the Gold Rooster program, January 21, under the title, "The Love Trail."

In the cast are Fred Paul, Agnes Glynne, and Booth Conway, names which perhaps are not so well known on this side of the water, but stand for popularity in England.

The story is a stirring one, strongly emotional, and deals with South Africa in Boer war times. It shows the regeneration through love of a clever doctor, Owen Saxham, who through misfortune becomes a drunkard.

Interwoven with his life story is that of a girl, brought up in the most criminal and sordid surroundings, who by a happy accident is rescued from her environment by a nun and becomes a splendid woman.

"JERRY IN MEXICO" RELEASED JANUARY 21

The adventures of Jerry, the principal character in the Cub Comedy releases, whose proclivities continually get him into trouble, are continued in the Cub comedy scheduled for release on the Mutual program for January 21.

The picture is called "Jerry in Mexico," and transfers the scene of Jerry's troubles from the states to the country just across the border. George Ovey plays Jerry in this as in all other Cub pictures.

George Ovey's supporting company includes Jefferson Osborne, George George, Janet Sully, Belle Bennett and a host of supernumeraries.

TIGER AND LEOPARD CHEW EACH OTHER UP IN A RED SEAL

According to the manufacturer's announcement, a fight to the death between a royal Bengal tiger and a leopard will feature "Thou Shalt Not Covet," a Selig Red Seal Play, released through V-L-S-E, February 7. The scene was filmed at the Selig Jungle-Zoo.

Kathlyn Williams, who has the leading role, is said to have performed several hazardous feats for the picture, among them a plunge from a runaway horse, a leap from a sinking ship into the sea, and a struggle with a leopard.

FANNIE WARD IN BRET HARTE'S "TENNESSEE'S PARDNER" RELEASED BY LASKY, FEBRUARY 3

ANNOUNCEMENT was made this week by the Jesse L. Lasky Feature Play Company, of the photoplays it will release on the Paramount program during February.

The productions and the dates of their release are:

Fannie Ward in "Tennessee's Pardner," a picturization of Marion Fairfax of Scott Marble's version of Bret Harte's story of the same name, February 3.

Charlotte Walker in "The Trail of the Lonesome Pine," from Eugene Walter's story of the same name, based on John Fox, Jr.'s widely read novel, February 14. Cecil B. DeMille is the director of "The Trail of the Lonesome Pine."

Miss Blanche Sweet in "The Blacklist," a tense dramatic photoplay by Marion Fairfax.

"Tennessee's Pardner," in which Miss Ward will appear, is a tale of the far West, the days of '49, when strong men fought the elements and made brave march across the country to establish a new empire. Of all the stories written by Bret Harte, this narrative of little "Tennessee." is probably the best known.

Among interesting features of the Lasky picturization of "Tennessee's Pardner," is the fact that considerable of the action takes place in the old mission of San Fernando, California. Permission was obtained to use the old mission as the scene of the pictures.

This quaint old place, a relic of a former day, was built by the Jesuits about 1800 and is one of a series of missions, each situated about a day's journey from the other in a line of travel from Mexico to Monterey.

For several years Charlotte Walker appeared as the star on the legitimate stage in "The Trail of the Lonesome Pine," in which she now appears, under the direction of Cecil B. DeMille, as the photoplay star.

Miss Walker already has appeared in two Lasky productions with exceptional success. They are "Kindling" and "Out of the Darkness." The role of June in "The Trail of the Lonesome Pine" admirably suits Miss Walker's charm and beauty.

William C. DeMille is directing the Blanche Sweet production, "The Blacklist," which is a photodrama by Marion Fairfax.

WARWICK FINISHES "FRUITS OF DESIRE"

Robert Warwick and the other members of the company producing "The Fruits of Desire," under the direction of Oscar Eagle for the World Film Corporation, completed the final scenes of that feature this week.

After a short rest Mr. Warwick will begin work on a new picture, the title for which has not been chosen.

FANNIE WARD BLANCHE SWEET CHARLOTTE WALKER

MAE MURRAY A LASKY STAR IN JOHNSON ATTRACTION

Mae Murray, beauty and star of "Ziegfield Follies," will make her debut as a photoplay star in the Lasky Feature Play Company's production, "To Have and to Hold," a picturization of Mary Johnson's novel.

Miss Murray and the company that will appear with her and Wallace Reid, who is co-star with her in the production, have left Hollywood, California, and have gone to one of the coast villages where many of the scenes will be taken.

Mr. Reid, who has just made his bow as a Lasky star with Cleo Ridgley in "The Golden Chance," will play the role of Captain Ralph Percy.

The rest of the cast includes Tom Forman, Raymond Hattan, William Bradbury, James Neil, Bob Grey, Lucien Littlefield, Camille Astor and Bob Fleming.

CHARLOTTE BURTON CAST FOR "THOROUGHBRED," WITH RUSSELL

American Film Company announces "The Thoroughbred" as the second of its releases under the head of the Mutual Masterpictures, de luxe edition. William Russell and Charlotte Burton are cast in the leading roles, with the support of an all-star cast of American players, including Lizette Thorne, Roy Stewart and Jack Prescott.

"The Thoroughbred" is the powerful story of a young man's fight to "come back" after a severe financial thrashing on the stock exchange. A score of big scenes are introduced, including a big mine explosion.

VIM TO SUPERSEDE MINA ON FEB. 27

Commencing Thursday, February 27, Vim comedies will supersede MinA comedies on the General Program. Bungles, one of the popular comedians of Europe, was forced on account of the war to cancel his contracts in Europe. The first of his comedies will be "Bungle's Rainy Day," released on the General Program February 10.

He plays the leading parts in all his comedies, directs them and writes his own scenarios. He has made a long contract to appear in Vim Comedies.

DUNKINSON TAKES FALL NOT PART OF THE "BUSINESS"

Harry Dunkinson, comedian of the Essanay company, is recovering from injuries sustained by a fall from the second floor of the new studio last week. Dunkinson, while working in an Ade fable, climbed to the second floor in pursuit of an imaginary thief. There was no floor in the upper part of the studio, just the cross beams, and Dunkinson slipped between them. Luckily the ground was soft and he escaped serious injury.

ESSANAY ACTOR "65 YEARS YOUNG"

Thomas Commerford, who plays the part of the judge in Essanay's "The Prisoner at the Bar," is sixty-five years of age. Mr. Commerford has been in the theatrical business for more than forty years, and from his present appearance has many more years ahead of him. He has snow white hair and is as active as a man half his years.

"THE BAIT" AND "VENGEANCE IS MINE" FIVE REELERS, HORSLEY, RELEASED THIS MONTH

THE plans David Horsley laid out for the production of such of his pictures as are to be released as Mutual Masterpictures, de luxe edition, will be realized this month when the first two of his features—"The Bait" and "Vengeance is Mine!" are distributed. The former is scheduled for release on January 22, and the latter on January 31.

There are several phases which prominently characterize "The Bait," the first of Mr. Horsley's five reel releases, as an application of these principles. It has, first of all, a story. The means of catching big game—the bait, the trap, and the game—are symbolized and applied to landing still bigger game—human lives.

For this particular release a special cast, for the most part, was engaged. The leading roles are interpreted by William Clifford and Betty Hart, the latter playing the titular part of "The Bait."

Mr. Clifford has appeared in David Horsley productions before, but Miss Hart is a newcomer so far as Mr. Horsley's pictures are concerned, as are Oliver C. Allen, Frederick Montague, Edward Alexander and others playing minor parts. Marvel Spencer, a regular member of the stock company, has a prominent place in the play.

The Bostock animals have been requisitioned in a number of instances.

Special effort has also been exercised in the production of "Vengeance Is Mine!" the second David Horsley feature. The picture is based on capital punishment and was written by Crane Wilbur, who also enacts the leading part in the play.

The climax of the story finds the governor of state, always a staunch advocate of capital punishment, brought into a perplexing situation when his brother is convicted of murder and sentenced to be electrocuted.

Mr. Wilbur plays the part of the governor and has in it a character entirely to his liking. His supporting cast is made up of excellent players, including Carl Von Schiller, Brooklyn Keller, William Jackson, Gypsy Abbott and a host of others. The three last named were engaged especially for the parts they portray.

NINE REELS OF DRAMA AND ONE OF COMEDY FROM VITAGRAPH WEEK OF JANUARY 10

THE Vitagraph weekly program announced for release during the week commencing, Monday, January 10, will consist of nine reels of drama and one of comedy.

Monday's releases will comprise a four-part drama and two single-reel dramas. A "Sidney Drew comedy" is announced for Friday, and on Saturday a three-part Broadway Star Feature will close the week's releases.

The four-part drama announced for Monday, in The Personally Picked Program, is "The Surprises of an Empty Hotel," written by Archibald Clavering Gunter and produced by Theodore Marston, with an all-star cast, including Charles Richman, Leo Delaney, Arline Pretty, William Dunn, Robert Gaillard and Ethel Corcoran.

The story holds the interest from the beginning, and, in a thrilling climax, audiences will see a large steam yacht blown to pieces by fifty pounds of dynamite.

"A Cripple Creek Cinderella," a one-part drama released with the locked-reel program, was produced at the Western studio of the Vitagraph company by Ulysses Davis, and was written by Daisy Smith. The cast includes William Duncan, George Stanley, Alfred Vosburgh, Mrs. Vosburgh and Carleton Weatherby.

"When Lin Came Home," a single-reel drama, completes Monday's releases. This drama is one of real heart interest and employs a cast of players, including George Holt, J. Carleton Weatherby, Miss Wolbert and William Weston. The story was written by L. Case Russell and produced by William Wolbert.

Friday, January 14, "When Two Play a Game," a one-part comedy featuring Mr. and Mrs. Sidney Drew, is announced for release. The story was written by William B. Courtney and produced by Mr. Drew.

A three-part Broadway Star Feature, "By Love Redeemed," written by Alice Williams and produced under the direction of C. Jay Williams, is announced for release on Saturday, January 17. The cast includes Jewell Hunt, Logan Paul, Garry McGarry, Anders Randolf, Paul Hornung, and Belle Bruce.

IVAN COMPLETES "A FOOL'S PARADISE"

Ivan Abramson has just completed his latest work, written especially for the screen, "A Fool's Paradise," in the short period of three weeks.

The locale of the story required Atlantic City exteriors, and Mr. Abramson and his entire company spent the best part of a week at this resort getting the proper settings.

On their return they entered into the possession of the Frohman studio, and now after three weeks the picture is completed. It is being cut personally by the director

"A Fool's Paradise" features jointly Paula Shay and Crystine Mayo. The exceptional cast included James Cooley, Jack Clarke and Joe Burke. This feature is scheduled as the regular monthly Ivan release for February.

APFEL AT WORK ON "FIGHTING BLOOD"

William Farnum, heading a company in which Dorothy Bernard is a prominent member, is completing a William Fox feature entitled, "Fighting Blood." It is being produced at the Edendale, California studios under the direction of Oscar C. Apfel.

A Letter to

(*No. 115 Straight from the Shoulder Talk b*

Dear Old Bill:

When you said "The play's the thing" you said a large mouthful, Bill.

You didn't live in the age of airships and telephones and automobiles and rapid fire guns and other speedy things, Bill, but you put a speedy one right over the plate when you said "The play's the thing."

If all the moving picture companies in the world had sat down for a long time and studied over those few words of yours, they'd have saved themselves many a headache and many a wasted shilling, old boy. But instead of profiting by your wide experience, we all had to find out for ourselves that the play's the thing.

Listen a minute, Shake, and let me tell you what we've all been trying to do in spite of your immortal words. You may flop over in your grave if this ever reaches you; and you'll wonder at the asininity of us moderns, but I'm going to tell you the whole truth, old dear.

We've been trying everything we could think of to *fool ourselves* and *fool the public.*

At first the people were satisfied with any kind of moving pictures as long as they *moved.* We could show a picture taken from the front of a moving train and everybody marveled. But they soon outgrew that.

So then we began to give them little plays. We got away with that for a time. We made some of your old stuff, Bill, and they liked it. But they soon outgrew you. Or we thought they did.

The next thing we did was to put lots of people into the pictures, hoping that the mob scenes would make the people think they were getting their money's worth. At first this was great. But pretty soon the fickle public (we like to call them fickle even when they're not) said:—"Come on now, do something new."

So the next thing we did was to use smashing big sets. We spent thousands and thousands of dollars just to take one big scene, such as a cabaret, or a ball room or something of that sort. At first the people gasped with wonder, but would you believe it, Bill, they soon got so that

Shakespeare

the President of the Universal Film Mfg. Co.)

a big set didn't even make a dent in their cerebellums! They were looking for something else and nobody seemed to know what it was.

Then we had a happy thought. We'll give them some well known stars of the stage, b'gosh, and that will make them crazy about us. So we all did that very thing. We flocked into it like a bunch of sheep. We grabbed all the stage stars in sight. Any star with a well known name was good enough. We didn't care about the acting or the wrinkles. All we wanted was a well known name so we could stick it on the posters and beguile the gentle public out of their hard earned simoleons.

They fell for it, Bill. Yes, they fell hard. But after falling they got up on their hind legs again.

They came at us with blood in their eyes and yelled for something else again, as Old Mawruss Perlmutter would say. So we went over into a silent corner, communed with ourselves, and gave birth to a brand new idea. Aha! We would not only give them a well known stage star, but we'd give them a well known play by a well known author.

Chuckle in your grave if you like, Billy Boy, but that's what we did. And for a while it was splendiferous. But only for a while!

And now where are we at? Whither have we withered? Who, how, which, what and why?

The answer is simple, Bard of Avon! We've decided that, after all, THE PLAY'S THE THING! We don't care a tinker's dam who wrote it. If it's a good play, it will succeed. We don't care a hooraw in hades whether we have a stage star in the leading part or not. If it's a good play, NOTHING CAN PUT THE KIBOSH ON IT. We don't care if the whole thing is enacted in one corner of one room in one day. If it's a good play, the people will love it. Away with the big sets unless they are absolutely a necessary part of the play. Away with the mob scenes unless they help tell the good story!

We don't care what we pay IF WE GET A GOOD PLAY! We don't care who plays the lead IF IT'S A GOOD STORY, WELL ACTED AND WELL PRODUCED. We don't care whether it's one, two, three, four, five, six, seven, eight, nine or fifty reels in length SO LONG AS THE STORY IS WORTHY OF THE LENGTH!

If I knew how to reach you by parcels post, Bill, I'd send you a couple of billion dollars in cash just to show you that the Universal Company (whether any other company does or not) appreciates the boiled down wisdom and essence of the ages in that mouthful that you said when you said "The play's the thing! Yours with best regards,

CARL LAEMMLE.

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Lois Wilson
Billie Rhodes
Alice Howell
Gertrude Selby
Gale Henry
Cleo Madison
William Dowlan
Gloria Fonda
Myrtle Gonzalez
Murdock MacQuarrie

Francis Ford
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Eddie Lyons
Lee Moran
Eddie Polo
Billie Ritchie
Ella Hall
Robert Leonard
Lois Weber
Phillip Smalley
Marie Walcamp
Rex De Rosselli
Harry D. Carey
Harry Carter
Maude George
Douglas Gerrard
Edna Maison
Olive Fuller Golden

The Universal Program is the basis of the continued success of thousands and thousands of Exhibitors in every part of the world.

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PROOF of our assertion that the Universal Program is the greatest on earth is found **every week.** FOR INSTANCE, here are the stars who appear on the Universal Program the week of January 31st. Where and on what program have you ever seen such a marvelous aggregation of talent in one, two, three, four and five reel photoplays on a regular program?

Violet Mersereau and Harry Benham
Lee Moran and Eddie Lyons
Wm. Garwood and Stella Razeto
J. Warren Kerrigan
Gertrude Selby and Reggie Morris
Myrtle Gonzales and Fred Church
King Baggot
Ella Hall and Marc Robbins
Frances Ford and Dorothy Davenport
Ben Wilson and Dorothy Phillips
Alice Howell and Chas. Winninger

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Universal Film Manufacturing Company

CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

BLUNDER OF CENSORS CAUSE LOSS TO KANSAS EXHIBITOR

On June 22, 1915, Fox's "The Devil's Daughter" was submitted to the Kansas censors and a receipt showing that it was passed was issued. In addition to this receipt, in the weekly bulletin of pictures passed, issued by the censor board, the picture was listed as passed.

On December 29 C. C. Johnson, an exhibitor of Great Bend, is notified by the county attorney that he has been advised by the censors that this picture has not been passed and that if he shows it in his theatre he will be arrested.

Mr. Johnson immediately got in touch with the Kansas City office of the Fox Film Corporation. He was advised that the picture had been passed and could be shown anywhere in the State. He in turn took the matter up with the county attorney and was then notified that the picture had been passed and that he could go ahead and show it.

This caused Mr. Johnson to lose the advertising that he had done on this picture and also caused him to lose his booking on this feature.

Why this kind of censorship?

PENNSYLVANIA CENSORS WIN "SEALED LIPS" CASE

The Pennsylvania Board of Censors is doubtless chuckling in private over the decision in the recent case of the Equitable release of "Sealed Lips."

Judge Martin of Common Pleas Court, No. 5, before whom the case was tried, sustained the decision of the board in turning down the picture. It thus seems that the peccadilloes of a minister must not be viewed by common, everyday folk in the state of Pennsylvania.

Nothing daunted, however, by this little setback, "Sealed Lips" will be reconstructed for the Keystone State and again try its fate before the arbiters of film destiny in that broad commonwealth. In the new version care will be taken to make the clergyman much less of a sinner than he now appears.

It will be interesting to note how this step will affect the action of other producers whose releases are disapproved.

Will they all go to the time, trouble and expense of remaking pictures for the tabooed territory, or will they quietly accept the greater evil of losing the whole profit of condemned films within the scope of the censors' activities?

BILL TO STOP SHIPMENT OF CHILD LABOR PRODUCTS MAY AFFECT PICTURE INDUSTRY

IF the number of bills introduced upon the reconvening of Congress following the Christmas holidays can be taken as a criterion of probable legislation, there should be enacted at the present session a bill prohibiting the interstate shipment of commodities into the manufacture of which child labor enters.

A typical instance is that of Congressman Keating, of Colorado, who has introduced a bill into the House of Representatives (H. R. 6,870) prohibiting manufacturers, producers and dealers from shipping or delivering for shipment in interstate commerce, or having so received of delivering or offering to deliver in original or unbroken packages or shipments, any articles of commerce produced in the United States in any mill, factory, workshop or manufacturing establishment in which children under fourteen years of age are employed, or in which children under sixteen years of age are permitted to work for more than eight hours in any one day, more than six days in any one week, or before the hour of seven a. m. or after seven p. m. of any day.

The bill provides that the attorney general, the secretary of commerce and the secretary of labor are to constitute a board to make and publish uniform rules and regulations for carrying out the provisions of the proposed law.

In the Keating bill it is provided that any person who violates the provisions as proposed, or who refuses or obstructs the entry of an inspector, will be liable for a first offense to a fine of not exceeding $200, and for each subsequent offense to a fine of not exceeding $1,000, imprisonment of not exceeding three months, or both fine and imprisonment in the discretion of the trial court.

Some of the other measures, however, provide for heavier fines and imprisonment.

When asked as to the applicability of the law to the motion picture business, Congressman Keating stated to the correspondent of MOTION PICTURE NEWS that it was not the intention of those back of the measure to secure the inclusion of studios where children are employed.

However, in the wording of the bill as it now stands, there is no guarantee that if such a case be brought in the courts the law will not be construed adversely to the motion picture industry.

The law will positively apply to the manufacture of film stock and all commodities used in the studios that may enter into interstate commerce.

EFFORTS TO STOP "NATION" IN VANCOUVER BALKED BY TRADES LICENSE INSPECTOR

THE usual amount of agitation by uninformed persons against the showing of "The Birth of a Nation," has just taken place in Vancouver, B. C., and the city council even tried to take a hand in the matter, but were unable to prevent it.

A protest presented by a committee of colored people was acted upon, and the mayor and council accepted an invitation from Manager E. R. Ricketts of the Avenue theatre to view the picture privately, as the mayor had announced that the council had the power to prevent the showing of the film, regardless of the action of the British Columbia censor, who passed it.

After having seen the picture a special meeting of the council was called, and more than an hour was spent in discussion of the matter, and attempting to arrive at a decision as to whether or not the scheduled exhibition should be allowed to proceed.

Two aldermen especially, Rogers and Mahon, were opposed to the picture, and advised against passing it. Rogers objected to the picture because it is a strictly American production, and Mahon had several reasons, among which were the fear that it might interfere with recruiting, that it is not an educational picture, and that all the villains in the story are not punished.

The trades license inspector finally broke up the meeting by announcing that as "The Birth of a Nation" is not an immoral picture, the council had no power to stop it, and even if it were immoral, that fact first be proven through a court action. T council's power in dealing with films rest solely on moral considerations.

THIRTEEN CHURCHES CAST BALLOTS ON SUNDAY OPENING QUESTION

The members of the thirteen churches of Huntington, Ind., are voting on the

question of whether or not they want Sunday motion picture shows. When the local theatres opened a ballot box recently to find out the opinion of the patrons on Sunday shows, which resulted in practically a unanimous agreement that there should be shows on Sunday, the churches said they would take a vote in the churches.

The vote in the thirteen churches was unanimous against Sunday shows and a resolution was passed to the effect that the opening of shows on Sunday would have a decidedly adverse effect on the city; that there was no sentiment for it; that it showed a light and disrespectful attitude toward the day sacred to the majority as a religious season; that it was the opening wedge for Sunday labor, and that it was harmful to children who would be the ones most exploited by Sunday shows.

It will be interesting to note which vote expresses the desire of a majority of the people of Huntington, as both votes are practically unanimous and were directly opposite.

DES MOINES FACES CENSORSHIP AND SUNDAY CLOSING

Des Moines, Ia., one of the best motion picture theatre cities in the Central West, is in the throes of a battle not only for a stringent police censorship of every picture, but for Sunday closing as well.

This is not the first time, however, that Des Moines exhibitors have met such a campaign. Last time, when an attempt was made to get a state law passed establishing a board to censor motion pictures, the exhibitors were successful in getting the bill killed in committee.

This time it is a local affair, with wide publicity and discussion attached, and there is doubt that even the organized front the Des Moines exhibitors are showing in the fight will be successful.

WOODLAND, CAL., TO BE "PURIFIED" BY CENSORSHIP

An ordinance has been drawn up by the city trustees of Woodland, Cal., providing for a board of censorship, consisting of five members whose duties shall be to prevent the showing of objectionable films in moving picture houses, to pass upon advertising matter and upon pictorial post cards.

The provisions of the ordinance allow the censors free access to any house of amusement.

OKLAHOMA CITY CREATES CENSOR BOARD

The City Council of Oklahoma City, Oklahoma, has created the office of censor, with the Mayor as censor.

Any manager showing or permitting to be shown, immoral pictures, is subject to both a fine and imprisonment and to have his theatre license revoked.

ACTIVE IN EFFORTS TO INAUGURATE CENSUS IN LAMONI, IOWA

The Parents' and Teachers' Association of Lamoni, Ia., is making strenuous efforts to get a local censorship ordinance. According to latest reports, they stand a good chance of getting it.

CENSORSHIP SITUATION IN BRITISH COLUMBIA AGAIN IN A MUDDLE

THE censorship situation in British Columbia, which for a few weeks was better than at any time since the establishment of the institution in the province, has again become so intolerable that J. R. Muir of the Dominion theatre, in Vancouver, has decided to fight out the whole troublesome question to some sort of a finish.

"I can furnish numerous instances," said Mr. Muir, "which prove that the present censor is erratic and inconsistent in his decisions. In some cases the wording of the Moving Picture Act is rigidly adhered to, and in other cases it is entirely ignored. The local censor insists on judging some plays by the story in the novel on which the play was founded, ignoring the fact that the story told on the screen is entirely different.

"A glaring example of his judgment is the fact that he rejected a George Ade "Fable in Slang" as injurious to the temperance movement, because the actors were not sincere in their temperance work." Several films, by the way, have been rejected for this same reason.

"The Man from Home," Lasky, has just been rejected, and a private showing was promptly held for the press. As a result, local newspapers have taken up the matter, and are giving the censorship question considerable publicity. Some idea of the judgment displayed in these wholesale rejections may be gained from the fact that just previous to the rejection of the wholly unobjectionable "Man from Home," the World Film Corporation's production of "The Family Cupboard" was passed.

Some months ago Manager Meagher of the local office of the General Film Company submitted the Essanay-Chaplin picture, "His Night Out" to the censor, and it was promptly rejected.

The Famous Players Film Service recently imported from London an English copy of the same picture, under the name of "Charlie's Night Out," and although numerous excisions were made, the film was passed, and is now doing the business that should have been done months ago by the Geenral Film exchange. As it is, the Vancouver office has incurred a direct loss of several hundred dollars.

The Ince Mutual "On the Night Stage," which was condemned several months ago, has been submitted to the censor for reconsideration, and after being cut to pieces, was finally passed. The fight scene was entirely eliminated, while a similar scene in the Universal "Judge Not," run during the same week at the Colonial, evidently was not touched.

As shown at the Orpheum, the former picture was little more than a conglomeration of detached scenes. The Lasky film, "The Only Son," run at the Dominion after being passed on reconsideration, was similarly cut, leaving the audience wondering what it was all about.

"Bella Donna" was among the high class productions banned last week. "Zaza," in which Pauline Frederick also appeared, was rejected a short time ago.

One Vancouver exchange particularly has contracts with local exhibitors which insure the exchange itself from loss in case of rejections. If at the expiratioon of these contracts, others as favorable cannot be secured, the Vancouver office will be closed, and the company will withdraw from British Columiba.

SUPREME COURT JUDGES MAY DECIDE ON "NATION" SHOWING

The seven judges of the Supreme Court of the State of Ohio may be asked to act as censors to determine whether the people of Ohio shall be permitted to witness exhibitions of the Griffith masterpiece, "The Birth of a Nation."

The picture, on January 5, was presented for review to the State Board of Censors, and, simultaneously, attorneys representing the producers, prepared to file suit in the Supreme Court, if the State Board should refuse its exhibition.

Several months ago, the film, which portrays conditions in the Southern States during the reconstruction period, was rejected by the censors and has since been barred from the State. Governor Willis at that time stated that he was opposed to the showing of the film because he feared it would incite race prejudice. Not long ago, while the delegation of Ohio Corn Boys were visiting in Philadelphia, the governor created a sensation by refusing to deliver an address if the delegates were allowed to visit an exhibition of the film.

Philadelphians in charge of the entertainment of the visitors have arranged for them to visit a theatre at which the film was to have been showed. Ohio exhibitors and the public in general have repeatedly protested against the elimination of the picture, and numerous requests have been made from the larger cities that it be permitted.

CAMPBELL CONSULTS WITH SELIG FOR "CRISIS"

Colin Campbell, the dean of the Selig directors, went from Los Angeles to Chicago, Monday, January 3, for a visit with William N. Selig, president of the Selig Polyscope Company.

Mr. Campbell recently completed the production of "Thou Shalt Not Covet," a Selig Red Seal Play written by James Oliver Curwood, and featuring Tyrone Power and Kathlyn Williams, supported by Guy Oliver and Eugenie Besserer, together with an all-star cast of players.

Mr. Campbell expects to return to the Pacific Coast in the near future. He has been consulting with Mr. Selig regarding the forthcoming production of "The Crisis." "Thou Shalt Not Covet" will be released February 7 through V-L-S-E.

COXEN AGAIN ON HIS FEET

Winnifred Greenwood and Edward Coxen once more are appearing together in "Flying A" films. Illness of Mr. Coxen forced his retirement for a period of three weeks. He is fully recovered.

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News

Los Angels, Jan. 6.

ONE of the big sensations of the week in the Los Angeles photoplay colony was the fall of some four or five inches of snow on the north slope of the San Fernando foothills where are located the Pacific Coast studios of the Universal Film company.

The storm came up during the night and continued until nearly noon of Thursday, causing a practical cessation of picture making at that studio. The exterior stages were covered nearly ankle deep with snow, rendering work on them out of the question.

Many of the sets were torn down and rebult in the electric light studios, where the companies worked well into the night to make up for time lost during the day.

Despite the unusual effects offered by the unexpected fall of snow, few of the twenty-six producing companies were working on stories which would permit them to take advantage of it.

A number of snow scenes were made by the comedy companies and other scenes were made for the "Animated Weekly" releases.

Of the dramatic companies, however, that of Cleo Madison, engaged in the production of a five reel feature, "A Soul's Crucible." was the only one in a position to take advantage of it. They happened to be working on some holiday scenes requiring "snow stuff."

Scenes Made in Real Snow

Abandoning the prop effects which they had arranged for these scenes, they made use of the genuine article which had been dropped at their door and they worked throughout the day on exteriors about the studio grounds.

Statisticians and "oldest residents" vary in their statements as to the lapse of time since such a spectacle has been witnessed in the vicinity of Los Angeles. Some say it has been twenty-seven years and others insist that a similar occurence took place in 1903.

Be that as it may, however, the event was an unusual one in Universal City history that will long be remembered.

Members of neighboring studios on the other side of the foothills, not to be completely outdone in the matter of snow, went to the scene with autos, filled them and returned to the studios where they held genuine, old-fashioned snow-ball fights.

Tom Forman, of the Lasky company, returning with such a load, skidded into a curb in front of the studios and wrecked his car. He escaped without injury.

Murdock MacQuarrie, for more than two years one of the best known of the Universal's character leads, who for the past six months has been directing his own productions, left the staff of the Universal on January 1 to assume a positon as feature director with the Signal film company.

His contract with the new organization calls for the production of a five-reeler every four weeks and in them MacQuarrie himself is not to take a part.

Rollin Sturgeon and Company at Bear Valley, Cal., Taking Scenes in "God's Country and the Woman." They Are Now Snowed in in Santa Ann Canyon Road. Nell Shipman and William Duncan Appear in the Foreground of the Picture; Mr. Sturgeon at Extreme Left, and Edgar Keller at Extreme Right.

With this in view and to keep himself from falling into temptation, he has given away his entire wardrobe and make-up kit. No announcement has thus far becn made relative to the name or nature of his first Signal production.

Jacques Jaccard, former director of Kerrigan-Universal features and later producer of Western melodrama starring Harry Carey, will within a few days start directing the action of Sydney Ayres in the production of 101 Bison Western pictures. The first production of the new company will be a filmization of Frederick Remington's novel, "John Irminie of the Yellowstone," with Ayres in the title role.

Jaccard is at present working on a two-reel Western story entitled "The Breed and the Girl" in which William Gettinger and Olive Fuller Golden play the respective title roles.

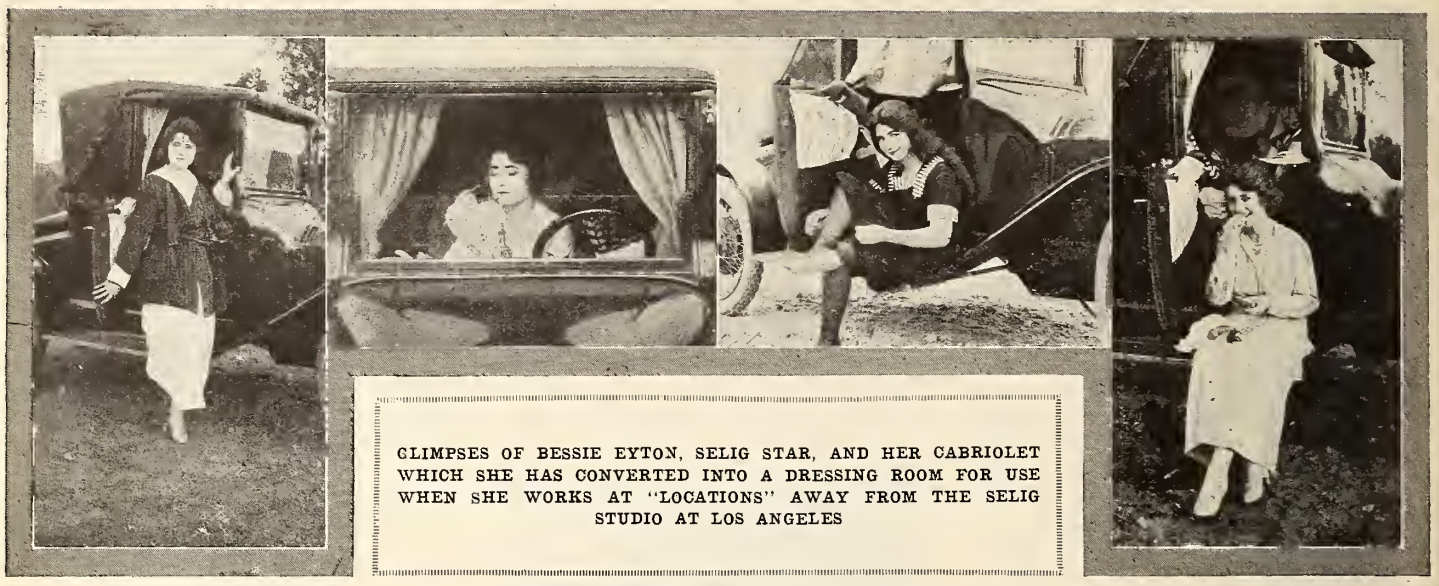
The E. and R. Jungle Film Company last week began the production of another of their one reel Chimp comedies by Frances Caroline Willey, entitled, "Some Detective." In this, as in their last production, Lillian Leighton, of the Bloom Center comedies, will play the leading role.

Lloyd Carleton this week began the production of another Bosworth-Universal five-reel feature. The story comes from the pen of Agnes Hayes and is being produced under the title, "Dr. Samson." Bosworth appears in the title role.

So far as can be learned, Roy Clements, producer of Joker comedies, is the first picture producer to use the multifarious stories told at the expense of the Ford auto in the production of a one reel comedy. He has given his story the title "Affording a Ford" and in it he has used many of the best known of the current Ford jokes as a theme about which to weave his comedy.

Victor Potel and Eileen Sedgwick play the leading roles.

ILLUSTRATING "THE UNWRITTEN LAW," CALIFORNIA MOTION PICTURE PRODUCTION



GLIMPSES OF BESSIE EYTON, SELIG STAR, AND HER CABRIOLET WHICH SHE HAS CONVERTED INTO A DRESSING ROOM FOR USE WHEN SHE WORKS AT "LOCATIONS" AWAY FROM THE SELIG STUDIO AT LOS ANGELES

The laboratories under construction at the Western Vitagraph's Hollywood plant are rapidly nearing completion and it is thought that they will be ready for occupancy this month.

Vitagraph Laboratories Nearly Ready

The plans for the new offices have been drawn and construction on them is to begin soon. Landscape artists are also at work on the grounds surrounding the buildings, cultivating the land and making ready for planting as soon as warm weather is assured.

Mary Anderson, Webster Campbell, Corinne Griffith and the remainder of that company of Vitagraph players have just returned to the southern studios from Truckee, Cal., where they have been making exterior scenes in the filming of a three-reel story of the north-country. Thus far no name has been given the picture.

The entire Rollin Sturgeon company of Vitagraphers at work in the Bear Lake region on a five-reel Blue Ribbon feature, including some forty extra players, were accorded the privilege of spending their Christmas in Los Angeles, all work being stopped to allow them to make the round trip.

Millard K. Wilson, for nearly two years a juvenile lead at the Universal's Pacific Coast studios, last week left the forces of that organization to assume a place with another of the picture companies in Los Angeles.

Thus far he has made no definite statements regarding the new position, but it is generally understood that it will be with his former U director, Frank Lloyd.

Under the direction of the Smalleys, Tyrone Power is still at work in the stellar role of a Universal Broadway feature. "The Ill-born," which is being staged at Universal City.

Dowlan Completes "One Against Many"

William C. Dowlan has completed a multiple reel film at the "U" studios under the title, "One Against Many." The story was written by Leonora Ainsworth and in it Dowlan and Gloria Fonda play the leading roles.

William Worthington and his company of "U" players are at work on the production of a two reel comedy drama by James Dayton, entitled, "Mrs. Alston's Butler."

It was in the production of this picture that the recently completed electric light studio at Universal City was first used. Herbert Rawlinson and Agnes Vernon appear in the leading roles of this offering.

Under the direction of Otis Turner, Carter De Haven and his wife, Flora Parker De Haven, are being featured at the "U" studios in a five-reel Broadway feature, a comedy drama entitled, "Get the Boy!"

The production is being made from Ford I. Beebe's scenario, taken from Otis Turner's story of that name. Maude George, Bertram Grassby, Harry Carter, Lois Wilson and Howard Holland complete the cast of players.

With Harry Carey still occupying the center of the stage, Richard Stanton is at work on the production of the ninth episode of the serial feature, "Graft," as scenarioized by Walter E. Woods of the company's scenario staff. Hobart Henley, Glen White, Jane Novak, Marc Fenton and Mina Jefries complete the cast.

Jesse L. Lasky left the Hollywood studios of the Lasky for the east shortly after the New Year. His eastern trip will take him to New York where he is to confer with Samuel Goldfish relative to the company policies for the new year.

De Mille's Second Sweet Subject

William C. De Mille is at work on the production of his second Blanche Sweet release. Miss Sweet is supported by Charles Clary, Earnest Joy and Billy Elmer in this production, which thus far has not been named.

Victor Moore of the Lasky company has added another to his list of benefit performances since joining the Hollywood studios of that company. This latest gratis act was performed at the Newsboys' Christmas Dinner where he sang a number of songs for their amusement.

During the production of "The Trail of the Lonesome Pine," Thomas Meighan, leading man for Charlotte Walker in the production, was badly burned about the wrists when for purposes of production, he thrust them into a fire to burn from them the ropes with which he was bound. The cords caught fire and burned him severely, before bystanders could extinguish the flames.

Margaret Turnbull is at work on the preparation of a story for film adaptation in which Fanny Ward is to be featured by the Lasky company. Miss Ward will be supported by Jack Dean, Sessue Hayakawa and Tsuru Aoki. No name has been given the story as yet.

Jay Hunt, who for the past month has been making "U" releases featuring Murdock MacQuarrie, was this week put in charge of the company engaged in the making of animal pictures at Universal City.

Paul Bourgeois, who has been making these pictures himself will handle the animals under the direction of Hunt, the work of directing, acting and handling the animals at the same time being too much for the trainer. The first of the animal subjects to be made by Hunt is a two reel story of Central Africa entitled, "The Toll of the Jungle."

Julian Produces Own Script

Rupert Julian last week began the production of a one reel drama written by himself under the title, "John Pellet's Dream." Elsie Jane Wilson, Bertram Grassby, Abe Mundon, Sydney Haben and Julian himself comprise the cast in this release.

Director Lynn Reynolds is filming a two-reel "U" subject called "Bonita." Myrtle Gonzalez appears in the title role of this with Frank Newburg opposite. Alfred Allen and Val Paul make up the remainder of the cast.

Travers Vale, late of the Biograph company, has completed his first Universal release since joining that company at Universal City. The title of the story is "The Chasm," written by Harvey Gates, and in its production Franklin Ritchie and Louise Vale play the leading roles.

Max Asher, for more than two years leading comedian with Allen Curtis' company of Joker comedians, this week severed his connections with that company. Nothing definite has been learned as to his future movements.

Calder Johnstone, scenario writer of considerable prominence on the Pacific Coast, has severed his connections with the American Film Company at Santa Barbara.

Cal., and returned to Los Angeles, where he is freelancing.

Francis Ford is at work on the making of a two-reel romance of an imaginery European principality, entitled, "The Madcap Queen of Corona." Grace Cunard appears in the title role opposite Ford. They are supported by a Cast including Peter Gerald, Jack Holt, Neil Hardin, Lew Short, B. Wilson and B. Murdock.

At the Horsley studios, the comedy company under the direction of Norbert A. Myles, has been temporarily suspended. Although it has not yet been definitely decided, it is unlikely that the company will resume work before the end of the rainy season.

Ruth Roland Signs Long Contract

A contract between Ruth Roland and the Balboa Film Company has been consummated by the terms of which Miss Roland

ANNA HELD ARRIVING AT THE MOROSCO STUDIO, LOS ANGELES

will remain in her present position for a term of years. Upon the completion of that company's present serial release, "The Red Circle" Miss Roland will return to work opposite her former lead, Henry King.

Charles Chaplin, national character in comedy motion picture circles, has been offered and refused flatly a salary of $365,000 per year—$1,000 a day—truth of which is vouched for by the man who made the offer, John McKeon, eastern representative of the New York Motion Picture Company.

According to the statement of McKeon, the offer was refused because it was not enough, the comedian holding out for almost double that amount. Unless some picture manufacturing concern bids this price for Chaplin, he insists that he will open a studio with his brother. In any event Essanay seems to have lost its stellar comedian.

Approximately 5,000 people from all over the southern end of California gathered at the Shrine Auditorium, Los Angeles, on the night of December 31, to attend the New Year's ball given by the southern California Motion Picture Exhibitors' Association.

Practically every picture theatre owner and manager in every city and town in the vicinity of Los Angeles was present with hosts of friends. Prominent photoplayers from all the studios in the state were in attendance to dance the Old Year out and the New Year in.

The grand march was led by Anita King, of the Lasky studios, and William Farnum, and behind them followed scores of the best known and most popular of the Los Angeles photoplay colony.

One of the events of the evening was a beauty contest, the prize falling to Thelma Francis.

Exhibitors' Ball a Success

On the whole this latest of the exhibitors annual functions is regarded as one of the most entirely successful of all that thus far have been given, and much credit for this success is due the committee whose executive ability from which it resulted. That committee was composed of S. D. Perkins, F. U. Anderson, S. McIntyre, J. M. Root, Mike Gore and Judge A. P. Tugwell.

There is at present on foot in Los Angeles a plan whereby the merchants and manufacturers of that city expect to secure much publicity of an international character.

Briefly, the proposal is that the manufacturers of motion pictures with studios in Los Angeles add a short strip of film to each film production from those studios, informing the public that it was "made in Los Angeles."

Several meetings of local business men have been called to determine upon a definite statement of the proposition and the drafting of a suitable request to be presented at a joint meeting of the business men and film manufacturers for settlement.

In choosing it as an efficient medium of advertising, the city of Los Angeles has perhaps voiced the most potent argument indicative of the present-day recognition

MYRTLE STEDMAN, THE MOROSCO STAR, AS SHE APPEARED IN DAYS GONE BY

of the motion picture industry as an international educator.

A similar attempt was made about a year ago. Several of the film companies began the propaganda, but the movement was lacking in unity which resulted in a gradual discontinuance of the plan.

The present committee, headed by Mayor Sebastian, seems, however, to be going after the proposition with a deeper interest, which may develop in the launching of the farthest-reaching advertising campaign ever attempted.

Balboa Merger on Foot

H. M. Horkheimer, president of the Balboa Amusement Company, has returned from New York with the announcement that plans for the consolidation of that company with an Eastern organization is pending. Further than this, Mr. Horkheimer refuses to state anything about the proposed amalgamation.

In token of their appreciation of continued faithful service the Balboa Amusement Company presented to each employe of more than two years' continuous service with that concern a Swiss watch. The list ran up close to the half-hundred mark, and included every employe without regard to individual position.

After a year of continuous work at the Balboa studios, Jackie Saunders has left Long Beach for a visit East. After a short stay in New York, Miss Saunders will visit her parents in Philadelphia before returning to her work in the West.

SIR HERBERT BEERBOHM TREE WITH HIS DAUGHTER IRIS ARRIVING AT THE FINE ARTS STUDIO—DIRECTOR LLOYD INGRAHAM WATCHING A DRAMATIC SCENE IN ACTION

SCENES FROM "LOVE THINE ENEMY," "THE WRONG DOOR," AND "THE YAQUI," COMING UNIVERSAL PHOTOPLAYS

R. R. Rockett, business manager of Balboa Amusement Producing Company, who recently went East on a mysterious trip, has returned to his work at the studios, bringing with him a bride of a fortnight. Dodge City, Kansas, was the scene of the wedding, and Marie Constance Martin the former name of the present Mrs. Rockett.

The drizzling rain, sometimes increasing to heavy showers, which swept over southern California on New Year's Day, very effectively interfered with the plans made by the motion picture manufacturers who had sent cameramen and producing companies to Pasadena to make scenes there for use in subsequent releases. Despite the inclement weather, more than 100,000 people gathered to witness Pasadena's annual Rose Tournament, and cameramen from the different pictorial news services standing under umbrellas were able to get bits of the parade as it passed.

Carnival Gets Only "Half Shot"

For the most part, however, the scenes are short and rather cut up, for it too often happened that in the middle of a "shot" a drop of water would be blown in and against the lens, making further shooting out of the question until the lens had been dried.

However, even working under these difficulties, the cameramen were able to get much that was worth while from the long pageant.

Those companies, which had planned to use companies of actors for making scenes to be used in the production of feature dramas, were for the most part compelled to abandon the thought after their arrival at the grounds.

The Universal company, which had through M. G. Jonas, manager of the publicity department, secured park rights for making scenes in their production of "On the Trail of the Sun," were forced to return to the studios with unexposed film. The American company was rather more successful. They secured one scene of the football game between Brown and Washington State universities, showing the removal of the full back, a "plant" of course to be worked into a feature film later.

By getting in out of the rain, cameramen from the various studios were able to make good pictures of the football game between the East and West, which will be shown through the different pictorial news services.

Another New Year's Day event, which drew forth a crowd of motion picture news cameramen, was the opening of the races at Tia Juana, Mex., just south of the International boundry line. Special trains were run from Los Angeles to San Diego, and few of the pictorial news gatherers failed to get much film of the big Western event.

Neva Gerber, late of the American company at Santa Barbara, is playing the lead in a feature picture for the Eldorado company occupying the Crown City studios at Pasadena.

Winter and wood scenes for the second Pallas picture under the direction of William D. Taylor and entitled "David Crockett," starring Dustin Farnum, will be taken at Bear Lake.

Vivian Rich is playing the leading part in the three-reel drama entitled "The Code of Honor," being produced at the American studio, under the direction of Frank Borzage, who also appears in the cast. The other principals are George Periolat and Alfred Vosburg.

Charles Ray of the NYMP studio, who is just completing scenes in the photoplay in which he was starred, will next be seen in a forthcoming production as the son of William H. Thompson.

Raymond West is putting on a war drama at the NYMP studios which has as its principal players, Howard Hickman, Enid Markey and Nona Thomas.

"Ramona," the photodrama being produced by the W. H. Clune Company, under the direction of Donald Crisp, will be ready for exhibition early in February at Clune's Auditorium.

Combined Xmas and Wedding Celebration

A. C. DeLang of the Rolin Film Company, was married last Friday to Annabel Wyatt. Christmas and the wedding were celebrated in one by the management, who gave a spread in honor of the two events.

The twenty-third of the Pathé "Lonesome Luke" Phunphilm series being made by the Rolin company, will contain a very difficult piece of double exposure photography, which is something entirely new in comedy.

Plans are being made by the Rolin company for the entertainment of Henry R. Johnson, second vice-president of the company, who arrived this week from a trip through the Orient.

Mr. Johnson will shortly depart for New York where he will work with Mr. Feeny, general Eastern agent of the Rolin company. Mr. Johnson reports good progress with Phunphilms in all Eastern countries.

FAIR GROUNDS FOR PICTURE USE ONE YEAR MORE

Special to Motion Picture News

San Diego, Cal., Jan. 3.

Director Edward Sloman has been working out two three-reelers at the Lubin studio in Coronado the past two weeks, with D. L. Davis at the camera. The first, "The Redemption of Helene," is a script by Julian Lamothe.

It is the story of a girl born in a country town, who becomes possessed with the idea that she was ordained by nature to be an actress. In spite of the pleadings of her invalid father and her other relatives she leaves the town and goes to the city, drawn by the lure of the Great White Way.

The shock ends her father's life, and she is compelled to make her own way. L. C. Shumway appears as the artist, Melvin Mayo as the theatrical manager, Helen Wolcott as Helene, George Routh as a country sweetheart, May Cruze as a sister of Helene, Adelaide Bronti as a village gossip, and George Spencer as Helene's father.

"Soldier Sons" is the title of the other play. L. C. Shumway takes the part of Lieutenant Bates, who is sent to the Philippines, where he becomes enamoured of a Filipino girl, Nina, played by Miss Wolcott. General Bates, the father of the lieutenant, is impersonated by Mr. Hopkins, while Adelaide Bronti appears as the mother.

George Routh is seen in the character of a Filipino, Carlos, who loves Nina, while Melvin Mayo handles the part of Rosario, the father of Nina.

Most of the members of the Lubin staff went to Los Angeles Friday afternoon, to spend the Christmas holiday with old friends.

The determination to continue the Panama-California International Exposition in this city for another year will afford opportunity to motion picture companies to again make good use of the Spanish architecture in securing good backgrounds for their work.

During the past year more than a dozen companies have visited the exposition grounds for this purpose.

"The Clansman" is again showing at a local house, the Cabrillo, of the Plaza Amusement Company's twin theatres, securing the big attraction.

Jay Morley, formerly with the Lubin Company is now playing in stock with the Jane O'Roark Players at the Empress theatre.

Allen H. Wright.

JUST TO MAKE TALK

By LONGACRE

THE Universal is in receipt of the following letter, which deserves attention, chiefly because of its unusual literary merit. It is suggested by H. H. Van Loan that it be cut out and used as a model. Here it is, as spelled and written:

Hooseck Falls, N. Y. Jan. 5.
Editor Handsome Man Contest
1600 Broadway.

Modesty tends to prevent my exposure.

Just for diversion prompt me too.

Critics have difficulty at times, to conscienticusly chose, between contestants. However personally I would not on account of Godly virtue compete, using good looks as point of judgement. However, I am grateful to nature for my external personality. Now then. Morally and Mentally, It is my pre-eminent inspiration to be a model, moral human, and goodness is my reward. I am six and twenty, Five foot ten and one fifty five.

My name is as common as water, every civilized Christian and Hebrew, from five years up. know it. And its one of the virgin names of the world, next to the style God.

I am perfectly independent and seek not employment. Where personaly praise would not become disintegrated. I am reaching the success that I am striving for. And that success is unlimited, financially, intellectually, morally and physically. I am convincing the world that man can be what he deserves to be though there are numerous, unlimited and almost impassible barriers constantly to overcome in the path.

I am conclusively the man that you want, the man of Destiny, God's man and under honorable circumstances I would consider favorably any thing that is better than I have that would not deter me from being the human of goodness.

By appointment we could go over the ground, almost any time within twenty-four hours notice.

With wishes I am in any event
Truly,

To which we add, manly beauty and brains don't always go together.

We keep hearing about Kitty Gordon's back. Well, here is the back. We present the rear elevation view, not so much because we received it hot from the hands of the publicity man, but to prove that all the evidence in the case is in. We do not care to be under suspicion of aiding in concealing anything! This is the same back which two weeks ago gave the cameraman so much trouble with halation.

We are now advised that it has been insured, and we further understand that rates were quoted by the square yard. On account of our enterprise, readers who are contemplating insuring their backs, or those of their friends, will be able to figure out the cost of such insurance for themselves.

Starting from the center of this back, and laying a course due northwest, or about 315, magnetic, one comes to a gleaming eminence from which may be obtained a view of Kitty Gordon's face. Viewed from this angle the face seems to denote a consciousness that the back is there, coupled with a conviction that inasmuch as it has been insured, it probably will remain there.

Bills of all denominations, to the extent of $50,000, we understand, have been spread across this back to protect it against the action of the Cooper-Hewitts and other

KITTY GORDON'S BACK AGAIN

studio lights. We decline to comment on the denomination of bills required to cover this surface and still keep within the $50,000.

We have spoken of this back before; we trust we will not have to again; we are informed that this is all there is of it.

In the old days, when newspaper men worked on newspapers, and took no thought to the film industry, one of the most active members of the brotherhood was Albert S. Le Vino. He worked on a number of New York newspapers, and "worked" is just the word we meant to use.

For instance, he was connected with the *American* when the Rosenthal story "broke" in 1912; he had been working on an investigation of Rosenthal's charges for several days, and it just happened that he was walking into the Forty-third street entrance to Jack's when Rosenthal was shot, down in the same block. He never did get all the way into Jack's.

Activity was the watchword in those days, and Le Vino has had it so thoroughly infused into his Virginia blood that since taking up picture work he has been one of the most active exponents of the art. Nominally he is secretary of the Arrow Film Corporation, and now that Arrow has actually commenced the production of features for the Pathé Gold Rooster program, he is doing his best to cover the entire ground between the Twenty-third street offices and the Yonkers studio. It may yet be necessary for the Interborough to put on an extra subway train for his benefit.

Do not understand us to infer that Mr. Le Vino jumped from the Hearst staff to the Arrow Company! Not so; he went through a careful General Film-Mutual-Arthur James-Mutual Girl-Reliance course of instruction before he essayed his present job. That may be one reason why he is so fit.

"Lissen" to the roar of the wind down the Hudson River; it brings news of doings at Fort Lee, N. J., and placing our ear to the lower end of the drain pipe, we hear that the industry is again to be revolutionized, and a water-cooled studio is to be among the improvements of trans-Hudsonia next summer.

The Peerless studio is to be insulated with a thin curtain of cold water, beginning at the apex of the glass roof, and running down and out, and light, air, and whoso seeketh work, or the sale of a scenario, must pass through this blanket. The inventor of the new device claims that it will keep out many undesirable things, including heat.

George Irving is putting the finishing touches to a new World feature at the Frohman studios in New York. The picture, to be known as "The Woman in 67," probably will be ready for release this month.

Hugh Ford, director for Famous Players, will not take any peace expedition to Europe, or anywhere else. This week he received a letter addressed to "H. Ford, New York City," which evidently has been floating around town several days in search of a claimant.

The letter read: "Dear Mr. Ford; I regret that pressing business engagements will necessitate my declining your kind invitation to accompany you to Europe in the interests of international peace, etc."

Take a striking similarity in names and initials, like that, and a wide-awake publicity promoter, and see what you get!

Elsie Janis now enters the lists as a playwright, photo and otherwise. Not that she has done anything new, but some of her earlier work has just come to light. It seems that out of a little story she once told grew George Beban's famous sketch "The Sign of the Rose," which later developed into a four-act play, and from that graduated into a regular screen drama, under the title of "The Alien."

Mr. Beban, it is related, heard her tell the story, and was so impressed that he told it himself. Then, at the suggestion of the

ILLUSTRATING OFFERINGS FROM THE AMERICAN STUDIOS THROUGH MUTUAL. (Left to Right) "THE THOROUGHBRED," "THE SILENT TRAIL," "WILD JIM, REFORMER," AND "MISCHIEF AND A MIRROR"

late Percy Williams he made it into a sketch, and from that into a play, and so forth.

Mr. Beban has made himself wealthy out of the incident, and is reported to be dogging Miss Janis' footsteps around in the hope that she may tell another story.

All this by way of leading up to the fact that Mr. Beban is now finishing the production of a new feature, "The Genius, Pierre," which will be released by the World Film Corporation.

Students of the geography of New York City have often wondered why the Public Library building was placed so far back from the curb line of Fifth avenue.

Ah, the far-sightedness of the modern architect! Now that Ben Schulberg and John Flinn have moved the Famous Players and Lasky offices into the same building across the street, we see the whereforeness of things which were a mystery before.

Florence Lawrence when she appeared on the stage of Proctor's Twenty-third Street theatre, New York, received quite an ovation when it was learned she was to reappear before the Victor camera. Demon Jack Edwards did the introducing.

MIDDLETON LEAVES GAUMONT IN NORTH FOR JACKSONVILLE

Having completed the present series of Casino Star Comedies being released as Mutual pictures, Director Edwin Middleton will turn his back on the Gaumont Studio at Flushing, L. I., this week for the more congenial climate of Jacksonville, Fla.

On his arrival at the Metropolis of Florida, Mr. Middleton will take up the Gaumont direction of Mutual Masterpictures, de luxe edition, in association with Richard Garrick, William F. Haddock, and Henry J. Vernot, who are already making Gaumont pictures there.

ADOLFI FINISHING FINAL SCENES FOR "MERELY MARY ANN"

The final scenes of "Merely Mary Ann," a film version of Eleanor Robson's play in which she starred successfully on the legitimate stage, are being taken for William Fox under the direction of John G. Adolfi.

Vivian Martin will be seen in the character of the slavey, her first part under the Fox banner. Assisting in the exactment of the various characters are Harry Hilliard, Laura Lyman, Isabel O'Madigan, Sidney Bracey and Niles Welch.

Williams Gives Turbett Credit for Edison Film

Author of "At the Rainbow's End," Starring Carrol McComas with Richard Tucker, in Constant Consultation with Directors at the Studio

A FURTHER indication of the progress of the motion picture in its advance from the one man's idea to nearing a composite of many minds, is evident in the association of author and director in the production of the Kleine-Edison five-reel feature, "At the Rainbow End," from the Edison studios, in which Carrol McComas is starred, with Richard Tucker.

Differing from the arbitrary director of

BEN TURBETT—SUMNER WILLIAMS

earlier days, when Director Ben Turbett was offered the associated help of the author of "At the Rainbow's End"—Sumner Williams—Mr. Turbett welcomed the idea heartily, although he had a wealth of theatrical experience to draw from.

Director Turbett is accorded all the credit by Mr. Williams. Mr. Williams was in daily attendance at the studio, the actual directing being done by Mr. Turbett, the former acting in something of an advisory capacity. Mr. Williams, however, had more than theory to advance as he was the adapter of the Kleine-Edison feature, "Vanity Fair," in which Mrs. Fiske appeared. Mr. Turbett also was concerned with that picture, as assistant director, and assembling and cutting the twelve thousand feet down to seven thousand feet—a delicate task, to preserve the spirit of the story and times.

Mr. Turbett brought twenty-six varied years of theatrical experience to motion pictures. Born in Salem, Mass., he was boy soprano in Gorman's Minstrels, later joining the J. R. Wait Opera Company.

With a repertoire of twenty-five operas, two performances a day, for three years straight—summer and winter—Mr. Turbett lost his voice through strain.

It came back a baritone when he went with "The Highwayman," then with the original "Floradora" company, managing the stage for two years. A number of years in vaudeville, with many stock companies, two years with Lillian Russell, and then motion pictures—Edison, where he has been over two years, often acting while the assistant director.

Mr. Williams is a graduate of Harvard College, and has done some magazine writing. He took up the study of the drama while in college. Some time ago he was connected with the Edison scenario department.

Previous to "Vanity Fair" he wrote the feature, "On Dangerous Paths," Edison, in which Viola Dana was featured.

ROBERT HARRON COMES EAST WITH HIS BROTHER'S BODY

Robert Harron, co-star of the Triangle-Fine Arts play, "The Missing Links," and featured with Mae Marsh in "Hoodoo Ann," came East during the holidays on the sad errand of bringing to New York the boody of his brother for burial.

Charles Harron was killed Christmas Eve as the result of a Fine Arts automobile turning turtle at the corner of one of the principal downtown streets of Los Angeles. He was a year older than Robert and had been his inseparable companion ever since D. W. Griffith brought the young actor out to the West Coast.

Mr. Harron stated that production at the Griffith studio is now at its busiest. The sets for the Griffith twelve-reeler, formerly called "The Mother and the Law," occupies buildings covering several city blocks, and the ten Triangle companies are likewise working with intense energy.

SUBTITLES IN ITALIAN AND GERMAN FOR SELIG-TRIBUNE

Another innovation has been added to the Selig-*Tribune*. In addition to the poster the sub-titles used in the news film are printed in English, Italian and German.

The Press, Press Representative and the Picture—XV

Yes, There Are Cases of Theatres Getting Along Without Advertising in Local Newspapers, But, As One Robin Does Not Make Spring, an Exhibitor Here and There Who Makes Money in Spite of His Neglect of Publicity in His Papers, Does Not Become the Criterion for Success

WHAT the exhibitor in the small town wants to know is—Does advertising in the country town paper, weekly or otherwise, pay?

M. L. Meyer, proprietor of the Palace theatre, Waterloo, Ia., says it does. M. C. Freid, proprictor of the Thelma housc, Pender, Neb., says it does not. Fair Brothers, proprietors of the Rex, Glenwood, Ia., say it helps.

Waterloo is a little city of 27,000 people, with three daily papers.

Pender is a town of 804 souls, with two weekly papers. Glenwood has 4,000 people, with two semi-weekly papers.

All are representative Middle Western towns, which means they can well be considered representative of the average town of their size.

The proprietors of the three theatres are men giving their time exclusively to their business. The houses were made for motion pictures. In every way they typify the up-to-date motion picturc theatre and exhibitor.

Meyer uses quarter pages and half pages to advertise his theatre. He gets free space for reviews of new films. He gives passes to the newspaper men. His show is known far and wide.

On Lookout for New Advertising Matter

He is constantly calling upon the exchanges in Omaha from whom he buys his films, for new kind of advertising matter. He studies closely to get the latest advertising stunts. He uses billboards sometimes; he uses heralds; he has a mailing list and he uses the telephone, but the newspapers are his mainstay.

His business is a marked success. His expenses are heavy compared with the expenses of some other houses. He uses good films, trying to establish a staple reputation.

Manager Freid each week orders a couple of one-sheets, a three and a six-sheet poster, a quantity of heralds, and stops there. Exhibitors in the neighborhood of Pender, Neb., talk about his success. He is making money "hand over fist," they say, and they wonder how he does it.

Absolutely no newspaper advertising, although they have two weekly papers there, benefits his theatre, the Thelma. He pays four dollars or five dollars for a film. He gets crowds, charges ten cents straight, for admission and makes money.

He covers the town with school boys for ten or twenty-five cents an afternoon, distributing heralds. He has a big mailing list and sends the notices of the pictures into the farm houses.

Have the Film Theatre Habit

The only explanation offered in the case of Freid is that he has the community with him. He has the only theatre in the town, and he has been established there for years. The people who see his show actually have the "movie habit," although they live in the country.

They attend regularly. They know what they will see. There is no competition, so they could not see a better picture if they wanted to. And Freid is agreeable, well liked, a regular pillar of the little town.

Glenwood, Ia., is only twenty-five miles from Omaha, Neb. It has just one motion picture theatre, but the people are trained to like the better shows. When "The Birth of a Nation," "The Battle Cry of Peace," "Damaged Goods," and such pictures were being shown in the city, they read the advertisements in the city paper and, train service being good, went up to see the shows.

Their semi-weekly papers every issue carry pronounced advertisements for the Rex. Being decidedly local in their news value, the papers are naturally watched for such things. Fair Brothers do billboard advertising.

Stand Above the Average

They watch MOTION PICTURE NEWS and other trade papers to get up-to-the-minute advertising schemes, and they use them.

They make money. Open only evenings, with afternoon and evenings, Saturday and Sunday, they charge ten cents straight. They use medium class pictures, allowing no one to leave without being satisfied. Both were born and raised in the town and know people for miles round about.

All three of these theatres mentioned were selected because they are such money makers. They stand somewhat above the average. All three have different regard for the value of the press.

Where Meyer actually leans upon the support of the press, Freid of Pender, Neb., ignores the paper utterly. Fair Brothers are half-and-half, you might say.

Is it true that the value of newspaper advertising depends upon the size of the town. Does a town of 27,000 need it, while in a town of 402 can it be ignored?

Judging from these three examples, such might be the case. But these three examples are not duplicated in every similar instance. In other towns of 402 the newspaper helps a great deal. In a few cases exhibitors are managing in towns of 27,000 to get along without the papers.

But from many, many instances subjected to a general review, most theatres, in towns both large and small, use newspaper advertising. And at times it is undoubtedly a real life saver.

Like the case of F. L. Keith, who took the Colonial, Marshalltown, Ia., when the Colonial was losing money daily. Keith advertised steadily when he showed a program. When he showed a feature he made an extra splurge with a cut of large dimensions, securing it through the exchange advance sheet.

Now the Colonial is making money and exhibitors are pointing to Keith as an example of what newspaper advertising not only can do, but generally does.

"Madame Cubist" Is Eccentric Play for Mary Fuller

Another Vehicle for Universal Star Is "The Girl Who Feared Daylight"—Paul Panzer in a Lumberjack Drama, "The Trail of the Wolf"

MARY FULLER has just completed "Madame Cubist," an eccentric play of two reels. It was eccentric in many ways, being an eccentric drama, with eccentric settings and Miss Fuller wore very eccentric and sensational gowns.

Jack Cohn and his "Animated Weekly" department, which was transferred from the old studio on Eleventh avenue to Universal Heights, is going to return to New York City. He will be stationed at 1600 Broadway with his staff of competent cameramen.

Edgar Scott, who has had charge of the cutting room for the Universal Film Manufacturing Company's Eastern studios, has been given entire supervision over the cutting of all Eastern films, and from now on will be known as the "Head Cutter." Not head cutter, just head cutter.

Mary Fuller is starting on another picture called "The Girl Who Feared Daylight." Miss Fuller is of the opinion that this is a play in which she will be given an opportunity to show her ability and versatility.

Director Bob Hill has finally completed the making of his mountain and lumberjack drama, "The Trail of the Wild Wolf," in which Paul Panzer and Wallis Clark had a fight which lasted over twenty minutes, and in which both men were injured.

King Baggot is soon to return to directing. He has already accepted three dramas which he will start work upon shortly. Director Harry McRae Webster, who has been directing Mr. Baggot, will direct Violet Merserean in five-reel Red Feather Features.

O'CONNELL ASSISTS SECRETARY OF INDUSTRIAL

Chicago, Jan. 8.

L. William O'Connell has been appointed assistant to the secretary and treasurer of the Industrial Moving Picture Company.

Mr. O'Connell has had wide experience in the advertising agency field, and is thoroughly conversant with that branch of the advertising business.

For a number of years he has occupied a most important position with the Husband and Thomas Agency of Chicago, which position he resigned to take up his present duties. Previous to his association with Husband and Thomas, Mr. O'Connell was connected with the Lord and Thomas Agency, and also did considerable exploitation work along advertising lines for important interests on the Pacific Coast and in Canada.

ROTHACKER NOT ABLE TO ATTEND BOARD OF TRADE MEETING

Watterson R. Rothacker, president and manager of the Industrial Moving Picture Company of Chicago, in his capacity of vice-president of the Motion Picture Board of Trade, will not be able to be present at the annual meeting in New York on account of a severe accident which nearly resulted in the loss of his right hand.

Mr. Rothacker's many friends will be glad to learn that he is fast recovering and that very fortunately not any permanent injury was done.

Mr. Rothacker gave a talk before the meeting of the national executive committee of the Motion Picture Exhibitors of America, January 6, on the subject of the Motion Picture Board of Trade, of which organization he is one of the vice-presidents.

Four Features for "K-E" Release in This Month

Following "Devil's Prayer-Book," Which Opened the Service of the Companies for the Year, the "Cats-paw" Is Set for the Twelfth

WITH the release of the Kleine Feature, January 5, "The Devil's Prayer-Book," the Kleine-Edison Feature Service opened the new year.

"The Devil's Prayer-Book," is a feature especially written by Max Marcin, author of the dramatic success "The House of Glass" in which Mary Ryan is playing at the Candler theatre, New York, as a starring vehicle for Alma Hanlon. She is co-star with Arthur Hoops in "The Devil's Prayer-Book."

Four features are scheduled for releases through the Kleine-Edison Service during January, two Kleine and two Edison. On January 12 Edison will release "The Cats-paw," founded on the novel by William Hamilton Osborne. Miriam Nesbitt and Marc MacDermott, those two favorites who have not recently been seen together in film, are re-united in "The Cat's-paw," dividing leads in this story of double identity.

"Wild Oats" is the title of the "K-E" offering for January 19, a dramatic piece featuring Malcolm Duncan and Alma Hanlon. "Wild Oats" tells a story of the social-drama variety, dealing with Broadway. Malcolm Duncan makes his premier appearance in the starring role of a wayward son.

Duncan is remembered as one of Harson Grey Fiske's leading men. The feature is a Kleine Feature which required almost two months to produce.

On January 26 the concluding production of the January program will be released. This is "The Innocence of Ruth," a five-part drama, featuring Viola Dana and Edward Earle.

Viola Dana, the star of "The Poor Little Rich Girl," and several big Edison features, including the recently released "Children of Eve," is seen in the role of the gentle demure, but quick-tempered Ruth Travers. "The Innocence of Ruth" is the story of an orphan girl, raised luxuriously by a young but wealthy friend of her deceased father. The dangers of the motherless girl are convincingly shown.

Hartmann Device Throws Figures in Bold Relief

Machine for Throwing Plastic Pictures on Screen in a Way to Make Them "Stand Out" from the Surface, Is Given Demonstration in New York

WILLIAM C. HARTMANN, 1388 Broadway, New York, last week gave a demonstration of a new device which he calls "photoplasts, and plastic pictures," for use as a novelty by exhibitors. It consists of pictures projected by the regular machines, upon a screen set behind an inclined plate glass.

The glass reflects a scene painted on canvas, and forms a background for the figures in the picture. The effect is to make the pictured figures "stand out" from the screen in most life-like fashion.

The photoplast device occupies only about eight feet of depth, and it is argued for it that it may be installed in any theatre which has this depth behind the regular screen. The projection is from the front in the regular way, but special films are required in order to give the desired effect.

These films are taken with the actors working in front of a black background. The background of the finished print is thus rendered opaque, and allows the reflected background to show, by its reflection in the plate glass, in the projected picture.

The films shown by Mr. Hartmann in his demonstration, were taken especially for the device, and consisted of excellently colored costume reproductions of various fancy dances. The plastic effect was remarkable lifelike, and the figures were thrown into bold relief against their surroundings.

It is announced that this device is similar to the "Mysteria" feature recently booked on the larger vaudeville time, except in this case, the projection is from the front, rather than from behind the screen.

WORLD FILM SIGNS ADOLF PHILIPP

Lewis J. Selznick, vice-president and general manager of the World Film Corporation, has signed for a long period, Adolf Philipp, the "German George Cohan," and known internationally as the author, producer and star of some of the biggest dramatic successes that have ever been staged in Europe and America.

Broadway knows Adolf Philipp well, through such hits as "Alma, Where Do You Live?", "Auction Pinochle," "Adele," "The Midnight Girl" and "The Girl Who Smiles," all of which scored heavily during their New York runs and which are now represented on the road by various companies.

Glimpses of Three Coming Metro Photoplays: "Man and His Soul," "Dimples," and "Her Debt of Honor." (Left) A Scene From the First Named

(Top) Bushman and Bayne in "Man and His Soul"; (Center) Mary Miles Minter in "Dimples"; (Right) Valli Valli in "Her Debt of Honor"

General Announces Important Changes in Field Staff

Two New Division Managers Appointed, One for the East and One for Canada—Six Branch Heads Promoted and Three More Engaged, in Accord with President Berst's Policy of Securing Greater Efficiency for Exhibitors, and Rewarding Successful Employes of the Company

FURTHER important changes in the personnel of the field staff of the General Film Company were announced this week from the executive offices, 200 Fifth avenue, New York. The changes are made by President J. A. Berst in accord with his policy of securing greater efficiency for the benefit of the exhibitors, and his desire to promote those who have shown the co-operative spirit toward the man who manages the theatre.

The changes include the appointment of two new Division Managers, one for the East and one for Canada, the promoting of six Branch Managers and the engaging of three more entirely new to the General Film Company.

Country Divided Into Four Districts

Soon after Mr. Berst's election to the presidency of the General Film Company it will be remembered he divided the country into four districts, placing in each a division manager in charge of that division's branches. The four division managers are to take the place of a general manager of the entire organization.

The appointment of V. H. Hodupp, made known this week, completes the quartette of division managers for the United States.

Until Monday, January 10, Mr. Hodupp was manager of the Twenty-third street General Film Company branch. Prior to his connection with the General Film Company Mr. Hodupp had a long and successful film career with Pathé Frérès. He handled many important matters for them. His last work for Pathé was done as manager of their Chicago Exchange.

While Mr. Hodupp has been in the film business practically since its development, he is a man of a finely varied experience. He has operated extensively in real estate and has been successful as a broker in downtown New York.

New Division Manager for Canada

A second important change announced this week from the General Film Company's offices is the selection of H. E. Lotz to be division manager of Canada. Until a few days ago Mr. Lotz was manager of the Mutual Exchange in Montreal. He is familiar with the entire Canadian territory, from Montreal to the Pacific Coast, having spent seven years in the film industry in Canada. His first work for the General Film Company was done as a travelling representative for the Seattle branch.

Van Meter to Minneapolis

Of the six branch managers who receive larger spheres of action, H. H. Buxbaum is transferred from Minneapolis to Philadelphia. Exhibitors and business associates were sorry to see the manager leave Minneapolis. A farewell dinner at which Mr. Buxbaum received a loving cup was one of the features of his departure from the Middle Western city. He is now installed in the Philadelphia office.

The popularity with exhibitors of J. T. Van Meter and his successful business methods while in charge of the Milwaukee branch of the General Film Company led Mr. Berst to select him as Mr. Buxbaum's successor in Minneapolis.

F. L. Hudson, the third manager who is promoted, was especially successful in Los Angeles. He is transferred to Seattle.

T. C. Malcolm is made manager of the Los Angeles branch to succeed Mr. Hudson. Mr. Malcolm was Mr. Hudson's assistant in the California Coast city.

M. Milder is the fifth of the General Film Company managers to be promoted. Mr. Milder is sent from Pittsburgh to Cleveland. He is moved despite the written protest of some of his customoers who asked President Berst to keep him in Pittsburgh. But Mr. Milder's record was so unusual that Mr. Berst wished to give him advancement.

Marentette Promoted at Atlanta

The sixth promotion is that of J. L. Marentette, formerly assistant manager in the Atlanta, Ga., branch. Mr. Marentette becomes manager at Atlanta. He is a well-known southern film man.

The three managers who come to the General Film Company from other organizations are W. C. Brimmer, C. W. Taylor and W. W. Anderson. Mr. Brimmer becomes manager of the Milwaukee branch, succeeding Mr. Van Meter. C. W. Taylor is appointed branch manager in Omaha. He comes to the General from the Mutual, having had charge in Omaha of the Mutual exchange. He has had long experience on the business side of films and has many friends among exhibitors. The third of the new managers, W. W. Anderson, formerly of Pathé Frérès, takes charge in Newark, N. J.

New and larger quarters have been taken by three branches. These are the Baltimore, Newark and Pittsburgh offices. The Baltimore branch is now at 402 W. Lombard street, the Newark at 16-18 Beaver street, and the Pittsburgh at 119 Ninth street.

Raver Release, "Other Girl," Is Well Received

Members of the Trade at Showing of Screen Play Based on Stage Drama by Augustus Thomas See Box Office Possibilities of Corbett as Star

THE first Raver Film Corporation release "The Other Girl," adapted from the play of the same name by Augustus Thomas, one of America's foremost dramatists, was cordially received at its first presentation.

Besides newspaper men there were many state rights buyers present. The press was unanimous in its praise of the picture. Those who were directly concerned in the motion picture business remarked of the big possibilities the picture contained as a commercial proposition, and pointed out the value of James J. Corbett as a box office attraction as well as William Muldoon and Paul Gilmore, who are starred in the picture. Particular mention was made by nearly everyone of the night scene on Broadway.

Many of the buyers purchased their various territories immediately and others who are coming to New York everyday are making the offices of the Raver company their first visit. With the interviewing of buyers, the arranging for the advertising material and making of prints, the offices of this company are busy. The technical end is particularly active and it was necessary to engage William Hartmann to assist Monsieur Avare in the handling of this department.

Many telegrams are received as well as letters requesting terms on open territory. Mr. Raver, president of the company remarked: "There is only one other picture which was as eagerly sought as is "The Other Girl" and that was "Cabiria." While "Cabiria" is a different kind of picture, its size and magnificence is offset in this picture by the great popularity of its players, James J. Corbett, William Muldoon, Paul Gilmore and the others. It is a peculiar picture in its make-up and contains a good deal of novelty.

"The intimate scenes at Muldoon's health farm; Corbett in actual training for the championship battle against Sullivan; crowded Broadway where we staged an accident; a very novel night scene of Times Square showing the great myriad of lights, give this production many unusual angles."

All but about two-hundred feet of the entire five reels of the picture are artistically tinted and toned. The tinting of the picture is considered very good. Many of them are bits of dialogue taken from the play itself.

The paper on "The Other Girl" includes two styles of ones, two styles of threes and one style of sixes. The six sheet has an especially strong punch in it. It shows the automobile which was photographed at Forty-third street and Broadway, one of New York's busiest spots.

The myriad of electric lights are seen in prospect while in the foreground the speeder and victim stand in strong relief.

"FOOL'S REVENGE" IN PICTURES FOR FOX

"A Fool's Revenge," a story of a clown who conceives a terrible revenge only to find he has been laboring under a horrible mistake, is now in course of production by William Fox under the direction of W. S. S. Davis.

Maude Gilbert and William H. Tooker are the principal members of a cast that includes Kittens Reichart, Ruth Finlay and Warner Oland.

ANDERSON CREATES NEW ESSANAY CHARACTER

G. M. Anderson, creator of the famous character of Broncho Billy, Essanay, has created a new character, entirely different, but one representing the spirit of the Western cowboy life.

This character already has appeared in a few of his plays and he is developing it to

G. M. ANDERSON

appear in a new series, all of which photoplays are complete stories in themselves.

The character, while a conventional society man in many ways, has a certain marked difference, owing to Mr. Anderson's interpretation.

In the few times the character has appeared, the role is reported to have met with marked approval.

"TEMPTATION" BOOKED TWO WEEKS AT BROADWAY THEATRE

Because of the popularity of the star and the production, the Broadway theatre, New York, extended the engagement of Geraldine Farrar in the Lasky production, "Temptation" to two weeks, instead of keeping it, as is the custom of the theatre to play Paramount attractions, only one week.

This is the first time in the history of the theatre as a home of motion pictures in which a production has been held over a second week.

"ISLAND OF SURPRISE," VITAGRAPH, READY ON THE TWENTY-FOURTH

Vitagraph announces the completion of Cyrus Townsend Brady's "The Island of Surprise," filmed under the direction of Paul Scardon, and featuring William Courtenay, well known for his work on the legitimate stage.

It is a five-part Blue Ribbon Feature and a real thriller in every sense of the word. Assisting Mr. Courtenay in the cast are Eleanor Woodruff, Zena Keefe, Charles Kent, Anders Randolf, Charles Wellesley, Julia Swayne Gordon, Denton Vane and Logan Paul.

Mack's Company to Syndicate Screen Stories

Owner of the Buffalo "Times" Organizes Concern for Placing in Newspapers Throughout the Country Novelized Versions of Photodramas, Including Serials and Features

THE Buffalo *Times*, which has been doing much the past year in syndicating motion picture stories and film publicity, has opened a New York office in the Times Building, and has entered upon a much broader field of work than heretofore.

This Motion Picture Syndicate Department of the *Times*, the outcome of much thought and preparation on the part of Norman E. Mack, owner and publisher of the Buffalo paper, has extensive plans for the syndicating, in big and little newspapers throughout the country, of novelized versions of screen plays, including serials and features, besides contracting for the management of the publicity of distributing companies.

Mr. Mack, while attending the exposition in the West last summer in an executive capacity, came in contact with the production of motion pictures and became convinced that the future of the motion picture syndicating business was boundless.

Already the New York office has closed contracts with the American Correspondent Film Company, which handles the German war pictures in this country, for the placement of the company's out of town publicity.

The Kalem company has tendered to the Times Syndicate the rights for the syndicating of the novelization of their new series, "Love Pirates," by George Bronson-Howard. The success which greeted the syndicating of "Lucille Love" and "Who Pays?" by the Times department warranting this action.

John F. Miller, manager of the Syndicate office, said concerning the activities of the concern: "It is Mr. Mack's belief, as it is that of many others, that the motion picture has never received its full share of attention from the daily papers.

"Throughout the country the dailies devote a page at least to sports, chiefly baseball, and receive little if any advertising in return. The pictures, it is plain, have a much larger following than baseball or all the sports put together, but they have been sadly neglected.

"We have already secured co-operation with eighty leading newspapers in the country to further the promotion of all sorts of motion picture publicity, including the novelization of the screen stories.

"They have realized the news value lying in the industry and are ready to grasp at it even without the added stimulus of advertising.

"It is our plan to place readable, interesting publicity back of the pictures, and by so doing stimulate and awaken the interest of the public to the good products of the market. Further than that we have no interests. We will have nothing to do with a picture that has a shady story, for we do not intend to deceive the picture going public."

Mme. Petrova Sweeps Canada in Social Triumph

Metro Star Is Publicly Honored by Society and Government Officials in Montreal—Dancer Is Guest of Honor at Tea Given by Lady Taylor

MADAME PETROVA, Metro star, has returned from a tour of Canada, where she was publicly honored by semi-social and military receptions in Montreal, Ottawa, and Toronto. She went to Canada primarily to appear in person at the dedication of the Metro Pictures, Ltd., exchange in Montreal.

It was arranged to present Madame Petrova's latest starring vehicle for Metro, "What Will People Say," at the Imperial theatre, Montreal, while she was in that city. She appeared in person at the Imperial and was enthusiastically cheered by the audience. After the showing of the feature, Madame Petrova held a reception on the stage, and was presented to many government officials.

Polish by birth, and an enthusiast for the cause of the Allies, Madame Petrova aided by speeches in special recruiting propaganda. Arrangements were completed to conduct the Metro star on a hurried tour of Canada under the auspices of the Special Promotion Committee of the Patriotic Forces.

After a series of receptions at the Windsor Hotel, Madame Petrova was the honor guest at a tea given by Lady Taylor. She then made a tour of the principal hospitals, where she cheered the wounded with songs and recitations. She autographed many photographs for the soldiers.

Upon her arrival in Montreal there was issued a special edition of Montreal *Life*, a weekly publication dealing with art, society, the screen and the stage. The edition also contained pictures of other Metro stars.

Madame Petrova pressed the button that switched on a flood of light, making Phillips Square bright as day, when Metro's branch office was formally opened. The square was crowded with people. When Madame Petrova appeared at a window in the Dominion Express building, where the exchange is located, she received an ovation, and made a brief speech.

ARGYLE CAMPBELL JOINS MIRROR FILMS

Lawrence Marston, who has been engaged to produce for the Mirror Films, Inc., and who will make the first photoplay in which Nat C. Goodwin appears for that company, has brought with him to the Mirror Argyle Campbell, who has been Mr. Marston's assistant for several years.

Mr. Campbell was aid to Mr. Marston when that producer put on "Thais."

EDMONDSON CONTRACTS FOR ALL FROHMAN FILMS IN BRITAIN

R. S. Edmondson, of the American Film Releases, Ltd., 118 Shaftesbury avenue, London, through his agent Albert B. Ladick, has contracted with the Frohman Amusement Company to control its output for the United Kingdom.

"News" Editorials on Vital Film Subject Make Stir

"A Big Look Ahead" and "National Advertising and the Theatre Program" Open Vein of Discussion Among Advertising Experts, Business Men and Exhibitors—Wadsworth, of Frank Seaman, Inc., Sees "Possibilities of a Series of Pictures Indicating the Utility of a Commodity" a Forceful Medium for Exploiting Merchandise

THE possibilities of the film as an advertising medium, set forth by William A. Johnston in the December 18 and January 1 issues of MOTION PICTURE NEWS, have brought forward by letter a number of interesting opinions from men actively engaged in various lines of business.

Not all these opinions coincide with the views expressed in "A Big Look Ahead" and "National Advertising and the Theatre Program," as these two editorials were headed, but all of them show that the "News" has opened a vein of discussion vital to the motion picture industry.

The salient points of several of these letters follow:

Gerald B. Wadsworth, service department of Frank Seaman, Inc., Merchandising and advertising service, New York City, writes: "In your editorial of December 18 you refer to the possibilities of the film as an advertising medium.

"This is naturally very interesting to us and particularly the writer, because for many reasons it would seem as though the film should be one of the most effective advertising mediums that could be used.

"There are several reasons for this, but primarily because of the fact that the possibility of a series of pictures indicating the utility of a commodity in a detailed way relieves the reader of the necessity of interpreting words.

"It takes imagination for a person to get the idea of an article's various phases of utility. Imagination requires interest and it is not always a simple matter to interest people in something which they think they have no interest in.

"However, with the 'movie' it is possible to make a complete series of impressions regarding the utility of a commodity, thereby establishing interest without calling for any will-effort on the reader's part."

Theatres Might Be Competitors of Dailies

Mr. Wadsworth believes, however, that if advertising should become a part of a moving picture program, the newspapers might consider the picture theatre an advertising competitor, and therefore withold the support many of them now give motion pictures.

Alfred S. Black, president of the Maine Theatre, Inc., Rockland, Maine, who considers "A Big Look Ahead" the most important editorial he has ever read since he entered the motion picture field, discusses the question from the exhibitor's angle: "Screen advertising is advertising that counts. It is before the people and they cannot possibly avoid the same and, if made attractive, I believe can be enjoyed instead of being viewed otherwise.

"We stand ready without question to encourage and use any scheme of advertising that can be worked out to the mutual benefit of the advertiser and the exhibitor and will take our chances on holding our patronage.

"The thought has occurred to the writer as supplementary to national advertising that if local sections of film could be worked out in connection with local advertisers, they would have an additional drawing card, as local screen events of any kind always have a pulling power.

"I can only reiterate that I think you have done more for the exhibitors in opening up this subject than many of them probably realize at the moment."

From H. J. Winsten, of the Chicago-Kenosha Hosiery Company, Kenosha, Wis., comes the following: "I want to congratulate you on your editorial comment in the issue of January 1, particularly where you make the strong point of the difference between the speaking stage and the screen. I think it is a capital idea to give the name, 'The Fifth Estate,' to the moving picture industry.

Directory of Motion Picture Advertising

"I predict that within another year there will be published a book giving the advertising details and opportunities in each community where there are one or more moving picture exhibitors.

"Just as today N. W. Ayer of Philadelphia publishes a directory on newspapers, so there will be published a directory on moving picture advertising that will be so complete that such a concern as ours can negotiate either through our advertising agency or direct with any locality in the United States where we wish to place our advertising.

"It seems to the writer it is very important for you and the other trade papers to advocate that a local exhibitor do not tie up his advertising facilities on any one contract.

"Quite often I get a report from this or that concern stating they are enabled to give me exclusive rights in advertising on certain theatres.

"It seems to the writer that a great mistake is being made by such exhibitors because the time will come when they may wish they had held aloof from any such contract. You could not imagine a newspaper today or a billboard man in the community tying up to any one agent."

Advertising in motion pictures as discussed in the NEWS editorials has already become a reality in Chicago. This advertising is handled by the Felger Film Service and "includes," writes Walter M. Ford, general manager of the Felger Company, 5 South Wabash avenue, Chicago, "the preparation of short advertising films and their display in about sixty of Chicago's best theatres to an attendance in excess of 1,000,000 every month."

Big Concerns Use Film Advertising

The advertisers using this reel are Armour and Company, Morris and Company, Overland Motor Car Company, Diamond Match Company, Continental Trust and Savings Bank, and others of equal prominence. The films are real motion picture advertisements, not crude cartoons, and are prepared in a studio used for that purpose.

Mr. Ford endorses heartily the two editorials. "We believe that your ideas as to the future of motion picture advertising will prove correct," he says, "and we predict that its development will take place far more readily than most people in the moving picture business now think."

An adverse note is sounded by Guy L. Harrington, sales manager, *Motion Picture Magazine*, Brooklyn, N. Y.: "You are dead wrong. Magazine readers have not 'left the evening reading lamp for the motion picture theatre.' I was in receipt yesterday morning from the N. W. Ayer Agency in Philadelphia of a letter in which they say that the aggregate circulation of the general and woman's magazines in 1911 was 25,301,000; this year this aggregate is 52,-854,000, indicating that magazine circulation has doubled during the last five years.

"I am sure that motion pictures develop the powers of imagination in people and with the development of these powers will come a greater taste and greater eagerness for reading, especially fiction.

"For this reason I believe motion pictures are aiding in the increase in the circulation of magazines rather than hurting their circulation and statistics back up this opinion."

Nevertheless, Mr. Harrington grants the validity of our main argument:

"It is not surprising that are advertisers are anxious to use motion pictures as an advertising medium in some way. Advertisers have always been anxious to use mediums that reach people in masses.

"During the Middle Ages churches were used for advertising purposes and it is possible and probable that at some time motion pictures will be used for this purpose."

CAMPBELL HUNTS LOCATION IN ST. LOUIS FOR "CRISIS"

Colin Campbell, the Selig director, is in St. Louis looking over unusual locations called for in Winston Churchill's novel, "The Crisis," which will be picturized by Selig.

The old slave market, and other locations well known in Civil War days are being inspected by Mr. Campbell.

Mr. Campbell's most recent production, "Thou Shalt Not Covet," featuring Tyrone Power and Kathlyn Williams, to be released through V-L-S-E, February 7, employed a thousand or more extras in a big shipwreck scene, which is said to be highly spectacular.

FIVE THEATRES PEEVE CENSORS IN LOS ANGELES

The new Los Angeles censor board created quite a disturbance during the past week when they called upon the police to confiscate the films being shown at five or six of the downtown theatres which had not been viewed by them.

Their plans are that no films shall be shown in the city unless they have been viewed by the board.

The Supreme in
Artistic
Accomplishment
of The
Silent
Drama

BLUEBIRD
PHOTO-PLAYS (Inc)
ANNOUNCE AS THE
FIRST PRODUCTION

The Divine
SARAH BERNHARDT
In The Great French Drama
"Jeanne Doré"
From The Pen of That Illustrious French Writer
TRISTAN BERNARD

• Being the Drama in which the Divine Sarah—made her last •
• Stage appearance •

Communicate with the executive offices of
BLUEBIRD PHOTO PLAYS
1600 Broadway
for booking arrangements
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ANNOUNCE
The Second
Forthcoming
Production
Presenting
Helen Ware
in
Secret Love
Adapted From
"That Lass 'O Lowries"
The Famous Novel by
Frances Hodgson Burnett
BOOKINGS
May be arranged
By Communicating
with The executive offices of
BLUEBIRD
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1600 Broadway
NEW YORK
or your local Bluebird
Booking Offices

LOOKING AT SCENES IN "AS A WOMAN SOWS," MUTUAL MASTERPICTURE DE LUXE, STARRING ALEXANDER GADEN AND GERTRUDE ROBINSON

MOTION PICTURE COSTUME AND CIVIC BALL ON FEB. 19

What its promoters intend shall be a spectacle unique in New York amusement history will be staged in Madison Square Garden, Saturday night, February 19, by the Screen Club and the Motion Picture Exhibitors League, Local No. 1.

It will be a motion picture costume and civic ball, at which will appear screen players in the costume of the role in which they have been most successful. Tickets will be one dollar each.

The grand march will be led by a prominent public man with a screen actress to be selected by a voting contest now being conducted by the New York *American*.

The general headquarters for the ball are at the Screen Club, 165 West Forty-seventh street, New York.

"Lure of Heart's Desire" Instead of "Rose of Alley"

Metro, Owing to Accident in the Factory, Will Release the Former in Place of the Latter on January 17, the Five Reeler Starring Edmund Breese

OWING to an accident in the factory, which will prevent its release on the date scheduled, January 17, Metro Pictures Corporation has withdrawn from its program for the present the five-reel production, "The Rose of the Alley," in which Mary Miles Minter is starred.

In its place the Metro Pictures Corporation will release the five-part feature, "The Lure of Heart's Desire," instead of a month later, as was previously announced. Edmund Breese, who was last starred in "The Song of the Wage Slave," has the stellar role in this newest Metro wonderplay.

The story has to do with a lighthouse keeper who saves the life of a young society girl. He falls desperately in love with her, as he nurses her back to health, but she refuses his advances because of his lowly position.

Later, in New York, she falls in with a society leech and gambler, who involves her in a blackmail scheme. Disheartened, the lighthouse keeper drifts aimlessly until finally he joins a party of goldseekers bound for the Yukon. There he befriends an Indian girl, who becomes his companion.

In the year that follows he makes his strike, and amasses a fortune. He intends to wed the Indian girl, but decides on one more fling on Broadway before settling down in the North.

He arrives in New York on New Year's eve, and while in a gay restaurant observes his first love with a party of friends. He hastens to her side, tells her of his good fortune, and subsequently proposes to her. She is willing to accept him, but is prevented from doing so by the society-gambler, who threatens her with exposure.

She is obliged to turn down the proffer of marriage, and the now wealthy miner after realizing the perfidy of her character, turns his back on society as a sham. He returns to the North.

Back in Alaska the faithful little Indian girl despairs of her lover's return, and commits suicide at the side of her father's deathbed. The miner returns on the night of her death. Besides her he finds a newly-born babe, which he hastens to administer to, and the remainder of his life is spent in devotion to the little one.

Besides Mr. Breese, the supporting cast, includes Jeanette Horton, Arthur Hoops, Evelyn Brent, John Mahon, and others. The exterior snow scenes were made in the Adirondacks, where an Alaskan street was constructed, and other elaborate sets also built.

One of the attractive scenes is the New Years' celebration, which was made in the famous Murray's restaurant, near Broadway and Forty-second street, New York City, which was made the day after New Year's, and all the waiters, omnibuses and the company of professional dancers employed regularly in the restaurant, were used.

Francis J. Grandon, a new director on the Metro staff, made the feature, and it was produced for Metro by the Popular Plays and Players.

Bud Fisher's Mutt and Jeff for the Screen

Famous Characters Already Familiar to Readers of Two Hundred Newspapers, Will Appear in 300 Feet of Animated Cartoon for Weekly Release

BUD FISHER, creator of Mutt and Jeff, has arranged with the Mutt and Jeff Weekly, Inc., to produce three hundred feet of film weekly for an animated cartoon of these two characters already famous through Fisher's daily comic pictures in more than two hundred newspapers.

The organizers of Mutt and Jeff Weekly Inc., a company formed for the specific purpose of putting these comic creations on the screen, announce that they have brought Fisher into motion pictures at a great cost.

Fisher will develop each week a plot which Mutt and Jeff will carry out on the three hundred feet of film. The two characters will have their weekly adventures all over the world, it is announced, and will follow the news to a certain extent.

The film will be booked with exchanges and exhibitors direct by the Mutt and Jeff Weekly, Inc. Any exhibitor, who is willing to pay the price, can have the film. The announcement of the first release will be made shortly.

Bud Fisher has millions of daily readers in the United States—Canada, Cuba, Mexico, Panama, and South America. He is said to receive $75,000 a year for drawing the Mutt and Jeff cartoons.

"I am only afraid," Fisher remarked the other day, "that Mutt and Jeff on the screen may become more popular than Mutt and Jeff in the newspapers."

The backers of this new motion picture proposition point out that while Mutt and Jeff are limited to a few poses in a newspaper strip, they will be alive and move on the screen.

A number of experienced newspaper proprietors, picture producers and showmen, it is announced, predict great popularity for the new films.

TWO LASKYS, ONE FOR 20TH AND OTHER RELEASED ON 30TH

Two coming photoplays from the Jesse L. Lasky studios will present Theodore Roberts in Puddin'head Wilson," and Blanche Sweet in "The Ragamuffin." The first will be released January 31, and the second January 20.

"Puddin'head Wilson" will be the first of a series of picturizations of Mark Twain's works. The story lends itself well to the motion picture form of narrative, it is said. Roberts will be supported by Thomas Meighan, Alan Hale and Florence Dagmar, among others.

Miss Sweet's role calls for the portrayal of the transformation of a street waif into a useful and happy woman. The play was written and directed by William C. De Mille. Among those who appear with the star are Tom Forman, Mrs. Lewis McCord, James Neil, Minnette Barrett and William Elmer.

Chicago Picked for Annual League Convention

Session Will Be Held in July, from Eleventh to Fifteenth, According to Decision of National Executive Committee at Meeting in Chicago on the 5th and 6th

Special to Motion Picture News

Chicago, Jan. 7.

CHICAGO is the place decided upon for the next annual convention and exhibition of the Motion Picture Exhibitors of America to be held from July 11 to 15, 1916.

Such was the unanimous vote of the National Executive Committee of the Motion Picture Exhibitors of America in a meeting held at the LaSalle Hotel Wednesday and Thursday, January 5 and 6, at which Fred J. Herrington, national president presided.

Besides the national executive committee many prominent exhibitors from all sections of the country were present and the meeting was in every way a most successful one.

The Thursday meeting started with the discussion of a letter received from Mr. J. W. Binder, Executive Secretary of the Motion Picture Board of Trade regarding the exhibitors holding their convention in conjunction with the Board of Trades trade exhibition, which is to be held in New York this spring.

The discussion hinged upon a talk by Mr. W. R. Rothacker, who was present to speak on what the Motion Picture Board of Trade meant to the exhibitor. After this matter had been thoroughly debated by practically all the exhibitors present, it was decided that the Motion Picture Exhibitors of America would hold a convention independently of the Motion Picture Board of Trade, and the following resolution was proposed by Mr. Delvies and seconded by Mr. Jeup "that

F. J. Rembusch of Indiana or W. J. Sweeney of Chicago or both, be directed to act for and on behalf of the Motion Picture Exhibitors League of America to secure the co-operation and assistance of the National Board of Trade at their annual meeting January 11, 1916 in New York, in making the national convention and exhibition of the Motion Picture Exhibitors of America, which is to be held during July, 1916, a success."

A vote of thanks and appreciation to the Motion Picture Exhibitors League of Illinois, of whom the National Executive Committee and other exhibitors were guests during their stay in Chicago was then unanimously adopted.

Mr. Phillips asked for the co-operation of the trade papers for the organization and this started a discussion in which the necessity of exhibitors sending in news items and articles dealing with conditions in their section of the country was brought out. President Herrington asked all the exhibitors present to impress the necessity of such action on the exhibitor in their particular territories when they returned home.

The censorship question was discussed and while all the exhibitors present felt that all censorship should be abolished, nevertheless, inasmuch as at the present time this seemed impractical, their opinion was that the present National Board of Censorship was the least of the censor evils and therefore should be supported. In accordance with this opinion, Mr. Phillips of Milwaukee, Mr. Furniss of Duluth and Mr. Slimm of Cleveland were appointed as a committee to draw up the following resolution which was unanimously passed.

"**WHEREAS, It has been called to the attention of the Motion Picture Exhibitors' League of America in executive session assembled on the sixth day of January, 1916, in the City of Chicago, Illinois, that the National Board of Censors is not receiving the proper support to maintain the Board. NOW THEREFORE, it is resolved that it will be to the best interest of the board in general that the National Board of Censors be not allowed to die. THEREFORE, We, the Motion Picture Exhibitors' League of America, in executive session assembled, recommend that the manufacturers and distributors of films support and maintain the National Board of Censorship as at present constituted. Signed, Chas. H. Phillips, Thomas Furniss, W. J. Slimm.**"

The following members of the executive committee were present:

Frederick H. Herrington, National president, Pittsburgh; James Delvies, National secretary, Detroit; L. W. Brophy, second National Vice-president, Muscogee, Okla.; Mark E. Corey of San Francisco and Judge A. P. Tugwell of Los Angeles were both unable to be present, sending their proxies to Peter J. Jeup and F. J. Herrington, respectively. Marion S. Pierce was also absent on account of illness.

A few of the exhibitors who were present were:

W. J. Slimm, Cleveland, Ohio, member Ohio State Executive Committee; Frank M. Keeney, National vice-president from Ohio; Charles M. McGowan, special representative from Northern Ohio; G. M. Lutterell, president Illinois State League, Jacksonville, Ill.; W. W. Watts, treasurer Illinois Leage, Springfield, Ill.; F. J. Rembusch, vice-president of the Motion Picture Board of Trade, and president of the Indiana Association of Exhibitors, Shelbyville, Ind.; Clarence Beatty, exhibitor, Pittsburgh, Pa.; Thos. Furniss of the Duluth local, Duluth, Minn.; Chas. H. Phillips, counsel for the Milwaukee local, Milwaukee, Wis.; Henry Trinz, vice-president of the M. P. E. Association of Milwaukee; D. K. Fisher, secretary of M. P. E. Association of Milwaukee; W. J. Sweeney, treasurer Chicago local; Fred H. Hartmen, member of the executive committee of the Chicago local; John H. Freund, president Chicago local; H. L. Leiberthal, chairman executive committee Chicago local.

Paramount Executives at Bray Cartoon Showing

President Hodkinson, Raymond Pawley and Other Officials of Company See 600 Feet of Animated Pictures and 400 Feet of Ditmar Zoo Subject Run Off

AT a private advance showing in New York, "Col. Heeza Liar's Waterloo," the first of J. R. Bray's Cartoon Films released January 6 through Paramount was seen by representatives of the trade and daily press, President Hodkinson, Raymond Pawley, and other Paramount executives last week.

The offering consists of about six hundred feet of Mr. Bray's cartoon and four hundred of Raymond L. Ditmar's Zoo-pictures, "The Skunk and the Weasel."

A unique feature of the Bray cartoon is the subtitles. They are written in doggerel by George R. Meeker. These make a complete synopsis, running in part as follows:

There's a black villain gumshoeing without
To see that our hero is nowhere about.
He winks in a manner exceedingly sly,
Disclosing the fact there's a sty in his eye.
The villain gives chase, the porker gives squeals,
Objecting quite strongly to furnishing meals.
The Colonel half wakens on hearing these screams,
But quickly goes back to the land of his dreams.
That stolen goods are sometimes best
Pop Bear and family can attest
But they wouldn't let slumber over them steal
If they knew the Colonel was wise to their meal.

Three to four thousand drawings are required to make each thousand feet of cartoon film. Every drawing must undergo thirty-four different processes. The accomplishment of this is possible through Mr. Bray's patents.

Mr. Ditmar's nature study presents in an interesting manner the life of wild animals. L. N. Glackens' cartoon comedy, "Haddem Bad's Elopement" will be the next release.

ESSANAY'S NEW STUDIO UNDER CONSTRUCTION AT CHICAGO. THIS STUDIO WILL BE 350 x 175, AND IS SAID TO BE THE LARGEST INDOOR ARTIFICIALLY LIGHTED STUDIO IN THE WORLD

FROHMAN AMUSEMENT GETS RIGHTS TO EVANS NOVEL

The Frohman Amusement Corporation, through the efforts of its president, William L. Sherrill, has secured the photoplay rights to Larry Evan's successful novel, "Then I'll Come Back to You."

In its serial form, it appeared in the *Metropolitan Magazine,* starting with the February issue and concluding in the November number. During that time, it created much favorable comment and was hailed as a masterpiece of American fiction.

The picture above shows Mr. Sherrill and the author, Mr. Evans, signing the contract for the motion picture rights of

PRESIDENT WILLIAM L. SHERRILL, OF THE FROHMAN AMUSEMENT CORPORATION, SIGNING WITH LARRY EVANS FOR THE SCREEN RIGHTS TO "THEN YOU'LL COME BACK TO ME"

this novel, which the Frohman Amusement Corporation will produce as its next release.

Alice Brady has been selected as the star in this production, playing the part of Barbara Allison, with Jack Sherrill in the part of Steve O'Mara.

Miss Brady's services have been secured for this picture through the courtesy of Louis J. Selznick, of the World Film Corporation.

The entire company will be taken to Asheville, North Carolina, within the next ten days, where the exteriors will be secured.

EXHIBITOR ELECTED AN ALDERMAN —THE FIRST

George Hilkemeier, believed to be the first motion picture exhibitor who has been elected alderman, assumed office January 3, as representative of the sixtieth Aldermanic District, Brooklyn, N. Y. He was a successful candidate on the Democratic ticket at the last election.

Mr. Hilkemeier has been an exhibitor

GEORGE HILKEMEIER

since 1904, in business with William Hilkemeier. At one time they were operating six different houses, and now control two theatres and two airdomes. They were the first in their territory to eliminate the "barker" in front of the theatre.

As alderman, Mr. Hilkemeier promises to see that exhibitors get their just rights.

THE PRINCIPAL MEMBERS OF "THE GIRL AND THE GAME" COMPANY ON SANTA CRUZ ISLAND, CAL. THE SECOND FIGURE FROM THE LEFT OF THE PICTURE IS HELEN HOLMES; AT HER LEFT APPEAR DIRECTOR McGOWAN AND GEORGE W. McDANIEL

KLEINSCHMIDT PICTURES RECEIVED IN NEW YORK FROM TRIESTE

The latest news received from Captain Kleinschmidt from Trieste speaks of the wonderful opportunities offered him for the taking of moving pictures and the splendid results he has obtained.

The Graflex pictures he has sent to New York show he has visited all the important battle fronts, and with the army at the taking of Belgrade enjoyed a trip in an aeroplane flying over the city at a height of 3,000 feet, taking pictures, and was one

CAPT. KLEINSCHMIDT PREPARING FOR A FLIGHT OVER BELGRADE

of the first to enter the capital after its capture.

He has received high praise from the crown prince and the general staff, and secured permission to go to Trieste and on down the coast in a submarine, expecting to take moving pictures of the torpedoing of a vessel.

He has enjoyed many privileges through the courtesy of the general staff, and has taken full advantage of them.

Captain Kleinschmidt expects to bring over with him some 5,000 feet exhibit and lecture on them.

STREIMER SETS NEW MARK BOOKING E. & R. JUNGLE COMEDIES

Charles H. Streimer of the Greene's Features Photo-play Company closed a contract with the E. & R. Jungle Film Company, of Los Angeles, for New York and Northern New Jersey on Monday the tenth.

At 2 p. m. on the same day he ordered two additional prints, having booked the Loew, Keith, Proctor and Moss circuits and tied up his original prints for a month's solid booking.

"MARY PAGE" WILL BE RELEASED THROUGH GENERAL FILM

"THE STRANGE CASE OF MARY PAGE" will be released through the General Film Company and not through any other channel of distribution despite the many rumors that have been circulated, stating that this was not the case.

This was a statement made by the New York representative of the Essanay Company, which is putting out this series.

Congress Grants Board of Trade Censor Hearing

House Committee on Education Will Begin to Listen to Arguments on January 13 from Members of the Industry Against Law for Federal Supervision of Pictures

CENSORSHIP will be the burning question before the entire industry for the next two weeks by reason of the public hearing which has been granted on House Resolution 456 by the House Committee on Education, Dudley M. Hughes, chairman, through the persistent demand of the Motion Picture Board of Trade of America.

No more striking reason for the existence of the Motion Picture Board of Trade could be cited than the timely and efficient service rendered to the motion picture world by its effort to defeat the attempt of certain political interests, and energetic though misguided reformers in Washington to establish by enactment of Congress a Federal Censorship Law.

Had it not been for the country-wide deluge of telegrams received by the Honorable Dudley M. Hughes, who introduced the bill, it seems quite probable that no public hearing would have been granted by the House Committee on Education, and that its deliberations would have been conducted without any opportunity for motion picture people to present their side of the question.

This is the third time a Federal Censorship Law has been proposed, and a bill introduced in Congress. Both previous times the matter has been disposed of in committee, and now that the entire industry is up in arms, there is every reason to believe that the present measure will be relegated with its predecessors to a condition of innocuous desuetude.

The hearing before the committee is to take place on three successive nights, namely, Thursday, Friday and Saturday, January 13, 14 and 15. This information was contained in a telegram received by J. W. Binder, executive secretary of the Board.

The two bills, House Resolution 456 and Senate Bill 2204, the latter introduced by Senator Hoke Smith of Georgia, are almost identical, and provide for the censorship of motion pictures by a commission of five, to be appointed by the President of the United States, and clothed with arbitrary power to license or prohibit any film which, in the judgment of the commission, is "obscene, indecent, immoral or of such a character that its exhibition would tend to impair the health or corrupt the morals of children or adults, or incite to crime."

The hearing, which will begin on January 13, is upon the House bill, but upon this hearing will depend the fate of both bills. It is the strong conviction of the entire industry, of a great many newspaper and magazine editors, and of a number of well-known writers, that Federal censorship of this kind will not only be one of the most harmful things which could happen to the motion picture art, but a very dangerous precedent to establish.

The plan of the Board of Trade in presenting its side to the House Committee on Education is as follows, and covers the three evenings assigned to those who are opposed to the bill:

Thursday evening, January 13, will be devoted to manufacturers and the most prominent ones in the industry will be present to give their side of the question. Friday evening will be taken up with the arguments of the exchangemen and exhibitors, many of whom have signified their intention of being present.

Saturday evening a number of prominent editors, well-known authors, famous directors of motion pictures, and several stars of national popularity on the screen will be present. At the end of the evening the arguments presented during the three evenings will be summarized and recapitulated by William M. Seabury, general counsel for the Motion Picture Board of trade, who with Mr. Binder will be present at all of the hearings.

A brief based upon this recapitulation will be presented by Mr. Seabury to be incorporated in the records of the Committee on Education. The first three evenings of the following week Monday, Tuesday and Wednesday, January 17, 18 and 19 will be devoted to hearing the arguments of those who favor the bill, and at the end of that time two days will be devoted to rebuttal on the part of Mr. Seabury and Mr. Binder, and the formidable array of men who are interested in defeating this Federal measure.

SIGNAL TO PRODUCE MASTER PICTURES FOR MUTUAL DE LUXE

A new company to produce five-reel Mutual Masterpictures, Edition De Luxe, has been organized by the Signal Film Corporation, which is enlarging its force to enable it to become a regular contributor to the Mutual Film Corporation's new feature policy whereby, beginning January 17, three Masterpictures Edition De Luxe, are being released weekly.

Ray Meyers has left the Fine Arts Company to become the director of the new Signal Organization and he will produce under the direct supervision of J. P. McGowan, the director of "The Girl and the Game," the first of the Signal Film Corporation's companies.

For the leading players, three names of real importance in the film world have been secured. Hal Cooley, leading man, has left the Universal to become a Signal player. Rhea Mitchell, whose popularity in Kay-Bee Broncho pictures in the Mutual Program, will guarantee her an enthusiastic welcome back to the Mutual fold, will be the leading woman. Francis McDonald, the successful and talented heavy, is the third actor to be secured by the Signal.

"Sedition," a photodrama by L. Genez, has been chosen by the directors of the second Signal Company for its first screen offering.

Connaught First 7-Day-Run Theatre in Montreal

House Managed by R. Bell Opens with "A Fool There Was," Fox Feature Starring Theda Bara—Exhibitors Exercising Discrimination in Picture Selection

THE first seven-day-run house has made its appearance in Montreal. It is the Connaught theatre, managed by R. Bell, who, in adopting the one-picture-a-week policy, opened with "A Fool There Was," the Fox production in which Theda Bara is starred.

The feature situation in Montreal is still in its infancy, but exhibitors are beginning to exercise more discrimination in selection of pictures. The coming opening of the St. Denis theatre, seating 2,800, the Regent in another part of the city, and two others for which plans have been accepted, indicate keener appreciation in Eastern Canada of features.

Many smaller houses, scattered along Montreal's main streets, however, still combined four to six chorus burlesque shows with showing of features.

Since the advent of the Fox exchange in Montreal, improvement in several directions is manifest. Perhaps the most drastic change made in regular exchange methods involved the handling of nothing but unmounted paper. It had long been the practice for exhibitors to use only mounted paper. The Fox innovation has resulted in clean advertising matter for exhibitors.

DOUGLAS FAIRBANKS IN AN UNUSUAL POSE FOR "HIS NAME IN THE PAPERS"; COMING TRIANGLE SUBJECT FROM GRIFFITH

NO CHANGES IN PHOTOPLAY RELEASING COMPANY

A. M. Gollos, president of the photoplay Releasing Company, wishes it understood that the recent death of George H. Baird, a stockholder and director in this company, has in no way affected the financial or business standing of the Photoplay Releasing Company.

He says that while Mr. Baird's business experience was a valuable asset which they are very sorry to lose and that his companionship and warm friendship were valuable possessions, nevertheless the company will continue as before under the direction of A. M. Gollos as president, George N. Gollos as vice president and F. E. Patterson as secretary and treasurer.

GAUMONT COMPANY REACH NEW ORLEANS

In charge of Director Richard Garrick, members of a Gaumont stock company arrived in New Orleans recently to stage at the Fair Grounds a number of scenes for a five-reel Mutual feature, "The Drifters."

The Gaumont company came direct from its winter headquarters in Jacksonville, Fla., and were attracted to New Orleans by the unusual opportunity to stage several scenes amid the thousands of persons who daily throng the track during the course of the racing meet.

The Gaumont company staged a special race with their own jockey riding in the scene. Lucille Taft, beautiful Memphis girl, who within the year has risen in the Gaumont ranks from an extra to a star, is leading woman, while the other principals are as follows:

Iva Shepard, heavy woman; Alexander Gaden, leading man; Albert Macklin, juvenile lead; Stockton Quincy, jockey. Allen Robinson is assisting Director Garrick and Walter Pritchard, his cameraman.

New Orleans' Largest "Legit" Opens with a Lasky

"Temptation," with Geraldine Farrar, Inaugurates for the Crescent Theatre a Policy of All Motion Pictures for the City— Triangles Set for End of Month

Special to Motion Picture News

New Orleans, La., Jan. 8.

A UNIQUE test involving the popularity of motion pictures as compared with the spoken drama, is about to be witnessed in New Orleans.

The Crescent theatre, New Orleans largest legitimate house, opens this week with Geraldine Farrar on the Paramount program in "Temptation," and incidentally an all motion picture policy, while New Orleans theatregoers a few days later will have an opportunity of seeing Miss Farrar in the flesh, as she is billed to appear at the Athenaeum in a concert under auspices of the Philharmonic Society.

Whether Miss Farrar will be more popular in motion pictures at twenty-five cents or in the flesh at three dollars per seat, remains to be seen, and yet all indications of the screen advance sale point to a victory for the screen.

Incidentally it may be remarked that the opening of the Crescent theatre has called for the expenditure of $20,000 in settings, which include a screen, new opera chairs and entire remodelling of New Orleans' oldest legitimate house.

W. F. Bossner, who comes direct from the Strand theatre in New York, is the manager of the Crescent. Originally it was planned to open the Crescent on January 3, but Mr. Bossner did not wish to disturb the arrangements of a road show playing this week.

When this road show closes this week, it means the finis of the spoken drama, while motion pictures will hold the boards for the remainder of this and succeeding seasons.

It is a foregone conclusion that the new policy will be successful.

New Orleans theatregoers certainly will welcome the change. Lately they have been given legitimate attractions of a nature almost mediocre, while from now on they are assured of top-notch motion picture programs.

The date of the opening of the Triangle program in New Orleans has been set for the end of January. Ernst Boehringer, Louisiana exhibitor, with a string of theatres in this state, brought the Triangle program to New Orleans.

Triangle films will be shown first at one of the larger theatres heretofore "legitimate," while for their second run they will be projected at his new Columbia theatre in Canal street.

Further details of the new motion picture house, which probably will be erected in the two hundred block in Baronne street by the Newman interests, will be announced within a short time, it is stated.

The De Soto Realty Company, owners of the attractive proposed site, admitted to a representative of Motion Picture News that details for the new house were being worked out.

Nowadays the motion picture departments of New Orleans newspapers are giving deserved attention to the film exchange men. Ross Hardenbrook, the new manager of World Film, came in this week for an extensive write-up in the Sunday *Times-Picayune*.

Nobody locally can even imagine such a thing possible two or three, or even one year ago. It goes to show that the newspapers nowadays are ready and willing to co-operate with the makers of moving pictures, and the men who sell them, as well as with the exhibitors.

A. J. Benedic.

Mary Pickford Will Remain with Famous Players

Formation of the Famous Players-Mary Pickford Company for the Production of Features Starring the Well-Known Screen Actress Puts Quietus on Rumors of Withdrawal

ALL doubt concerning the future affiliations of Mary Pickford were permanently dispelled when she decided to remain with the Famous Players Film Company, the first feature organization with which she was identified.

The new agreement into which Miss Pickford has entered with Adolph Zukor, president of the Famous Players Company, includes the formation of the Famous Players-Mary Pickford Company for the making of feature productions in which Miss Pickford is to be starred, and in which the star retains a half interest.

ADOLPH ZUKOR MARY PICKFORD

Ever since Miss Pickford became a Famous Player star, the end of each year has been the occasion for a ceaseless chain of rumors and doubts concerning the renewal of her contract with the producers. She is always said to be about to join some other company at a fabulous salary.

The formation of the new organization puts a permanent quietus on all such rumors, as Miss Pickford is now a member of the company and is interested in the pictures themselves instead of being a salaried star.

One year ago at the expiration of her contract with the Famous Players, Miss Pickford was rumored to be on the point of signing contracts with three other concerns.

This year the film world was stirred by the news that Miss Pickford had received an offer of $6,000 per week from a big feature concern in recognition of her position as the greatest motion picture star on the screen.

It was after Mary Pickford had scored a personal triumph in the one and two reel productions of the old Biograph and Imp companies that Mary Pickford was starred by David Belasco in the original stage presentation of "A Good Little Devil."

At the completion of the successful run of "A Good Little Devil," the Famous Players Film Company, then a newly formed concern, starred Miss Pickford in a film adaptation of the play—her first big feature.

The success of the screen version of the play showed that Miss Pickford had profited by her stage experience and by her new affiliation.

Though "A Good Little Devil" was the first Famous Players production which was actually screened with Miss Pickford in the stellar role, "Caprice" and "In the Bishop's Carriage," were shown to the public before the first-named production.

During the last three years Miss Pickford has won personal triumphs in many films, among them "Tess of the Storm Country," which long stood as her supreme screen achievement; "Rags," "Hearts Adrift," "The Eagle's Mate," "Such a Little Queen" and "Behind the Scenes."

Of more recent date are the adaptation of John Luther Long's "Madame Butterfly," in which she played her first Oriental role and made a captivating Cho-Cho-San. During the past week she has been starred at the Strand theatre in "The Foundling," in which she has again made a success.

"BY LOVE REDEEMED" FIRST IMPORT SUBJECT FOR JEWELL HUNT

Unusual interest is shown in the new Vitagraph three-reel drama, "By Love Redeemed," which features the latest star of that company, Jewell Hunt.

The story was written by Alice Williams, produced by C. Jay Williams, and besides Miss Hunt, features Garry McGarry and gives splendid opportunities to Anders Randolf, Belle Bruce and Logan Paul to display their talents.

Screen Examinations

"MY LADY'S SLIPPER"

(Vitagraph Blue Ribbon—V-L-S-E—Five Reels)

REVIEWED BY OSCAR COOPER

PICTUREGOERS who are fond of the Louis XVI costume picture, with its wigs, sword play, snuff boxes, intrigue and clamor, will find "My Lady's Slipper" a subject made to their desire. Earle Williams is the hero, and Anita Stewart the heroine in this Cyrus Townsend Brady romance, whose atmosphere is far removed from the common things of life as we know it. Mr. Williams and Miss Stewart render impersonations characteristic of their abilities.

The picture is mostly concerned with a duel of wits between Francis Burnham, a young American naval officer, and Marquis Du Tremignon, from whose designs Burnham rescues the Countess De Villars. For four reels, Williams and Harry Northrup, in the roles of the two first named characters, carry the main action with incidental help furnished largely, but not entirely, by two other characters—Miss Stewart, in the person of the Countess, and William E. Shea, in the person of Burnham's faithful friend.

That is to say, there is but one real female character of any consequence, and this circumstance tends to make the picture drag at intervals. It also gives the appearance of having been padded materially.

Director Ralph Ince evidently considered that he could not have too many close-ups of such favorites as Williams, Northrup and Miss Stewart. At any rate, the picture, as a whole, is a "close-up" production.

For comedy relief, Shea provides a deal of by play, most of which is good. It is the style of sailor comedy with which everybody who has followed Shea's screen work is well acquainted. The costuming is excellent, and all the players seem perfectly at home in the garb which distinguished the Louis period of chivalry.

Toward the end, when it is perfectly evident that the hero will be cleared of all the charges against him, Julia Swayne Gordon is introduced as the Queen, and Joseph Kilgour, as the King. Both give pleasing impersonations. In these scenes also a number of "extras" are employed. Other principals are George O'Donnell, George Stevens and Charles Chapman, all of whom perform in an acceptable fashion.

"JEANNE DORE"

(Blue Bird Photo Plays—Five Reels)

REVIEWED BY PETER MILNE

FROM a reviewer's standpoint it is instructive to watch the psychological effect of a picture on its audience. It's a sure way of determining whether or not the picture is valuable from the standpoint of the man in the box office.

So, when we inspected "Jeanne Dore" at Proctor's Twenty-third street theatre, New York, we allowed our eyes to drift from the screen now and then and notice the people about us. Everyone

THE ARREST

admired Sarah Bernhardt. They applauded heartily when she was introduced and they watched her work with fascination. They knew they were seeing a great actress and they admired her.

The story interested them, too, although the center of attraction was of course the renowned star. But the story held their attention because its ending could only be speculated upon—it was never obvious until a few scenes before it actually arrived.

What is the outcome? How is Jeanne Dore's son going to escape? These were undoubtedly questions uppermost in the

Scenes from Vitagraph and Lubin Screen Offerings: (Left to right) Earle Williams and Anita Stewart in "My Lady's Slipper"; Lillian Walker in "Green Stockings"; Francis Joyner in "Gods of Fate"

minds of everyone. They added that valuable element of mystery that is essential to every narrative, whether it be told on the screen, stage or in cold type.

And so it is plain that "Jeanne Dore" is valuable aside from its tremendous drawing power as a box-office attraction. It is not disappointing, and to the audience that witnessed it at its premier New York showing, it was assuredly a meritorious piece of handiwork.

Sarah Bernhardt's acting was excellent. And aside from giving an admirable performance in her own role, she had that added power of shedding unusual significance over the acts of the rest of the cast.

Her support was, consequently, entirely competent. The satellite players knew how to act, but Bernhardt gave added power to their several performances. Raymond Bernard, as her son, made his character agreeably appealing, despite its weakness, while Mme. Seylor and Mme. Costa handled their parts well enough.

The method of production employed by the director is plain and straightforward. Seldom does he bring closeups into play, and the flashback is totally absent. However, he has arranged his scenes in admirable sequence, or perhaps credit for this should go to the cutter.

Bernhardt seldom is seen walking, but between scenes she has moved from one position to another. This has been done in masterly style, and we are inclined to believe that no one would suspect her loss of a leg, from the picture itself.

The drama, which deserves to be termed a tragedy, is by Tristan Bernard. It shows the husband of Jeanne Dore recklessly gambling his fortune away. Finally driven to distraction, he commits suicide, and his wife and son are left to their own resources.

Attaining his majority the son becomes fascinated with a married adventuress. His desperation for money leads him to murder and arrest, and he pays the penalty on the guillotine.

The work of the photographer is good. In general the film is dimmed and subdued, to all appearances purposely. The settings have been arranged with care and show appropriate taste, but all things tend to be subordinated when Bernhardt holds the screen. These times are not unusually plentiful, but enough to give satisfaction to all.

"THE FIVE FAULTS OF FLO"

(Thanhouser-Mutual Masterpicture De Luxe—Five Reels)

REVIEWED BY HARVEY F. THEW

THIS picture is a series of five episodes. Each reel is complete in itself, and each reel is devoted to introducing, exemplifying and curing a fault. The five are Pride, Covetousness, Fickleness, Extravagance and Jealousy, and they take Flo from her school days well past her marriage.

The Flo in the case is Florence La Badie. The faults have been arranged by Lloyd and Phillip Lonergan. They have given the cameraman plenty of work to do, and a couple of regular thrills are provided, as well as a wide diversity of scenes of action.

"HE HAS BEEN CURED OF EXTRAVAGANCE"

In her school days, Flo's pride bars the butcher's daughter from the girls' club, and the lonely girl decides to leave school. She is injured in escaping from a window, and wanders out onto a railway bridge. Flo and her companions see her, and instantly repent. They follow her, just as an express train whirls along, and rescue her at the risk of their own lives, thereafter receiving her as one of themselves. This cures Flo of pride.

As a debutante, Flo covets a famous diamond, which has been purchased for her hostess at a fashionable house party. The diamond is handed around the table for inspection, the lights go out, and when they are turned on again, the stone is found in Flo's hair.

The guests turn against her, and she is about to leave in disgrace when the real thief, in the form of a clever woman society burglar, is found among the guests. This cures Flo of covetousness.

Fickleness leads Flo to go automobiling with a young man without the knowledge of her fiancé. The young man becomes intoxicated, starts a fight, and is put out of the roadhouse where they have stopped to dance. She rides home in the rear seat of the car, but the young man's reckless driving alarms her; she shouts for help, and her fiancé comes along in his car and lifts her out of the tonneau, just before the first car dashes over a precipice and is blown to pieces. This cures Flo of fickleness.

Just before her marriage, Flo develops an absurd extravagance in the management of her father's house. He is on the verge of ruin, and goes to his millionaire brother for aid. The latter refuses, and an argument follows.

Servants break into the room to find the brother dead. Flo's father is convicted, and sentenced to the electric chair. She attempts to save him, and finally gets a confession from the gardener, that he killed the man.

The governor has gone motoring, but while Flo turns off the power at the state prison and delays the execution, her fiancé finds the governor, loads him into an auto at Albany and gets him down to the state prison in time to prevent the execution. This cures Flo of extravagance.

As a wife, Flo is jealous. She follows her husband to the house of a strange woman, gets employment there as a maid, and watches him pay the woman money. Then the police surround the place, and she and her husband have a thrilling escape.

Then she discovers that the place is a gambling house, and her husband is engaged only in straightening out his brother's gambling debts. This cures Flo of jealousy and ends the picture. Others in the cast are Harris Gordon, Ernest Howard, Grace De Carlton, Sam Niblack, Bertha Smith and Helen Eldridge.

"BRITTON OF THE SEVENTH"

(Vitagraph Personally Picked Program—Four Reels)

REVIEWED BY OSCAR COOPER

ANOTHER Cyrus Townsend Brady story, this picture combines a pleasing love theme with a famous historical incident; the Custer massacre at Little Big Horn, 1875.

To secure the correct atmosphere of army post, and chaparral, the company was sent to Texas, where martial scenes were enacted with the aid of the Seventh U. S. Cavalry. Views of Indian raids, army life, and the massacre itself are, therefore, particularly effective so far as settings are concerned.

In nearly every respect, also, Director Lionel Belmore has done his work well. There are few anachronisms, such as the appearance in one scene of modern railroad cars built of steel, but the production is not materially injured by them. The battle scenes are extensive enough to arouse genuine interest.

At times, the photography is not what it might be. The blue uniforms of the cavalrymen and the glare of alkali apparently refused to blend properly.

The picture, as a whole, however, is good. Darwin Karr, as the plucky Lieutenant who does not permit his dismissal from the army on a false charge to rob him of heroic qualities, gives a sympathetic impersonation; Ned Finley makes General Custer a real character, as indeed the General was; Eleanor Woodruff is a good type as the Lieutenant's sweetheart; Harry Northrup, in the role of a brute husband, and Rose Tapley, as a matchmaker, perform in characteristic fashion. Others in the cast: Logan Paul (in an excellent bit of character work as Rain-in-the-Face), Lionel Belmore, Eulalie Jensen, and Marion Henry.

A fair amount of suspense dominates the action, and has much to do with making the whole acceptable.

SOME OF THE BIG SCENES FROM "THE OTHER SIDE OF THE DOOR," AN AMERICAN-MUTUAL DRAMA

"THE CAT'S-PAW"

(Kleine-Edison—Five Reels)

REVIEWED BY HARVEY F. THEW

THE reviewer wishes to be on record as commending this picture highly. In all the several elements which go to make up a good picture, it excels; not only does it appear that the task of production was approached with a knowledge of what a good picture should be, but great care and skill have been exercised in every possible direction.

The story is clever; the scenario has brought out its full dramatic possibilities; the acting is artistic; the direction competent, and the photography, which includes a great deal of double exposure, perfect. This combination, working as a harmonious whole, has been productive of excellent results.

To Marc MacDermott goes the principal medal. He plays two parts, and in doing so he draws two widely different characters, with a fine hand.

He keeps both characters well within themselves, and never allows his audience to doubt which of the two are on the screen, even though they are identical in appearance. He is supported by

ROXANE ATTRACTS ATTENTION

Miriam Nesbitt, who gives a careful portrayal of a successful adventuress, operating in small city society.

The cat's-paw is an actor, who resembles Kittredge St. John, a high-class crook, who poses as a leader in society. The actor is engaged to take St. John's place in society, in the belief that the principal is a recluse, and wishes to avoid crowds.

Acting in that capacity, the double is a handy alibi when the bank is robbed, and when a burglar rifles Mrs. Paget's jewel safe. Even the woman confederate is fooled by the double, and it is her jealousy which leads her to inform the police and bring about St. John's capture.

Then he escapes by appearing at the trial, and declaring he is the innocent double, and the other man the real St. John. He is later captured when he and his confederate call on a country minister to be married. Instead of a ring, the "minister," a disguised policeman, slips handcuffs onto the couple.

In the double exposure scenes, the work of Mr. MacDermott is so well co-ordinated, and so skillfully handled, that he speaks with himself, answers his own questions and gestures with a conviction which makes it hard to realize that in both cases he is acting to an empty chair.

Excellent sets have been provided for hotel lobby, dining room, club and private residence scenes, and there is an air of conviction carried throughout. William Wadsworth, Yale Benner, Mabel Dwight, Harry Eytinge, Grace Morrissey, James Harris and Brad Sutton are also in the cast.

We sincerely hope this picture proves profitable. Manufacturers should be substantially encouraged to continue such conscientious production.

"BUILDING UP THE HEALTH OF A NATION"

(Powers-Universal—Second and Third Issues)

REVIEWED BY PETER MILNE

BERNARR MacFADDEN, the noted physical culturist, contributes his great store of knowledge to these pictures which Universal is releasing under the general title of "Building Up the Health of a Nation."

The second and third issues of the series, each a half reel in length, take up respectively the correct exercises for strengthening the body and beneficial lung exercises.

MacFadden's pictured lessons are assuredly a welcome addition

IN HIS OFFICE

to the program of Universal. His teachings are elementary and consequently easy to comprehend. That they are valuable and should be profited by, goes without saying.

But the split reels thus released are something more than cut and dried poses by a noted man. MacFadden, obviously advanced in years, is the object of admiration when he steps before the camera, every muscle of his body developed to its fullest extent.

And as a result of his prominently strong physique his exercises in which he shows their effect on various parts of the body are unusually significant. They are something more than one sees when he watches a callow youth exhibiting a patent health builder in a cut-rate drug store.

To date the photography has been good and the mounting of the pictures appropriate.

"THE KING'S GAME"

(Pathé Gold Rooster—Five Reels)

REVIEWED BY HARVEY F. THEW

THE turn of the wheel brings once more George Probert to our attention. Sterling actor that he is, he seems to grow in grace with each screen appearance and already he has achieved the ability to make or mar almost any subject. So far he has never marred one, and to "The Spender" and "Nedra" he has added a third Gold Rooster success in "The King's Game.

The word success is here used after a thorough investigation into all its shades of meaning; had this picture nothing of merit in itself, he could carry it along with his immense fund of dynamic good humor, youthfulness and sheer ability.

Mr. Probert plays a dual part. He is the young Grand Duke, educated in America, and fond of American ways, and he is also the nihilist sent over from Russia to kill the Grand Duke. Although the two are physical doubles, Mr. Probert has drawn two widely different characters; there is nothing in common between the buoyant, boyish Grand Duke, and the beetling, sinister nihilist who confronts him across a desk at police headquarters.

The scenario was written by George B. Seitz, and was produced by Arnold Daly. Both have done their work capably; one could

"WHY DO YOU WANT TO KILL ME?"

wish, however, that some preparation had been made for the two instances in which Mr. Probert confronts himself, instead of the situations being hurled at the spectator as a distinct surprise. So much of suspense and expectancy, with its consequent thrill could have been gained in this way.

The story opens in Russia. The old Grand Duke of Kiev covets the wife of Count Dardanilis, and in the resulting impasse, both the Countess and the Grand Duke are killed. Dardanilis, with his infant daughter, escapes to America, where he forms a band of nihilists with the object of wiping out the family of Kiev. Twenty years later, the young Grand Duke, only surviving member, is studying in this country, and a nihilist is sent over from Russia to join Dardanilis, and kill the duke. The duke is mistaken for the nihilist, surrounded by the band, and compelled to hurl the bomb.

In the meantime, the real nihilist has been seized by the police, and is chained in the Grand Duke's carriage for a ride through the streets.

He is of course mistaken for the nobleman, and in the riot which follows the hurling of the bomb (really only a box of candy) he escapes. The nihilists also escape, taking the duke with them, and he, with Dardanilis's daughter, now the chief spirit in the band, make their way through the Jersey swamps to a rural rendezvous.

There the real nihilist arrives, and the Grand Duke, denounced, is about to be sacrificed. The girl, however, has fallen in love with him, and protects him until the police arrive.

As melodramatic as the general plot is, it still deserves the name of comedy-drama, for the comedy element is strongly emphasized, and yet harmonizes well with the dramatic theme. Pearl White appears as the daughter of Dardanilis and Sheldon Lewis is featured as another member of the nihilist band.

"A SOUL ENSLAVED"

(Broadway Universal Feature—Five Reels)

REVIEWED BY PETER MILNE

"A SOUL ENSLAVED" might be summed up as a picture based on "the woman with a past" theme, done in a highly satisfying and convincing way.

It is a favorite subject with the photoplay audience, as past presentations of it have testified, and its exhibition in such a well-ordered manner as in "The Soul Enslaved" will undoubtedly be greeted with enthusiasm.

The picture arouses the interest immediately in a speculative way, for it has two threads that seem distantly removed from one another in its first phases. Later, when they converge and the drama proper unfolds itself, it still has the power of retaining the attention for the reason of its popular and sympathetic appeal.

Cleo Madison, co-director with Joe King, is featured as the woman, who is just plain Jane. She has never had a proper home, and after a disordered childhood we see her slaving away in a factory. And then she encounters the easiest way, proposed to her by her employer. She takes it after slight deliberation, because she is tired of a mere existence.

And then one day when she has left the factory owner for another, and has consequently been deserted by him, she meets and falls in love with Newton, a man not above reproach himself. They marry, he knowing nothing of her past. They live in peace for several years and are blessed with a child.

In time, however, the husband learns and leaves her in a rage. But then he ponders over his own past, and discovers that he was just as much of a rotter in his youth, without cause other than animal lust, while his wife he has learned had an excuse, which, however wrong, was warranted to a certain degree. The reunion furnishes a happy ending.

THE ACCIDENT

Tom Chatteron as Newton does creditable work, while Alfred Allen, Douglas Gerrard, Marguerite Gibson and Irma Sorter, who plays Jane in her younger days, accomplish their requirements in finished style.

The photographic effects are excellent. A bit of double exposure work appearing in the final reel being particularly successful in fulfilling its purpose.

The story was conceived by Adele Farrington, and was subsequently scenarioized by Olga Printzlau.

OPERATORS IN TEMPLE, TEXAS, BRANCH ELECT OFFICERS

AT the annual election of officers of I. A. T. S. E. & M. P. M. O. Local No. 331, Temple, Texas, the following were elected: President, Jas. L. LaPrelle; vice-president, R. T. Darnwell; secretary-treasurer, Ross C. Rodgers; sergeant-at-arms, W. F. Tiemans; business agent, A. W. Tiemans; board of trustees: D. D. Walton, A. W. Tiemans, and William McDonaugh.

"THE THOROUGHBRED"

(American-Mutual Masterpicture De Luxe—Five Reels)

REVIEWED BY HARVEY F. THEW

WILLIAM RUSSELL, late villain of the "Diamond from the Sky," comes into his own as a hero. He is easily the feature of this picture, and deserves considerable praise for sincere work, and thoroughness in whatever he undertakes. Moreover, he is a pleasing screen figure, and should be able to attain considerable real popularity.

He is cast as a young financier, who is wiped out in a deal in stocks. He is in love with the daughter of another financier, but on account of the reverse in fortune, cannot marry her.

The secretary to her father is also in love with her, and forces his unwelcome attentions on her whenever possible. At a card game in her father's house, the secretary slips a few cards into the young man's pocket, and then accuses him of cheating. He goes away, under suspicion of everyone except the girl.

The same night the gardener breaks into the house, in search of the secretary, who has wronged his daughter. He gets hold of a valet by mistake, and kills him. He is hidden behind the curtains during the card game, and flees later.

Kelso, the hero, goes West to build up a new fortune; there he runs across the fugitive gardener, and employs him. There also come the girl and her father and his secretary, in order to investigate the mystery of trouble in his copper mine. The trouble has been caused by the secretary, who conspires with the manager to start a strike, then buy out the mine for a low price.

The strike is on, and the party from the East is surrounded by infuriated strikers. There is a pitched battle, which ends when Kelso and his men arrive and put the strikers to flight. Then the whole story comes out; the secretary, accused by the gardener, is

"YOUR VALET HAS BEEN MURDERED"

compelled to take to his heels, and true man and true woman fall into each other's arms.

There are evidences of capable direction in the handling of the big scenes, and there is a chase after "horse rustlers" which is immense in its spectacular conception of breadth of vista.

The staging and camera work throughout are excellent, and there is a direct method employed in unfolding the story, which helps it out wondrously. Mr. Russell is supported in the cast by Charlotte Burton, Roy Stewart, Lizette Thorne and Jack Prescott.

"THE TONGUES OF MEN"

(Morosco-Paramount—Five Reels)

REVIEWED BY HARVEY F. THEW

THIS picture is photodrama of the most advanced type. It is one of those subjects which justify the use of the word "drama" as applied to picture plays. Action, spectacle, "business" as it is generally understood—all have been sacrificed for the sake of drama, and the drama offered in its stead is of a type to justify the substitution.

There is a difference between the simple expression "action" and dramatic action. A scene which runs 150 feet, without the introduction of new characters, without the breaking of any glassware, or the tearing of hair and clothing, might be expected to slow up the "action" of any film; but, on the other hand, the flick of an eyelash, or the play of a throat muscle may rank as vital dramatic action.

It furthers the story, or serves to work out a situation. To be sure, such a subject will not "get across" unless the situations are interpreted by artists, and this is one of the strong features of the piece under discussion. It is excellently cast and mounted, and there is nothing to jar upon the conception of the piece as established in the opening scenes.

Constance Collier must come in for the greatest commendation. Her work is simply art, and it is art expressed in the simplest manner, but she has been granted the most capable assistance. In the cast are Elizabeth Burbridge, Forrest Stanley, Herbert Standing, Helen Eddy, Lamar Johnstone, Lydia Yeamans Titus, Miss Marlborough, Charles Marriot and John McKinnon.

Miss Collier portrays a popular diva, who is the talk of the town in her new opera. The Rev. Dr. Penfield Sturgis, attacks her and her opera from the pulpit and she resolves to make him "eat his sermon." They match wits, but the clergyman is outclassed. He ends by breaking his engagement with the daughter of his rector, and in the presence of his protesting vestry, announcing that he is to wed the prima donna. In his next sermon he retracts the last of his attack on the singer, and then she hands his ring back to him, with the explanation that he was never intended to "marry a dramatic soprano."

The minister is ready to concur in this, himself, as he realizes that he does not love the woman, but really loves his original financée. Thus is the happy ending achieved.

Of course, the photography is excellent. With a few trifling exceptions, the settings are skillfully arranged to harmonize with the spirit of the whole, and the atmosphere of "high church" protest is admirably maintained. The author is Edward Childs Carpenter.

"COLONEL HEEZA LIAR'S WATERLOO"

(Bray-Paramount—One Reel)

REVIEWED BY HARVEY F. THEW

THIS is the first contribution from the Bray studios to the Paramount program. It is one of a series of weekly releases of one-reel and split-reel cartoon comedies, which will be used as a relief for the feature dramas of the big program. Although Heeza Liar is well and exceedingly favorably known, his appearance in a release all to himself is new, and should make a very acceptable form of comedy. J. R. Bray, inventor of the animated cartoon process by which the Colonel is produced, has developed not only a very interesting character, but also appears to have an excellent fund of humor, which is drawn on without reserve to send the doughty Colonel through adventures and exploits which it is safe to say no other man could accomplish.

In this case Heeza Liar comes to the rescue of certain humans and animals who are threatened by a huge black bear. He is awakened from a sound sleep to go forth with his trusty gun, and he pursues the monster fearlessly. But for once in his life he stumbles, and the bear is victorious. The Colonel, however, extricates himself in time to save his skin, and be in shape to appear in a new adventure next week.

A new departure is the evident attempt to follow the construction and presentation of the usual comedy picture, that is, in the cutting and arranging of scenes, and the construction is very effective.

On the same reel with this cartoon is a study of reptile life, taken with the assistance of Raymond L. Ditmars, curator of the New York Zoological Park. There are some really remarkable pictures of an encounter between a snake and a weasel which shows the terrified reptile striking at his tormentor.

"HUMANITY BALL" FOR RAISING WAR CHARITY FUNDS

A "HUMANITY BALL" is the latest social event announced in which players of the film world will be prominent. The Universal company, in conjunction with the New York *American*, has already commenced arrangements for the affair, and it is expected that stars from all the other Eastern companies will lend their efforts to the ball's success.

Players of the Imp and Victor studios, including Mary Fuller, Edna Hunter, Dorothy Phillips and Ben Wilson, have been busy dressing dolls for the occasion. These china creatures will be auctioned off to the highest bidder. The money thus received and the admission fee, a dollar per person, will be donated to the European war sufferers.

"AN INNOCENT CROOK"

(Vogue-Mutual—Two Reels)

REVIEWED BY HARVEY F. THEW

THE first of these new two-reel comedies for the Mutual Program, brings Sammy Burns back to the screen in what promises to be a series of lively slapstick work. Sammy's make-up is such as to remind one of another comedian who has enjoyed his full share of popularity, yet Sammy's work is all his own, and he keeps the cameraman busy in holding him in the picture.

Mr. and Mrs. Loosit sit dozing on a park bench. Sue takes possession of an adjoining bench, and enthralls Mr. Loosit, while his spouse sleeps, and while Tony, Sues's accomplice, "lifts" Mrs. Loosit's watch.

SAMMY AT THE CAFE

Then Sammy appears; he has a nice fat wallet, and Sue gets it, only to find it stuffed with tobacco. Later Sammy finds the stolen watch, pawns it, and meets Sue, taking her to a cafe and "showing her a good time." They are ejected from the cafe, and Sammy is seized upon as the thief, and thrown into a cell.

There is a fight in the station house, and Sammy very nearly makes his escape; reinforcements arrive, however, and he is led into court for trial, where he finds himself confronting a detective who is an old pal.

The detective gives him a good character, and as the real thief is discovered, Sammy is not only released, but is made a member of the police force.

The work all the way through is of the fast, uproarous order, and the action is not allowed to lag at any point in the two reels. Sammy Burns shows himself to be at home in front of the camera, and his work has the nonchalance of long experience. He is assisted by James Gibson, Helen Marlborough, Margaret Seaman, and H. Dougherty.

"GREEN STOCKINGS"

(Vitagraph Blue Ribbon—V-L-S-E—Five Reels)

REVIEWED BY OSCAR COOPER

LIKE some other Vitagraph offerings we have seen—notably "The Dust of Egypt"—this picture, adapted from a successful stage play, is built upon a genuine comedy of personality.

The central character is Celia Faraday, whom everybody has declined to marry, simply because Celia, though possessed of beauty, has devoted her time to looking after the many wants of the family, composed of her father, her aunt, her younger sister, and her older married sister.

One day Celia surprises everybody by announcing that she is engaged to a Colonel Smith. As a matter of fact, she is not engaged, but it turns out there is a Colonel Smith—in Africa. A letter which Celia did not intend should be mailed ultimately brings the Colonel to Celia, with what complications may be easily imagined.

Lillian Walker, in the guise of Celia of the old maid mood, looks the part perfectly. Later, when Celia embarks upon her adventure, Miss Walker resumes, with fine effect, her wonted role as a society woman, but she keeps always in character. The cast as a whole realizes well the spirit of the piece, and the acting throughout is finished.

Frank Currier has the role of Celia's testy old father; Louise Beaudet that of the aunt who is Celia's main reliance in her love exploit; Adele De Garde is pretty in an ingenue part; Lillian Burns, as the older married sister, screens excellently; Stanley Dark (Colonel Smith) is well cast; Charles Brown, in the familiar character of a Britisher without brains, helps the comedy along; and John T. Kelly, Charles Wellesley, and Denton Vane are the other principals.

Wilfrid North directed carefully and intelligently. The sets are mostly rich interiors. Close-ups are well timed. The action could be shortened without injury, and with advantage to the dramatic effect.

"Green Stockings" is refined, well acted comedy.

"THE CITY OF FAILING LIGHT"

(Lubin-Unit—Four Reels)

REVIEWED BY PETER MILNE

A STORY of unconventional flavor all the way through and one that builds to a climax of excitement and intensity is what "The City of Failing Light," written by Anthony P. Kelly and produced by George W. Terwilliger, Lubin's contribution to the Unit program of Wednesday, January 12, offers.

The plot is in some respects thin for four-reel use, but the interesting nature of the characters and the peep that the observer is allowed into the outcome of the story by reference to the title and introductory events, retain the attention to a good degree.

The direction is very good. It is George W. Terwilliger's which accounts for it. His views of tall city buildings at night, brightly lit with electricity, are obviously of studio manufacture, but for all that the effect they create for the spectator is startling.

DAVID PLAYS THE SAMARITAN

The story introduces John Gray, a harsh factory owner, in estrangement with his wife. Stricken to his bed by an attack of heart ailment, his brother, a happy rover, at the suggestion of the doctor takes his place. A strike is under way and as part of their campaign the strikers cut all the wires in the city, throwing it in darkness.

Coming in touch with the workers intimately, the pseudo factory owner is won over to the strikers' demands and grants them. Returning to his brother's house, his sister-in-law mistakes him for her husband and, as usual, shuns him. But David acts nicely to her and the child. His actions are seen by John, who realizes his selfishness, and so the story ends.

Herbert Fortier, as the brothers, renders two very fine characterizations and wins admiration in his part of David. Octavia Handworth appears as John's wife, while quality support is furnished by William H. Turner, Mrs. William Carr, and young Dorothy DeWolff.

"The City of Failing Light" is noticeable for its lack of love element, and yet through its characters and its original development it appeals strongly.

"A PARISIAN ROMANCE"

(Fox Film—Five Reels)

REVIEWED BY OSCAR COOPER

WILLIAM FOX has given the late Richard Mansfield's celebrated play settings which may be called, without exaggeration, magnificent. They are almost exclusively interiors, and for massiveness, beauty and depth it would be hard to find their equal.

When we mention the mountings first, it doesn't mean we have told you all the good things that can be said about the production. Nothing of the sort. H. Cooper Cliffe, assuming the role made famous by Mansfield, gave an impersonation of the old roué which completely captured the audience at the Academy of Music, New York, last Sunday. Mr. Cliffe's acting was brilliant; in fact, it was so well done that it impressed one as not being acting at all.

The test of any actor who essays Baron Chevrial is the scene in which the old philanderer drops dead at the banquet table, surrounded by gay companions, with Rosa, the ballet girl, at his left. Mr. Cliffe rose to the test with ease. It was his command of the Baron's weakness for every pretty face he saw, however, which delighted the audience most.

Mr. Cliffe's support was good. We put Dorothy Green first in our enumeration of the other principals, because her impersonation of the ballet girl was second, in excellence, to Mr. Cliffe himself.

Margaret Skirvin, as the Baron's much neglected wife, was acceptable, although Miss Skirvin's work was uneven. At times she failed to register. Others in this carefully selected cast were Angelica Spier, Isabel O'Madigan, Clarence Heritage, Harold Hartzelle, Dion Titheradge, Mrs. Cecil Raleigh.

So far as the story goes, it is mainly a character study of the Baron, but Mary Murillo, who made the screen version, has provided an unusually good vehicle. The direction throughout is adequate.

The picture will go well wherever it is shown.

"WHY LOVE IS BLIND"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

IN this picture Jack Pickford is given far more opportunity for difficult acting than was afforded him in his first Selig appearance in "The Making of Crooks." As the despised, misunderstood hunchback he gives a really memorable performance.

It is hard to think of Pickford's straight, active person metamorphosised into a realistic cripple, but it is done admirably. The

"I LOVE YOU, BOBBIE"

next player in rank of importance is certainly the magnificent collie dog that romps gleefully, but intelligently withal, through the three reels. This clever canine performer ought to make a solid hit with the public.

Beauty should be mentioned as well as the beast, and at the expense of offending the lady by mentioning her after the collie, Betty Nathan's interpretation of the little blind girl is excellent. Also in the cast are Guy Oliver, William Scott, Lillian Hayward and Frank Clark. George Nicholls directed the pictures.

Bobby Stone, a hunchback boy, is driven from home by his father's cruelty. He joins a small wagon circus, and falls in love with the pretty daughter of the proprietor.

The girl is blind, and so does not see Bobbie's physical shortcomings. She pictures him as an athletic, striking youth. When the cripple discovers that the girl's father has at last saved enough money to pay for an operation on his daughter's eyes, Bobbie is heart-broken, for he knows that his sweetheart will not love him when she sees his deformity.

He steals the money that is to pay for the oculist, but his honest nature will not allow him to deprive others for his own happiness. He takes the money to the girl and confesses the theft. He also tells her that he is a hunchback. To his astonishment, she replies that she will always love him, because his character is fine and rare, even if his body is broken.

"PIECES OF THE GAME"

(Essanay—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

IN spite of a rather hectic story, with situations of an unusual character, to say the least, the director has produced a play that carries interest and conviction. The deft touches of the producer are everywhere visible, and the picture constantly makes one admire the ability of a man who could produce so much out of such sterile material.

This tribute to the director must not be interpreted as an adverse criticism of the players, for their work is very strong. The

GREGORY SEES LOCKER WITH HIS WIFE

cameraman, too, added not a little to the good effect of the finished picture.

When Greda decides to marry Rodger Gregory, it is a blow to Brent, another suitor. Since they are bosom friends, Gregory asks Brent to live with his wife and him. Brent accepts this offer, and so is in a position to know of the frequent visits made on the young matron by a man named Lockert.

One day Brent overhears Lockert pleading with Greda to elope with him, and she consents. Brent goes to Gregory and tells him that he (Brent) has overcome the scruples of Greda.

Gregory ejects Brent from the house, and decides to watch his wife more closely. This increased attention wins back Greda's love for him, and she confesses that it was Lockert, not Brent, who tempted her, Lockert finds Brent and asks his foregiveness, which is given.

In the cast are Bryant Washburn, Nell Craig, Richardson Cotton, and Randall McAllister.

"THE DEVIL-IN-CHIEF"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

IF ever a part suited a man, the role of the primitive caveman in this picture suits the peculiar talents of Tyrone Power. The play deals with primeval passions of a self-exiled anarchist, and so remote from the average human experience are many of

SCENES TYPICAL OF ESSANAY'S "THE MISLEADING LADY," IN WHICH HENRY B. WALTHALL AND EDNA MAYO ARE STARRED

the hallucinations of this man, that had Mr. Power allowed the slightest tinge of theatricalism to creep into his interpretation of the part, the effect of the whole piece would have been ruined.

Power never overacts his exacting role, but gives a powerful and convincing performance.

Edith Johnson again demonstrates her versatility in her assumption of the part of a simple, Amazonian girl of elemental instincts. The work of Eugenie Besserer and Wheeler Oakman in minor roles is very good. Colin Cambell, the director, also should come in for a word of praise.

Szecker, an anarchist, is betrayed by his mistress to the police, and when he escapes from prison, he finds her and stabs her to death. He leaves the country, and when the ship is subsequently wrecked, he and a little girl are the only survivors on a little island.

Szecker has made a vow to kill every female that comes in his power, but he decides to let the little girl grow up before killing her. She becomes a delightful little barbarian in the freedom of her life, and one day the woman-hater decides to murder her. Just as he has cornered her, a handsome young naval officer on an exploring trip rescues her from him, but she is slightly wounded by a revolver accidentally discharged. Szecker thinks she is killed, and in an agony of remorse, throws himself over a cliff. When the girl recovers consciousness she smiles up at the face of the young man, and hand in hand they go down to the ship.

"WATER STUFF"

(Mustang-Mutual—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THE multitude of fans who have been given intimate glimpses of studio routine in the "Buck Parvin" series will get a new angle on picture making in this release. During the action of the play, the Titan Moving Picture Company goes in for marine work, and the spectator is given an opportunity to look behind the scenes during a film shipwreck.

Amid the rocket's red glare and smoke-pot's dense flare, the excited extra people are shown leaving the ship that has been "doomed" by the relentless director.

Aside from being a really exciting scene, this episode will enable the man in Podunk to tell his wife just how they pull the "water stuff" in the pictures.

Art Acord is much more at home on terra firma than he is on board ship, and on that account he is ideally suited for the part of the sea-sick Buck.

Queenie Rosson, a newcomer in the Mustang forces, has stellar honors, and gives a most admirable interpretation of her part. The magnitude of the scenes and the large scale generally on which the picture was made make this one of the best of the Parvin releases.

James Montague, director of the Titan Moving Picture Company, wants an expert girl swimmer to "double" for the leading lady in a shipwreck scene. A would-be screen actress volunteers for this "extra" part, although she cannot swim.

When the big scene is pulled, she jumps into the water, and is almost drowned before Buck Parvin, a cowboy actor in the company, jumps in and rescues her, incidentally saving the scene, from Montague's point of view.

The balance of the cast is made up of Larry Peyton, Charles James, Joe Massey, Hardy Gibson, Ashton Dearholt, Dixie Stratton and Mollie Schafer. William Bertram directed.

"THE CITY"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

"THE CITY," by the late Clyde Fitch, heralded when produced on the stage as his greatest play, because of its fearless arraignment of New York's social and financial life, has been adapted and produced for World Film by Theodore Wharton.

It makes a picture that will appeal to those who live without metropolitan districts and who delight in dwelling on the wickedness and insatiable selfishness of a New Yorker.

They will delight in it because it will work them up to an intense point of excitement, not only once but many times.

And the picturized version of "The City" has a broader appeal than that. For when it closes with a subtitle from the play that tells you to blame yourself for what you are and not the city, it then and there strikes a responsive chord of realization.

"The City" as a picture, however, goes into much merely on the surface. It leaves a great bit to the imagination. And consequently it is a picture that will stick in the memory, for it contains incident after incident that is worthy of thought.

The photo drama has been staged admirably. The small-town home of the banker, the respected man of the town, is typical. The scenes about the church on Sunday morning and the homely and comical touches furnished by the incidental characters of the town complete the atmosphere that contrasts so well with the New York scenes.

The director has been fortunate in obtaining some representative scenes of New York. Broad street and the Curb market, Riverside Drive, Trinity, to say nothing of a cabaret scene of studio manufacture and various other realistic views, interiors and exteriors, contribute to the general realism of the picture.

Thurlow Bergen leads the cast as George Rand who comes to New York full of glowing ideals and who discovers that this cynical place gives not a snap of its fingers for ideals.

Bergen gives an impressive performance. William Riley Hatch, as his father, whose family skeleton furnishes much of the drama of the play, does good work, and Edith Edney and Elsie Esmond as his daughters, and Bessie Wharton and Richard Stewart complete the cast.

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"MICE AND MEN"

(Famous Players-Paramount—Five Reels)

REVIEWED BY PETER MILNE

"MICE AND MEN" is notable because of Marguerite Clark, and that means accomplished and delightful acting. Her performance is all the more pleasing on this occasion for her charming beauty is offset to fine advantage by pretty Southern gowns of the hoop skirt variety.

Miss Clark is adorable at all times. At first she appears as an orphan, trying her best to look homely, but Marguerite Clark's face is the worst enemy to homeliness. And then adopted by a bachelor the orphan appears resplendent in 1850 costumes; and in one scene in a night gown where she sits before the fire she wriggles her toes in bewitching fashion.

"Mice and Men" is also notable for its excellent photography and the settings, too, are a credit to Famous Players, while the exteriors filmed in the South fill the bill to a nicety.

Given these things, "Mice and Men" is certain of pleasing, for please it did at the Strand theatre. The people were much delighted with it.

They all laughed at the dainty star and thrilled at the involved climax which brings Madeline Lucette Ryley's story to a close.

Perhaps the person such as the writer, who sees pictures everyday in the week, is inclined to become hypercritical. And maybe the majority of picture patrons will not note the obviousness of "Mice and Men." It is a simple story, apparent from the time the characters are introduced.

THE SCOLDING

Of course, there are cleverly wrought situations and Marguerite Clark, but it seems to us that the play was hardly suitable for five-reel purposes.

Neither the scenario writer nor the dircctor chose to take full advantage of Miss Clark's lively personality. When she appeared she held the screen, attention and admiration, but when she did not, the story was inclined to drag, partly on account of its simplicity and partly on account of its repetition of incident.

And there on the other hand is Marguerite Clark who will win all hearts. She can act as well as look pretty. And she does act.

Charles Waldron as the bachelor who firmly intends marrying the orphan, little Peggy, gives a performance, slowly timed and stately.

Marshall Neilan as his nephew, who preordainedly wins Peggy, is very good and Helen Dahl as the adventuress who gets entangled in a love affair with the nephew plays the part well. We wish the supporting players had not conversed so lengthily in uninterrupted scenes.

It is indeed happy and lucky that Marguerite Clark is leading the cast in "Mice and Men."

She is able to counteract to a satisfying extent the slowness of the story.

"HER GREAT HOUR"

(Equitable—Five Reels)

REVIEWED BY HARVEY F. THEW

DRAMATIC action, with a great deal of what we call "the punch," has been the watchword of Stanner E. V. Taylor, author and director of this subject. There is nothing of startling originality in either plot or handling, and there are certain situations which one will hardly accept, but all in all it is a good entertaining picture.

Mr. Taylor has slurred none of his scenes, and has built up the whole on the principle that whatever is worth doing is worth doing well. His photography has aided him well, and has itself been assisted by skillful lighting and direction of the camera.

It must be admitted that the story is a little shopworn. A shopgirl, accused of theft by Irving, her employer, is befriended by Kirby, the district attorney, who refuses to believe her guilty. He takes her home as secretary to his wife, and there she finds a most intolerable state of affairs.

Irving is in love with Mrs. Kirby, and she, in turn, is carrying on a flirtation with young Barrett. An anonymous letter informs her husband that a scandal will ruin his future, and the little secretary finds this letter, and resolves to protect her protector from such scandal.

In the husband's absence, Irving calls and forces his attentions on Mrs. Kirby, and in repelling him, she accidently kills him. The secretary takes the blame and flees, but Kirby discovers that his wife is the real criminal, and she leaves the house to take refuge with Barrett.

Things so shape themselves that Barrett comes across the secretary, and takes her to his apartments to shelter her, and there she confronts Mrs. Kirby, who has accused her of the murder. The shock of the meeting kills Mrs. Kirby, and in a second attempt to prevent scandal, the girl takes the body home in a taxi, and arranges so that Mrs. Kirby is discovered dead on the grounds of her own home. Kirby and the secretary are later married.

Molly McIntyre gives a convincing and pleasing portrayal of the secretary and Gerda Holmes is well cast as Mrs. Kirby. Richard Lynn, Martin Alsop and P. J. LeMae complete the cast, and make a well-balanced whole. Not the least attractive feature of the picture are the exterior scenes.

The semi-tropic vegetation of California, or Florida, or whereever the pictures were taken, is combined with ancient fortifications which are viewed in vistas of immensity, and present a charming glimpse of unusual landscape. Great care has also been exercised to make the interior sets appropriate.

EDUCATION COMMISSIONER MAKES MOTION PICTURE STUDY PART OF CURRICULUM AT SACRAMENTO, CAL.

COMMISSIONER OF EDUCATION E. J. CARRAGHER, of Sacramento, Cal., who also holds the position of moving picture censor, has completed plans whereby moving pictures will become a regular part of the course of study in the twenty-two schools in that city.

Permanent projection machines will be installed in the high school and in the new William Land School, while a portable machine will be purchased for the other twenty schools.

The Board of Education of Oroville, Cal., is also planning to make use of moving pictures in educational work, and a moving picture machine is to be installed shortly. At Hanford, Cal., a plan has been worked out by George Holt and Jessie Dickenson, of the Central grammar school, whereby moving pictures will be used there.

During the Christmas holidays a State convention of high school principals met at Fresno, Cal., and resolutions were adopted commending visual instruction. The matter was discussed at length and it was decided to put machines in high schools as rapidly as possible.

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ACTIVITIES AROUND THE BUSY FILM COLONY AT SELIG JUNGLE ZOO

Special to MOTION PICTURE NEWS

Los Angeles, Jan. 3.

WILLIAM ROBERT DALY is at work at the Selig Jungle-Zoo on a melodrama entitled "Badgered."

Al W. Filson, with the permission of William N. Selig, will appear with Mrs. Filson at the Los Angeles Newsboys' Benefit on January 9. Filson and Errol are famous in vaudeville circles and their sketch, "A Daughter of Bacchus" needs no introduction to theatre goers.

Thomas Santschi has a part filled with opportunities in "The Three Wise Men," now being filmed under the masterful direction of Colin Campbell. Marshall Neilan, famous as an actor and producer, has arrived at the Selig Pacific Coast studios and will immediately start work as producer of Selig comedies and dramas.

Leo Pierson has been transferred to Producer Daly at the Selig Zoo, and will act as assistant. Ernest Sherman is Daly's new camera man.

William N. Selig, president of the Selig Polyscope Company, has been presented with two baby leopards, one tiger and a pair of lion cubs by faithful mothers who wished to remember him on Christmas. Director T. N. Heffron has just returned from a water trip to San Diego, where he went with his company, headed by Wheeler Oakman and Vivian Reed to complete a Selig drama, "Love Among Thieves."

"It Can Be Done," a Selig feature story dealing with "life back on the stage," is being completed at the Los Angeles studios. Jack Pickford and Fritzi Brunette appear together for the first time and are seen at their best. Edward Peil has the part of the theatrical manager. Bessie Eyton, the Selig actress, is proud of the fact that she began her motion picture career as an 'extra girl." She is a striking example of what an American girl can do in any line of endeavor.

TWO HUNDRED NEW YORK EXHIBITORS SEE "BLACK CROOK" AT SPECIAL SHOWING

OVER two-hundred local exhibitors and a score of prominent New Yorkers were present in Wurlitzer Fine Arts Hall, West Forty-first street, January 5, to attend a special showing of "The Black Crook," Kalem's five-part picturization of the famous extravaganza.

The invited audience was hearty in its approval of the picture. A feature of the exhibition was the playing of specially written music by Walter C. Simon, on the Hall's famous organ. The music played was the same as that published by the Kalem Company and supplied to exhibitors for fifty cents.

One immediate result of the special showing was the booking of the picture by the management of the Stanley theatre, Forty-second street and Broadway.

UNIVERSAL DENIES AL CHRISTIE'S WITHDRAWAL

THE Universal Film Manufacturing Company announces that there is no truth in the story published last week that Al Christie and the Nestor Comedy company was to withdraw from Universal City and ally themselves with another program.

The telegram which was received at the headquarters of the Universal, signed by Al Christie, speaks for itself:

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TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Angel of Piety Flat." (Biograph. Two reels. Tues., Jan. 18.)—This is a Western story of love and daring, centering about Dorothy Raymond, the sister of notorious Jack Raymond. Jack, known as "the meanest lying cheat that ever came over the desert," is killed in a fight, and his sister comes to Piety Flat to look him up.

She is like a benediction to the rough settlers, and they immediately form a conspiracy to make her believe her brother is held in reverent and loving esteem, and she is told he has merely gone on a prospecting trip, and will return soon. Big Tom, leader in the kindly conspiracy, falls in love with her, and makes it his business to protect here from any news as to the real fate and character of her brother.

While out photographing the scenery, she is seized by Indians, who misunderstand the nature of her camera. Big Tom, at the risk of his life rescues her, and his perjury for her sake is revealed. But all is forgiven for the cause which inspired it. Mary Malatesta, Ivan Christy, Jack Raymond and W. C. Robinson compose the cast.

"A Life Chase." (Biograph. Three reels. Wed., Jan. 19.)—A good murder mystery, which is unraveled under thrilling, dramatic circumstances, is the theme of this picture. It is an adaptation of a play by Adolphe Belot, of the same name. Bouval, a banker, is found murdered.

His friend Vaubert is convinced that Alvimar, a dissolute bachelor, is the murderer, and the latter is arrested. But the police can find no proof, and release him. Then Vaubert sets out to trap him. Alvimar is introduced to Bouval's widow, who keeps her real identity secret, and as was planned, he falls in love with her.

Vaubert is on the verge of success, and momentarily expects Alvimar to confess to the woman, when it suddenly develops that she has fallen in love with Alvimar herself. She reveals her identity, and the bachelor, in a panic of fear and remorse, kills himself with the same knife that slew the banker. The cast includes Jack Drumeir, Louise Vale, Jose Ruben, Franklin Ritchie, Gus Pixley and Herbert Harrington.

"Angels Unawares." (Essanay. Two reels. Tues., Jan. 11.)—In all the diverse roles undertaken by Ruth Stonehouse, she is never so good as when playing the part of a tough little gamin. In this pretty little story she is at her best, and her support, which includes Edmund F. Cobb, Madge Kearns and Grant Foreman, is excellent.

Freckles, a street waif, breaks a window, and instead of running away she goes in and confesses. She meets Grace Wade, the invalid sister of the clerk of the juvenile court, and the ill-assorted pair become great friends.

Freckles is later sentenced to a reform school for complicity in a burglary, but escapes and flees to the house of her friend Grace. When Grace's brother learns the real facts of the case, he prevails on the judge to release Freckles on parole.

"The Fable of the Two Philanthropic Sons." (Essanay. Wed., Jan. 12.)—The sub-titles are the funniest part of this comedy, as in most of the George Ade fables. Charles J. Stine and Harry Dunkinson avoid the temptation to over-act their parts, and give a very creditable performance.

Ezra and Bill kissed the Walking Vegetables in their native burg good-bye, and in the Wicked City accumulated the Iron Men in Bales.

Ezra wanted to be known in the Jay Town of his infancy as a Philanthropist, so he built a library that set him back 50,000 Bucks. The Rubes said the place looked like a barn, and that nobody wanted the dinged thing, anyhow.

Bill floated into the town one day. He breezed up to the Boys on the Cracker-boxes and bought them cigars. He was escorted to the station and hailed as a prince. Moral: In scattering seeds of kindness, do it by Hand, not by Machinery.

"Pieces of the Game." (Essanay. Three reels. Sat., Jan. 15.)—Reviewed at length elsewhere in this issue.

"The Book Agent's Romance." (Essanay. Two reels. Tues., Jan. 18.)—Not shown for review; the story follows. The book agent (G. M. Anderson) accidentally meets the daughter of a capitalist.

Later the girl and her father start for Europe, and a gang of crooks break into their house and telephone a jeweler to send a valuable pearl necklace to the house on approval. They plan to rob the messenger when he arrives, but the book agent appears, and they mistake him for the messenger.

After a desperate struggle he overcomes the thieves, and then the capitalist and his daughter, having missed their boat, return. The girl recognizes the agent, and her admiration for his bravery is later turned into love.

"Canimated Nooz Pictorial No. 4." (Essanay Wed., Jan. 19.)—Split reel animated cartoon, with five hundred feet of burlesque on current topics of the day, and a like length devoted to the further adventures of "Dreamy Dud."

"The White Alley." (Essanay. Three reels. Sat., Jan. 22.)—Not shown for review; the story follows.

At a house party given by Arnold, three of his guests fall in love with Dorothy Duncan, who is engaded to Arnold. When Arnold is found dead in a brick oven, the evidence shows that Dorothy committed the crime. To save her, one of her admirers confesses that he committed the murder.

He is about to be executed, when another of the suitors, Arnold's heir, admits that he killed the man to obtain his fortune. After this confession he takes poison.

In the cast are Elizabeth Burbridge Ernest Maupain, Harry Beaumont and Hugh Thompson.

"The Tale of a Coat." (Kalem. Tues., Jan. 18.)—Bud appears in this comedy as a busy burglar, and he and his associates provide some good comedy. There is a wealthy Sherlock Holmes, who falls in love with Ethel, and calls at the house at the same time as Bud.

Bud, who is assisted by a discharged butler, finds the detective harmless, and walks out with the plunder right under his eyes. The detective's engagement to Ethel is immediately broken, but it is renewed later when the detective finds the thieves have broken into his own apartment, stolen his coat, and left one of their own.

In the pocket of the cast-off is the missing jewelry. Ethel Teare, Bud Duncan, Jack MacDermott, Gus Leonard and Charles Mulgro compose the cast.

"The Duel in the Desert." (Kalem. Two reels. Wed., Jan. 19.)—Stingaree and his pal are captured by the inspectors while carelessly lolling at the spring. They are led off across the desert under guard, and Stingaree resolves on a bold ruse to escape. He pretends to be overcome by the sun, falls from his horse and lies unconscious.

Leaving an inspector to guard him, the others take the pal off to the post, where assistance is looked for. In the long wait in the broiling sun of the desert, Stingaree proves the better "stayer." He plays his game until the inspector, overcome by the sun, falls asleep, then makes his escape. He rides to the post, and after the main body of the police have left for the desert, dashes in and rescues his pal. True Boardman, Paul C. Hurst, Marin Sais, Thomas Lingham, Edward Clisbee and Frank Jonasson compose the cast.

"The Sealskin Coat." (Kalem. Fri., Jan. 21.)—This is another of the "Ventures of Marguerite" series, in which Marguerite is innocently the receiver of stolen goods. A thief, who has stolen a necklace, is pursued, and gets into close quarters.

He sees a fur coat hung out to air, and slips the necklace into a pocket. When he returns for it the coat has disappeared. It is Marguerite's, and she has sent for it to wear. The thief starts trailing Marguerite, and Bill, her sweetheart, who is after the reward offered for the thief, is trailing him.

They all come together at once. The thief gets the necklace, then Bill suddenly gets him, and the reward as well. Marguerite Courtot, Bob Ellis, Richard Purdon and Tom J. Evans are in the cast.

"The Open Track." (Kalem. Sat., Jan. 22.)—This is an especially thrilling "Hazard of Helen." The girl exposes a band of counterfeiters. Later they turn the tables on two railway detectives, and tie the two sleuths to the cowcatcher of an engine. They then start the train running wild.

Helen sees the operation, jumps onto a motorcycle, and pursues; she eventually stops the train after a thrilling leap onto a freight car in motion, and running forward to the engine. Later she helps round up the counterfeiters. In the cast are Helen Gibson, R. Adams, Clarence Burton, Franklin Hall, George Robinson and Glen Gano.

"A Bath Tub Mystery." (Lubin-Unit. Wed., Jan. 12.)—Edwin McKim conceived and produced this comedy with David L. Don, Florence Williams, George Egan and the usual number of pretty girls always prominent in these pictures. The situations are comical in themselves, assuring a good picture to those who appreciate Don's methods.

"The Bond Within." (Lubin. Three reels. Thurs., Jan. 13.)—Edward Sloman's direction is enough to insure a good picture and "The Bond Within" is a very fine picture despite a somewhat padded story by Julian Louis Lamothe.

The idea, however, is very good and the directorial touches are excellent. The closing scenes depict some very fine and realistic battle scenes between Mexicans and Americans.

The cast headed by Adda Gleason and L. C. Shumway and composed of Henry Russell, Joyce Wardlow and Adelaide Bronti in the remaining principal parts does polished work, typical of Lubin's western players.

"Why Love Is Blind." (Selig. Three reels. Mon., Jan. 17.)—Reviewed at length elsewhere in this issue.

"When the Circus Came to Town." (Selig. Sat., Jan. 22.)—Those who have exhibited Bloom Center comedies before will have a pretty fair idea of the abilities and limitations of the Bloom Centerites.

For those who have not seen former releases of this series, be it said that this picture is a rural comedy of an unusual type. The players are very well cast, and the various types portrayed are burlesques on well-known "rube" characters.

In this release there is more slapstick than in previous instalments.

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A Factory Accident

has made necessary a delay in the release of "The Rose of the Alley" scheduled for January 17. In its place for that date will be released the Metro wonderplay

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of the performers quit it because back salaries have not been paid. To fill up the depleted ranks, the manager hires Ira Pash and Phil Pickle to ride in the chariot race, and the slender Selina Tubbs is engaged for the ballet.

The town folks who were not employed conspire to break up the show. Johnny West loosens the tent ropes, and when the big top collapses a panic ensues. Some of the animals escape, and this adds to the confusion. That night there is no performance in Bloom Center.

The regular Bloom Center cast does the acting.

"The Devil in Chief." (Selig. Three reels. Mon., Jan. 10.)—Reviewed at length elsewhere.

"No Sir-ee, Bob." (Selig. Sat., Jan. 15.)—In this, as in many of the other "Chronicles of Bloom Center," the plot is refreshingly novel and well conceived, but the potential situations are not developed to their fullest by the cast.

The imagination of the average audience would be fully capable of grasping many details that are fully, and sometimes laboriously, made explicit.

Ezra Pash, Bloom Center's popular postmaster, decides that he ought to be given a pension for his work in the Civil War, even though he never saw any battles outside of the current war films. He makes his application, and awaits results.

A stranger comes to town and gets into an altercation with Ezra. In the ensuing fight Pash discards the crutch he had been affecting, and proceeds to clean up the fresh city fellow.

When the mutilated stranger turns out to be the investigator for the pension bureau, and his application for Uncle Sam's bounty is turned down, Pash is a very sad man.

The regular Bloom Center cast does the acting.

MUTUAL PROGRAM

"Viviana." (American. Two reels. Mon., Jan. 10.)—The motivation of this film is not always good, and the plot has many inconsistencies. In spite of these drawbacks, the able cast, which includes Vivian Rich and George Periolat, does much to make the story plausible.

George Perry, a wealthy man-about-town, is interested in Viviana, a stenographer, and his interest is not wholly platonic. When Perry discovers that his sister is about to elope with a disreputable actor, his better nature asserts itself, and he rescues his sister from infamy and Viviana from himself. He becomes a social worker.

Others in the cast are Leslie Reed, Silvia Ashton, and Marion Christie. The director was Reeves Eason.

"The First Quarrel." (Beauty. Tues., Jan. 11.)—Carol Halloway always makes a delightful ingenue in roles of frank frivolity, and in spite of a very lightweight theme to work out, she gets away very well. In her support are those "Beauty" luminaries, John Sheehan, Beatrice Van, Rae Berger and Chance Ward. The picture was directed by James Douglas.

In a quarrel over the propriety of keeping the picture of an old flame, a young married couple engage in their first quarrel. Each decides to bring the other to terms by a threat of suicide.

Both leave a note explaining the tragedy to be, and giving explicit directions as to where the self-destruction is to take place. The two bluffers are finally brought together by an uncle with a sense of humor.

"The Secret Wire." (American. Two reels. Fri., Jan. 14.)—There are thrills, melodrama, love, good acting, and good directing in this picture. Harold Lockwood and May Allison furnish their usual smooth work, and Harry Von Meter and William Stowell are effective, too. Thomas Ricketts had charge of the directing.

Harold Locke is a "trouble shooter" employed by a telephone company to keep its lines in order. He is sent to locate a secret wire that has long baffled the telephone officials.

He discovers that this wire is a secret communication between an automobile dealer and a gang of auto thieves. When the dealer sells a car to Vera, the daughter of a millionaire, he telephones his confederates, and they steal the car and hold Vera for a ransom.

Locke overhears a clue of this crime, and manages to rescue Vera from a burning building where she is bound and gagged. Her feeling of gratitude for her rescuer is changed into love after about eighteen hundred feet have been run off.

"Spider Barlow Meets Competition." (American. Fri., Jan. 14.)—This kind of comedy-drama is not wholly new in conception or treatment. The names of Edward Coxen, Winnifred Greenwood and George Field in the cast are sufficient guarantee that the acting is of a high grade.

When Mr. and Mrs. Dale return from a masked ball, they suspect the presence of a burglar in the house. Mr. Dale's costume is that of a cracksman, so when he starts to look for the intruder, a policeman believes him to be a lawbreaker, and a tussle takes place.

Meantime Mrs. Dale sees the real burglar, and believing him to be her husband, falls on his neck. The surprised crook makes hay while everything is to the merry, and removes a priceless necklace from her person. When hubby and the better half get together, the total results of the evening's experience are a black eye for the former, and a beautiful neck unadorned for the latter. The director was Charles Bartlett.

"Water Stuff." (Mustang. Three reels. Sat., Jan. 15.)—Reviewed at length elsewhere in this issue.

"Getting in Wrong." (Beauty. Sat., Jan. 15.)—Neva Gerber and William Carroll, with their sidekicks, Lucille Ward and Jack Dillon, inject a lot of action into the mediocre story of this piece. The not unusual situation of a bibulous gentleman mistaking an adjoining apartment for his own is the foundation of the plot.

Tom and Alice, who are sweethearts, induce their families to take adjacent apartments. Owing to the similarity of the rooms, and the alcoholic tendencies of Alice's aunt and Tom's father, several mix-ups of a more or less humorous kind develop, and the result is the engagement of the young couple. Jack Dillon directed.

"The Gamble." (American. Two reels. Sun., Jan. 16.)—Will be reviewed next week.

"Ham and Eggs." (Casino. Sun., Jan. 16.)—A really clever comedy. Willie, an artist, is in love with Lucile, the banker's daughter, and at the same time is in a horrible financial situation. When Lucile and her father call he conceals his poverty by painting an order of ham and eggs on a plate.

The banker tells Willie he must accomplish something worth while before he can have Lucile, and that night Willie dreams of accomplishment. He dreams of receiving $10,000 for painting the words "ham and eggs" all over New York, on skyscrapers, sky, churches and parks, and just as he completes the task and receives the check, he awakes to find the landlady calling for the rent.

In the meantime, however, Lucile has told her father of Willie's straits, and the banker, admiring the young man's pluck, decides that he shall be taken into the family. Then a waiter appears, bearing a tray of real ham and eggs. Budd Ross, Marie Weirman, Phin Nares and Katherine Sheldon complete the cast.

"Grace's Gorgeous Gowns." (Falstaff. Tues., Jan. 18.)—This comedy centers about Grace, a stenographer, who had a longing for gowns. A rich aunt died, and after all the various wills were sorted down, Grace was found to be the last heir. So she bought a lot of gowns and went to the shore.

She displayed her gorgeous apparel to the best effect, then, while in bathing, met and fell in love with a life guard. At the same time a new will was discovered, and the latest heir swept down and seized all of Grace's finery, leaving her only the bathing suit.

The life guard rose to the emergency and took Grace home as his wife. Louise Emerald Bates, Bert Delaney, Riley Chamberlain, and Frances Keyes head the cast.

"The Silent Trail." (American. Two reels. Tues., Jan. 18.)—The hero is very manly, the villain very wicked, and the heroine very sweet in this picture—perhaps a bit too much so. There are snatches of melodrama to put punch in the plot. The cast throughout is very good.

Mandott and Martin are suiters for the hand of Helen Hayward, a trapper's daughter. They themselves are woodsmen. Although Helen loves Martin more, she marries Mandott because she is engaged to him, and her sense of honor will not permit her to break her word.

Mandott abuses her constantly, so she often goes to Martin for sympathy. One day Mandott sees them together, and grapples with Martin in a desperate struggle.

Helen rushes off to get the sheriff and stop the fight, but he is already on his way. He has received a message from the New York police to arrest Mandott as a wife deserter.

He shoots at the bigamist as he is escaping in a canoe, and Martin and Helen, hand in hand, see the dead body of Mandott floating by.

In the cast are Ashton Dearholt, Jack Prescott, Charles Newton and Nan Christy. The director was Charles Bartlett.

"Johnny's Birthday." (Bauty. Wed., Jan. 19.)—The plot of this comedy will not tax anyone's brain. John Sheehan, Carol Holloway and John Steppling are delightful in their fun-making, as usual.

Johnny is slated to call on his fiancee on the night of his birthday, but he drinks too many toasts at the club, and becomes beautifully "slanted."

On his way to her house he picks up a dozen or more friends, and a motorman. They call on the outraged girl en masse, and she furiously returns the ring to Johnny.

The next morning he sees the sleeping motorman in his room, and decides to work for him. He takes out a trolley-car, and after he has piloted it a few blocks, his former fiancee gets aboard. When he sees her he threatens to take her on a trolley joyride if she does not wear his ring again, and she willingly consents to become re-engaged.

"Sammy's Dough-Full Romance." (Vogue. Thurs., Jan. 20.)—Not shown for review.

"Wild Jim, Reformer." (Mustang. Two reels. Fri., Jan. 21.)—In a Western drama along conventional lines, it is hard to find a more satisfactory trio of players than Jack Richardson, E. Forrest Taylor and Lizette Thorne. The story is not in any way remarkable, being merely a variation of a favorite theme.

Helen goes West to escape her brutal husband, and there becomes a fast friend of Bill, a prospector. When Helen's husband traces her to her home, he finds Bill there.

He is about to kill the interloper when Wild Jim, a bad man whom Helen had once befriended, steps in. He offers to fight a duel with the husband, and in this encounter kills him.

Helen asks the bandit to reform. Many years later she returns to the mining camp with Bill, who is now her husband. They find an old man, who turns out to be Wild Jim, who has reformed and is now leading an honest life.

"The Thunderbolt." (American. Fri., Jan. 21.—This is rather a neat little tale in which the long arm of coincidence is effectively employed. The cast, which is made up of Helene Rosson, E. Forrest Taylor and Charles Bartlett, does much to add to the power of the drama.

A girl and a young man meet in a frontier saloon. Both have been ruined by the machinations of a man named Berger. This man happens to come into the saloon, and the two victims both wish to obtain revenge.

Both say, "the vengeance is mine." But neither is to be the nemesis, for a bolt of lightning strikes the man dead.

"Mischief and a Mirror." (Beauty. Sun., Jan. 23.)—There is more slap-stick work in this picture than in most of the "Beauty" releases. The story is trifling, but owing to the consistent power of the cast, the interest never flags. The players are Neva Gerber, Wallace MacDonald, Rick Rosson, William Carroll and Lucille Ward. Archer McMackin directed.

Maud doesn't know whether to accept Fred or Tom, so she asks the advice of a medium. This seeress advises her to look into a mirror on Hallowe'en night, and there she will see the face of the man she really loves.

Fred overhears this oracular advice, and on the night mentioned crawls through a window in Maud's house, and stands behind the mirror. But Tom has seen this stealthy move, and calls a policeman to arrest the intruder.

Maud thinks Fred is a burglar, and so faints into the convenient arms held out by Tom. She decides that they are a pretty good pair of arms to protect her for life.

"A Baby Grand (?)." (Vogue. Sat., Jan. 22.)—Not shown for review.

PATHE EXCHANGE INC.

"The Red Circle," No. 5. (Balboa. Two reels.)—"Weapons of War" is the title of this episode, June Travis, the heir to the red circle brand of the criminal Borden family, goes with her "mother" to the seashore. There, in attempting to hide the men's garments she used in protecting her faithful nurse in an earlier episode, she stumbles upon a shack, in which two men are discussing the plans of an invention calculated to increase the horrors of war.

Reaching through the slats of a window, she steals the plans, but the men catch her hand, and see the red circle mark. She extricates herself, makes way with the plans, and throws them into the sea, together with the bundle of clothing. The two conspirators start a search for a girl with a red circle on her hand. Ruth Roland and Frank Mayo are featured in the cast.

"Luke Lolls in Luxury." (Phunphilms.)—Luke and Tommy, his companion, have some very exciting adventures when shipwrecked on an unknown island. The chief of the place puts them to work fanning his six wives, and they soon become unduly interested in the women, and vice-versa. The chief on observing this, starts trouble, but Luke succeeds in deposing him and becoming chief himself. Through the aid of a white man, whose sweetheart has won Luke's fancy, the chief regains his throne, and so hurriedly that Luke and Tommy start on a long swim back to their native land.

"Railroad Construction on the Dark Continent." (Photocolor. Split reel.)—This is a series of unusually picturesque and interesting color pictures of engineering work in the heart of Africa. The difficulties of transporting machinery and equipment, and the natural obstacles to be overcome in the jungle are well illustrated. The views include bits of magnificent scenery, to which the colors add greatly. On the same reel is "The Lizard," a color study of this little-understood reptile.

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JAN. 31

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"TOM MARTIN—A MAN"

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SELIG-TRIBUNE

A news film that has made 'em all sit up and take notice. Gets the news and shows it first. Released Twice Weekly through General Film Service.

"APPLE BUTTER"

A rural comedy released in The Chronicles of Bloom Center Series. Fun all through this film. Released through General Film Service on Saturday, January 29.

SELIG-POLYSCOPE CO.
CHICAGO AND EVERYWHERE

UNIVERSAL PROGRAM

"Graft." (Universal Special Feature. Sixth Episode. Two reels. Week of Jan. 17.)—This number suggested by James Oppenheim commences with a rapid-fire chase and continues at the same rapid and effective gait throughout its length.

The separate title is "The Railroad Monopoly" and in it Harry Carey as Tom Larnigan defeats the head of the notorious Railroad Trust. The big thrill of the number arrives when a railroad car plunges off the end of a drawbridge into the river. For sheer melodrama "Graft" is setting a formidable pace.

"The Man Inside." (Broadway Universal Feature. Five reels. Mon., Jan. 17.)—Reviewed at length in the issue of Jan. 15.

"Mingling Spirits." (Nestor. Mon., Jan. 17.)—One of Al Christie's real good ones with Lee Moran in an eccentric comedy part of humorous dimensions. Eddie gets rid of his spiritualistic mother-in-law by bringing in a sandwich man dressed as the devil. Eddie Lyons, Betty Compson and Stella Adams are in the other important parts.

"The Reward of Chivalry." (Gold Seal. Three reels. Tues., Jan. 18.)—A drama of political intrigue with a pleasing romance interwoven, by L. V. Jefferson. It was made by William Worthington and his company, including Herbert Rawlinson and Jean Taylor, two very accomplished leads.

The story builds to an exciting climax that carries with it a creditable amount of suspense. The naturalness of the action is one of the good points of the picture.

"The Silent Member." (Laemmle. Tues., Jan. 18.)—An original and most entertaining subject written, produced and starred in by Robert Leonard. Its conclusion comes as a big surprise and presents a moral hooked with a laugh that will be remembered. Kingsley Benedict and Marc Robbins are chief of the support.

"Her Better Self." (Victor. Two reels. Wed., Jan. 19.)—A rapid moving melodrama that appears sympathetic at times, but hardly convincing enough to fully accomplish its mission. It was written and produced by Grace Cunard who also plays the leading role, supported by Jack Holt and Irving Lippner.

"Saving Susie from the Sea." (L-Ko. Wed., Jan. 19.)—The story of the rivals in love ending up with a wild chase in automobiles, that crash through fences, houses, barns and the like with exciting comedy as the result. The chase incidentally puts "Saving Susie from the Sea" in the class of very good knockabout farces.

"Just Plain Folks." (Laemmle. Three reels. Thurs., Jan. 20.)—Not yet shown for review.

"Building Up the Health of a Nation." (Powers. Lesson No. 2. Split reel. Thurs., Jan. 20.)—Reviewed at length with other numbers of the series elsewhere in this issue. On the same reel with "Aerial Buds."

"Aerial Buds." (Powers. Split reel. Thurs., Jan. 20.)—Showing the performances of a boy and girl on the trapeze. On the same reel with "Building Up the Health of a Nation." (Lesson No. 2.)

"Vanity, Thy Name Is———." (Imp. Two reels. Fri., Jan. 21.)—With an extravagant wife the poor husband knows not what to do until his mother-in-law comes along and takes the extravagance away.

This is a pleasing comedy-drama with the accent on the comedy, although it waxes rather foolish at times. The subtitles are written in a breezy style that aims at comedy and attains it quite often. Matt Moore "directed himself" and Jane Gail in the principal parts.

"A Sea Mystery." (Victor. Fri., Jan. 21)—Mary Fuller in a fanciful romance in which as the wild girl of the seashore she shows to splendid advantage. Paul Panzer, Robert Lee and Ralph Belmont appear in support of the star.

"Flivvers Famous Cheese Hound." (Nestor. Fri., Jan. 21.)—Charles Evans the English comedian again in a burlesque on the fiction detective. It is full of wildly exaggerated incidents, laughable in itself, and Evans ludicrous makeup increases its value.

"Buck Simmons—Puncher." (Bison. Two reels. Sat., Jan. 22.)—A Western melodrama featuring a realistic gunfight and containing some very good night photography scenes in which there is much shooting.

Leon Kent wrote and produced as well as played the hero, while Edna Maison and Malcolm Blevins furnished quality support. It's a very good Western and will undoubtedly be appreciated by the admirers of this class of picture.

"Uncle Sam at Work," No. 5. (Powers. Sat., Jan. 22.)—This number shows in educational form, the Weather Bureau, the Light House Service, the Revenue Cutter Service and scenes from the U. S. S. *New Jersey*. Interesting scenes of comparatively unknown organizations.

"The Whole Jungle Was After Him." (Joker. Sat., Jan. 22.)—This was made by Paul Bourgeois and introduces animals in a plot of fairly funny variety. The suitor to win his girl speaks of his bravery as a hunter, and she, doubtful, calls his bluff by releasing a beast (more or less wild) in his house.

"Mr. McIdiot's Assassination." (L-Ko. Two reels. Sun., Jan. 23.)—Reviewed at length in the issue of Jan. 8.

"Her Dream Man." (Laemmle. Sun., Jan. 23.)—A thoroughly enjoyable romance with a strong vein of comedy, containing new and delightfully pleasing situations. Myrtle Gonzalez, Frank Newburg and Val Paul appeared under Lynn Reynolds direction.

INCORPORATIONS

By arrangement with the Corporation Trust Company, 15 Exchange Place, Jersey City, N. J., the company has supplied MOTION PICTURE NEWS with the following special incorporation service:

In Illinois:

WILLIAM T. WARREN FILM COMPANY; Manufacturing moving picture films; $10,000; Chicago, Ill. Incorporators: William T. Warren, William A. Jennings and Joseph Rolnick.

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PARK THEATRE COMPANY; theatrical and moving picture business; $10,000; Dexter (Penobscot Co.). Incorporators: Charles A. Haines, Susie M. Haines and Annie M. Wyman, all of Dexter.

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PATRIOT FILM CORPORATION; manufactnuring and dealing in moving picture films; $100.000. Incorooorators: Patrick Marron, Margaret Ogg and Robert Leslie Moffett, all of 52 William street, New York City.

REXFORD PARK AMUSEMENT CO., INC., Clifton Park, N. Y.; theatrical and musical enterprises; $10,000. Incorporators: Jas. J. Dignim, Rexford, N. Y.; Carl Schaus, 140 Elmer avenue, Schenectady, N. Y.; Frederick W. Newton, Herkimer, N. Y.

THE ROWLAND WEST FILM CORPORATION; film manufacturing, etc.; $1,250. Incorporators: Harry Harris, Leopold Friedman and Ralph Kohn, all of 31 Nassau street, New York City.

CLINICAL FILM CO., INC.; manufacturing moving picture films, etc.; $500,000. Incorporators: George C. Reid, 36 Marble Hill avenue, New York City; Henry A. Palmer, 537 Ashford street, Brooklyn, N. Y.

STUYVESANT PRODUCING COMPANY, INC.; general theatrical business; $40,000. Incorporators: Gco. F. Walter, 93 Cleveland avenue, Rockville Center, L. I.; Percy J. Bone, 163 Willard avenue, W. Brighton, S. I., and William Neeter, 258 W. 55th street, New York City.

CLINICAL FILM CO., INC.; manufacturing moving picture films, etc.; $500,000. Incorporators: George C. Reid, 36 Marble Hill avenue, New York City; Dorothy L. Hecthaus, 696 Eagle avenue, and Henry A. Palmer, 536 Ashford street, Brooklyn, N. Y.

TOPNOTCH MOTION PICTURES, INC.; manufacturing films and general moving picture business; $20,000. Incorporators: Elsie M. Loeser and Louis K. Ferry, 165 Broadway, New York City, and Holmes Walton, 1432 Broadway, New York City.

AUTHENTIC FILM CORPORATION; manufacturing moving picture films and supplies, etc.; $5,000. Incorporators: Edwin V. MacDonald, 1065 E. 18th street, Brooklyn; C. F. Bates, 3505 Broadway, New York City; Paul Falk, 428 W. 22nd street, New York City.

CLINTCH AVENUE CASINO, INC., Manhattan. To conduct ice skating rinks and moving pictures. Capital, $1,000. Directors: Hawley T. Webster, Andrew Peters and Frank P. Share, 34 Pine street, New York City.

FIFTEENTH STREET AMUSEMENT CO., Brooklyn. To deal in moving picture theatres and films. Capital, $2,500. Directors: Charles Klasky, Regina Ammerman and Rudolph Sanders, 423 Sixteenth street, Brooklyn.

THE LESCO PRODUCING CO., INC., New York City. General theatrical and motion picture business. Capital, $10,000. Directors: Helen White, Meyer Klein and Alex Warner, 52 West 119th street, New York City.

BLUE BIRD PHOTOPLAYS, INC., New York City. General motion picture business, general photographic printing and publishing. Capital, $1,000. Directors: William B. Saxe, Paul J. DuBois and Edwin H. Collins, 3750 Broadway, New York City.

SCHENECTADY-HUDSON THEATRE CO., INC., Schenectady. To own and operate theatres and general motion picture business and real estate. Capital, $35,000. Directors: Charles F. Veeder, Charles J. Campbell and John J. McMullen, Schenectady.

WALBILTAN PHOTO PLAY CO., INC., New York City. To conduct moving picture shows and theatres. Capital, $10,000. Directors: Joseph Greenbaum. D. S. Phillips and Joseph A. Tanner, 225 West 134th street, New York City.

YANKEE AMUSEMENT CORPORATION, Brooklyn. Theatre and moving pictures. Capital, $5,000. Directors: Edmund H. Hoffman, Edmund H. Hoffman, Jr., and Frank C. Chumasero, 62 New York avenue, Brooklyn.

CARNIVAL AND FAIR AMUSEMENT CORPORATION, New York City. To conduct shows, theatres, amusements and motion picture houses. Capital, $25,000. Directors: Alfred Cane, David B. Kamisky and Anton Siegel, 233 Broadway, New York City.

STRATFORD CONTRACTING CO., INC., Long Beach. To operate public amusements and exhibitions. Capital, $5,000. Directors: Robert W. Seaton, Alfred Johnson and Walter Swanson, Riverside Boulevard, Long Beach, N. Y.

EXCELLO FILM CO., New York City. To manufacture films, moving pictures and advertising business. Capital, $1,000. Directors: Joseph Hischman, Edwin W. Drucker and Maurice M. Levy, 229 Broadway, New York City.

EDGEMERE AMUSEMENT CORPORATION, Queens. To operate moving picture theatres. Capital, $2,000. Directors: Louis Kramer, Edward Kastner and Louis Gordon, Boulevard and Frank avenue, Edgemere, N. Y.

THE VANITY FAIR FILM CO., INC. To conduct moving picture and amusement enterprises. Capital, $5,000. Directors: MacDonald Devitt, John T. Sturdevant and Joseph P. Shea, Cold Spring, N. Y.

In Virginia:

THE VILLAGE AMUSEMENT CORPORATION; to conduct a moving picture business; $5,000; in Hopewell, Va.; J. M. Luke, L. G. Humphries, Hopewell, Va.; Paul F. Battinger, Petersburg, Va.

GRANBY PICTURE COMPANY, INCORPORATED; manufacture and deal in moving picture machines, films, slides, etc.; $15,000; in Norfolk, Va.; A. M. Cook, P. C. Dearborn, C. C. Jones, all of Norfolk, Va.

ARROW FILM CORPORATION; to carry on business of taking and producing motion pictures, photographs, scenes, acts, plays, exhibitions; $350,000; in Richmond, Va.; Wm. M. Crump, R. E. Payton, Jr., W. W. Beverley, all of Richmond, Va.

RIALTO AMUSEMENT COMPANY, INCORPORATED; to promote, operate and conduct a general amusement entertainments, theatre and moving picture business; $350,000; in Fairfax, Va.; Jerome H. Pennock, 132 Remsen street, Brooklyn, N. Y.; H. C. Brove, 1210 G street, Washington, D. C.; V. L. Abbey, Wardman Courts, Washington, D. C.; F. A. Waldron, East Orange, N. J.; and A. J. Poston, 911 G street, N. W., Washington, D. C.

NATIONAL FILM CORPORATION OF AMERICA; to manufacture and deal in motion picture films, photoplays and photoplay films, cameras, motion picture machines, etc.; $1,000,000; Richmond, Va. Incorporators: Cornelius A. Cole, Hackensack, N. J.; Robt. A. Van Voorhis, Jersey City, N. J., and Arthur R. Oakley, Pearl River, N. Y.

VICTORIA AMUSEMENT CORPORATION; to conduct a moving picture theatre; $5,000; Richmond, Va. Incorporators: Martha A. Loving, Robert S. Loving, Kenneth E. Doyle and R. Clinton, all of Morrisset, Richmond, Va.

In Pennsylvania:

THE PENN COUNTIES AMUSEMENT COMPANY, Allentown, Pa. General theatrical and motion picture business. Capital, $5,000. Incorporators: John J. Meily and Margaret E. Meily, of Allentown, and Edward H. Buss and Leon Buss of Emaus.

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Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF CURRENT WEEK

REGULAR PROGRAM

Monday, January 17, 1916.

BIOGRAPH—The Miser's Heart, D. (Re-issue), 1000.. 19895
LUBIN—The Little Sister of the Poor, D., 1000..... 19896
SELIG—Why Love Is Blind (Jack Pickford), D., 3000.. 19890
*SELIG—Selig-Tribune No. 5, News, 1000..... 19894
VITAGRAPH—Them Was the Good Old Days, C., 1000 19893

Tuesday, January 18, 1916.

BIOGRAPH—The Angel of Piety Flat, D., 2000..... 19900
ESSANAY—The Book Agent's Romance, D., 2000..... 19897
KALEM—The Tale of a Coat, C., 1000..... 19899

Wednesday, January 19, 1916.

BIOGRAPH—A Life Chase, D., 3000..... 19905
ESSANAY—Cannimated Nooz Pictorial No. 4, C., 1000. 19904
KALEM—A Duel in the Desert (Ninth of the "Stingaree" Series), D., 2000..... 19902

Thursday, January 20, 1916.

LUBIN—The Law's Injustice, D., 3000..... 19908
MINA—A Misfit Baron, C., 1000..... 19912
*SELIG—Selig-Tribune, No. 6, News, 1000..... 19911

Friday, January 21, 1916.

KALEM—A Sealskin Coat (Thirteenth of the Ventures of Marguerite), D., 1000..... 19916
KNICKERBOCKER STAR FEATURE—Houses of Mystery, D., 3000..... 19913
VIM—Frenzied Finance, C., 1000..... 19918
VITAGRAPH—A Telegraphic Tangle, C., 1000..... 19917

Saturday, January 22, 1916.

ESSANAY—The White Alley, D., 3000..... 19919
KALEM—The Open Track (An Episode of the H. of H. Series), D., 1000..... 19926
LUBIN—Insomnia, C., 1000..... 19922
SELIG—When the Circus Came to Town (Ninth of the Chronicles of Bloom Center), C., 2000..... 19927
VITAGRAPH—The Secret Seven, D., 3000..... 19923

UNIT PROGRAM

Monday, January 10, 1916.

KALEM—The Black Crook, D., 5000.....U-1040
VITAGRAPH—The Surprises of an Empty Hotel, D., 4000 .....U-1030
A Cripple Creek Cinderella, C., 1000.....U-1034

Wednesday, January 12, 1916.

LUBIN—The City of Failing Light, D., 4000.....U-1035
A Bath Tub Mystery, C., 1000.....U-1039

RELEASES OF COMING WEEK

REGULAR PROGRAM

Monday, January 24, 1916.

BIOGRAPH—An Adventure in the Autumn Woods (Re-issue), D., 1000.....
LUBIN—Two News Items, D., 1000.....
SELIG—Tom Martin—a Man, D., 3000.....
*SELIG—Selig-Tribune, No. 7, News, 1000.....
VITAGRAPH—The Cold Feet Getaway, C., 1000.....

Tuesday, January 25, 1916.

BIOGRAPH—Stronger Than Woman's Will, D., 3000..
ESSANAY—Title Not Reported.....
KALEM—Snoop Hounds, C., 1000.....
LUBIN—The Dragoman, D.. 2000.....

Wednesday, January 26, 1916.

ESSANAY—Title Not Reported.....
KALEM—The Villain Worshipper (Tenth of the "Stingaree" Series), D., 2000.....

Thursday, January 27, 1916.

LUBIN—The Embodied Thought, D., 3000.....
MINA—Title Not Reported.....
*SELIG—Selig-Tribune, No. 8, News, 1000.....

Friday, January 28, 1916.

KALEM—The Fate of America (Fourteenth of Ventures of Marguerite Series), D., 1000.....
KNICKERBOCKER STAR FEATURE—Title Not Reported.
VIM—Title Not Reported.....
VITAGRAPH—Peace at Any Price, C., 1000.....

Saturday, January 29, 1916.

ESSANAY—Title Not Reported.....
KALEM—Tapped Wires (An Episode of the H. of H. Series), D., 1000.....
LUBIN—Cured, C., 3000.....
SELIG—Apple Butter (Tenth of the Chronicles of Bloom Center), C., 2000.....
VITAGRAPH—The Ruse, D., 3000.....

UNIT PROGRAM

Monday, January 17, 1916.

VITAGRAPH— Mrs. Dane's Danger, D., 4000.....? ? ?
Bittersweet, D., 1000.....? ? ?

Wednesday, January 19, 1916.

LUBIN—The Evangelist, D., 4000.....? ? ?
Fooling Uncle, C., 1000.....? ? ?

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LET LOOSE

JANUARY TWENTY EIGHTH

ON THE

GENERAL FILM PROGRAM

Calendar of Current and Coming Releases

MUTUAL

RELEASES OF CURRENT WEEK

Monday, January 17, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Tuesday, January 18, 1916.

AMERICAN—The Silent Trail, D., 2000..... 04404
FALSTAFF—Grace's Gorgeous Gowns, C., 1000..... 04405

Wednesday, January 19, 1916.

THANHOUSER—The Phantom Witness, D., 3000..... 04406
BEAUTY—Johnny's Birthday, C., 1000..... 04409

Thursday, January 20, 1916.

FALSTAFF—Pete's Persian Princess, C., 1000..... 04410
MUTUAL—Mutual Weekly, No. 55, News, 1000..... 04411
VOGUE—Sammy's Doughful Romance, C., 1000..... 04412
MASTERPICTURE DE LUXE—See Feature Release Page.

Friday, January 21, 1916.

MUSTANG—Wild Jim, Reformer, D., 2000..... 04413
CUB—The Girl of His Dreams, C., 1000..... 04415
AMERICAN—The Thunderbolt, D., 1000..... 04416
NOVELTY—Mr. Bumps, Commuter, C., 1000..... 04417

Saturday, January 22, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Sunday, January 23, 1916.

GAUMONT—See America First, No. 19, Sc., and Keeping Up with the Joneses, Cartoon, Split Reel..... 04418
BEAUTY—Mischief and a Mirror, C., 1000..... 04419
VOGUE—A Baby Grand, C., 1000..... 04420

RELEASES OF COMING WEEK

Monday, January 24, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Tuesday, January 25, 1916.

AMERICAN—The Man in the Sombrero, D., 2000..... 04421
FALSTAFF—Lucky Larry's Lady Love, C., 1000..... 04425

Wednesday, January 26, 1916.

THANHOUSER—The Burglar's Picnic, D., 3000..... 04424
BEAUTY—Some Night, C., 1000..... 04427

Thursday, January 27, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.
VOGUE—Title Not Yet Decided..... 04428
FALSTAFF—Beaten at the Bath, C., 1000..... 04429
MUTUAL—Mutual Weekly, No. 56, News, 1000..... 04430

Friday, January 28, 1916.

CLIPPER—The Smugglers of Santa Cruz, D., 3000..... 04431
AMERICAN—A Sanitarium Scramble, C., 1000..... 04434
CUB—One-Reel Comedy (Title Not Decided)..... 04435

Saturday, January 29, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Sunday, January 30, 1916.

GAUMONT—See America First, No. 20, Sc., and Keeping Up with the Joneses, Cart., Split Reel..... 04436
BEAUTY—Walk This Way, C., 1000..... 04437
VOGUE—One-Reel Comedy (Title Not Decided)..... 04438

UNIVERSAL

RELEASES OF CURRENT WEEK

UNIVERSAL FEATURE—The Railroad Monopoly (Sixth episode of "Graft") D., 2000..... 01140

Monday, January 17, 1916.

BROADWAY UNIVERSAL FEATURE—The Man Inside, D., 5000..... 01123
NESTOR—Mingling Spirits, C., 1000..... 01124

Tuesday, January 18, 1916.

GOLD SEAL—The Reward of Chivalry, D., 3000..... 01125
REX—The Silent Member, D., 1000..... 01126

Wednesday, January 19, 1916.

VICTOR—Her Better Self, D., 2000..... 01127
L-KO—Saving Susie from the Sea, C., 1000..... 01128
UNIVERSAL ANIMATED WEEKLY—Weekly No. 202, News, 1000..... 01129

Thursday, January 20, 1916.

LAEMMLE—Just Plain Folks, D., 3000..... 01130
POWERS—Physical Culture Lesson, No. 2, and the Ariel Buds, Vaud. Act, Split Reel..... 01131

Friday, January 21, 1915.

IMP—Vanity Thy Name Is———, C. D., 2000..... 01132
VICTOR—A Sea Mystery, D., 1000..... 01133
NESTOR—Flivver's Famous Cheese Hound, C., 1000.. 01134

Saturday, January 22, 1916.

BISON—Buck Simon's Puncher, D., 2000..... 01135
POWERS—Uncle Sam at Work, No. 5 (Protecting the Ships at Sea), Ed., 1000..... 01136
JOKER—The Whole Jungle Was After Him, C., 1000.. 01137

Sunday, January 23, 1916.

LAEMMLE—Her Dream Man, D., 1000..... 01138
L-KO—Mr. McIdiot's Assassination, C., 2000..... 01139

RELEASES OF COMING WEEK

UNIVERSAL SPECIAL FEATURE—America Saved from War (Seventh Episode of "Graft"), D., 2000..01158

Monday, January 24, 1916.

BROADWAY UNIVERSAL FEATURE—A Soul Enslaved, D., 5000..... 01141
NESTOR—Her Steady Carfare, C., 1000..... 01142

Tuesday, January 25, 1916.

GOLD SEAL—Discontent, D., 2000..... 01143
IMP—Hired, Tired and Fired, C., 1000..... 01144

Wednesday, January 26, 1916.

VICTOR—Across the Line, D., 1000..... 01145
L-KO—Knocks and Opportunities, C., 2000..... 01146
UNIVERSAL ANIMATED WEEKLY—Weekly, No. 203, News, 1000..... 01147

Thursday, January 27, 1916.

LAEMMLE—The Red Lie, D., 3000..... 01148
POWERS—Sammie Johnsin, Hunter, Cart., and Fishing River Lampreys, Ed., Split Reel..... 01149

Friday, January 28, 1916.

LAEMMLE—The Inner Soul, D., 2000..... 01150
BIG U—Nan Good for Nothing, D., 1000..... 01151
NESTOR—Flivvers in the Dance of the Shivvers, C., 1000..... 01152

Saturday, January 29, 1916.

BISON—A Daughter of Pennance, D., 2000..... 01153
POWERS—Uncle Sam at Work, No. 6 ("Saving Wealth and Building Health"), Ed., 1000..... 01154
JOKER—Mrs. Green's Mistake, C., 1000..... 01155

Sunday, January 30, 1916.

REX—His Own Trap, D., 3000..... 01156
L-KO—Cupid at the Polo Game, C., 1000..... 01157

AUTHORIZED STUDIO DIRECTORY NUMBER

JANUARY 29TH ISSUE

This will contain a biography of every prominent actor and director in the industry.

From it every exhibitor will prepare his NEWSPAPER publicity each week. This has never been possible before.

It is a volume which will, from necessity, be always at hand. Its life will be perpetual.

MAILED AT 1 A. M. TUESDAY JANUARY 18, 1916

BE SURE TO GET YOUR COPY

Issued Semi-Annually

RELEASE DATES FOR READY REFERENCE

ASSOCIATED SERVICE

Week of December 27, 1915.

The Powers That Be, D., 2000....Santa Barbara
The Gift, D., 2000.....Ramona
Close Quarters, D., 2000.....Alhambra
Let There Be Light, D., 2000.....Empire
He Who Laughs Last, C., 1000.....Atla
Ike Flivvers with Ford, C., 1000.....Federal
Skating on Thin Ice, C., 1000.....Banner
A Peaceful Agitator, C., 1000.....Deer

Week of January 3, 1916.

The Thought, D., 2000.....Santa Barbara
The Missing Link, D., 2000.....Ramona
The Xmas Spirit of the Slums, D., 2000..Alhambra
The Master Rogue, D., 2000.....Empire
Out of the Pan Into the Fire, C., 1000.....Atla
Ike Meets the Gink of Denmark, C., 1000..Federal
Quitting by Request, C., 1000.....Banner
False Rumors, C., 1000.....Deer

GENERAL FILM PROGRAM

BIOGRAPH

1— 3. The Lesser Evil, D. (Reissue).....1000
1— 4. The Avenging Shot, D.....2000
1— 5. The Skating Rinks, C-D.....3000
1—10. In the Aisles of the Wild, D. (Re-issue).1000
1—12. The War of Wealth, D.....3000
1—17. The Miser's Heart, D., (Reissue)..1000
1—18. The Angel of Piety Flat, D.....2000
1—19. A Life Chase, D.....3000

ESSANAY

1— 1. Prisoner at the Bar, D.....3000
1— 4. Her Lesson, D.....2000
1— 5. Mile a Minute Monty, Cartoon and Scenic .....Split reel
1— 8. The House of Revelation, D.....3000
1—11. Angels Unawares, D.....2000
1—12. The Fable of the Two Philanthropic Sons, C. 1000
1—15. Pieces of the Game, D.....3000
1—18. The Book Agent's Romance, D.....2000
1—19. Cannimated Nooz Pictorial, No. 4, C..1000
1—22. The White Alley, D.....3000

KALEM

1— 1. At the Risk of Her Life (an Episode of the H. of H. Series), D.....1000
1— 4. The Missing Mummy, C.....1000
1— 5. The Honor of the Road (Seventh of the "Stingaree" Series), D.....2000
1— 7. Crossed Clues (Eleventh of the Ventures of Marguerite), D.....1000
1— 8. When Seconds Count (An Episode of the H. of H. Series), D.....1000
1—11. Guardian Angels, C.....1000
1—12. The Purification of Mulfera (Eighth of the "Stingaree" Series), D.....2000
1—14. The Tricksters (Twelfth of the Ventures of Marguerite), D.....1000
1—15. The Haunted Station (An Episode of the H. of H. Series), D.....1000
1—18. The Tale of a Coat, C.....1000
1—19. A Duel in the Desert (Ninth of the "Stingaree" Series) D.....2000
1—21. A Sealskin Coat (Thirteenth of the Ventures of Marguerite), D.....1000
1—22. The Open Track (An Episode of the H. of H. Series), D.....1000

UNIT PROGRAM—KALEM

1—10. *The Black Crook, D.*.....5000

KNICKERBOCKER STAR FEATURES

12—31. The Mysterious Bride, D.....3000
1916.
1— 7. Paying the Toll, D.....3000
1—14. The Wood Nymph, D.....3000
1—21. Houses of Mystery, D.....3000

LUBIN

1— 1. A Ready Made Maid, C.....1000
1— 6. Vengeance of the Oppressed, D.....3000
1— 8. Billie's Headache, C.....1000
1—10. The Lost Bracelet, D.....1000
1—11. The Old Watchman, D.....2000
1—13. The Bond Within, D.....3000
1—15. A Skate for a Bride, C.....1000
1—17. The Little Sister of the Poor, D...1000
1—20. The Law's Injustice, D.....3000
1—22. Insomnia, C.....1000

UNIT PROGRAM—LUBIN

12—29. *Soved from the Horem, D.*.....4000
12—29. *This Isn't the Life, C.*.....1000
1916.
1— 5. *Sorrows of Happiness, D.*.....4000
1— 5. *His Lordship, C.*.....1000
1—12. *The City of Failing Light, D.*.....4000
1—12. *A Bath Tub Mystery, C.*.....1000

MINA

1— 6. Caught with the Goods, C.....1000
1—20. Title Not Reported, C.....

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

RELEASE DAYS

GENERAL FILM

Monday—Biograpb, Selig, Vitagraph, Vitagraph-Unit.
Tuesday—Biograph, Essanay, Kalem, Selig.
Wednesday—Biograph, Essanay, Kalem, Lubin-Unit.
Thursday—Essanay, Lubin, Mina.
Friday—Edison, Essanay, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Falstaff, Novelty.
Tuesday—Thanhouser, Gaumont (Cart. and Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Cub.
Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.
Sunday—Reliance, Casino, Tbanbouser.

UNIVERSAL FILM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

SELIG

1— 1. The Manicure Girl 1000
1— 3. The Buried Treasure of Cobre, D....3000
1— 8. Spooks (Seventh of the Chronicles of Bloom Center), C.....2000
1—10. The Devil in Chief, D.....3000
1—15. No Sir-ee Bob (Eighth of the Chronicles of Bloom Center), C.....2000
1—17. Why Love is Blind.....
1—22. When the Circus Came to Town (Ninth of the Chronicles of Bloom Center) C.....2000

VIM

1— 7. This Way Out, C.....1000
1—14. Chickens, C. 1000
1—21. Frenzied Finance, C.....1000

VITAGRAPH

1— 1. The Wanderers, D.....3000
1— 3. The Little Trespasser, C-D.....1000
1— 7. His Wife Knew About It, C.....1000
1— 8. Tried for His Own Murder, D.....3000
1—10. When Linn Came Home, D.....1000
1—14. When Two Play a Game, C.....1000
1—15. By Love Redeemed, D.....3000
1—17. Them Was the Good Old Days, C..1000
1—21. A Telegraphic Tangle, C.....1000
1—22. The Secret Seven, D.....3000

UNIT PROGRAM—VITAGRAPH

12—27. *The Making Over of Geoffrey Monning, D.* 4000
12—27. *The Fest Vamooser, C.*.....1000
1— 3. *Who Killed Joe Merrion? D.*.....4000
1— 3. *When Hooligan and Dooligan Ran for Moyor, C.* 1000
1—10. *The Surprises of an Empty Hotel, D.*.4000
1—10. *A Cripple Creek Cinderella, C.*.....1000

Hearst - Vitagraph News Pictorial
Issued Twice a Week
Tuesday and Thursday
Released through V. L. S. E., Inc.

MUTUAL FILM RELEASES

AMERICAN

12—17. In the Sunset Country, D.....2000
12—20. The Clean Up, D.....2000
12—24. Yes or No, D.....1000
12—27. The Tragic Circle, D.....2000
12—31. The Mender, D. 1000
1916.
1— 3. Matching Dreams, C-D.....2000
1— 7. Time and Tide, D.....1000
1—10. Viviana, D. 2000
1—14. The Secret Wire, D.....2000
1—14. Spider Barlow Meets Competition, D..1000
1—16. The Gamble, D.....2000
1—18. The Silent Trail, D.....2000
1—21. The Thunderbolt, D.....1000

BEAUTY

12—18. Two Hearts and a Thief, C.....1000
12—21. Making a Man of Johnnie, C.....1000
12—25. That Country Girl, Com.-D.....1000
12—28. Kiddus, Kids and Kiddo, C.....1000
1916.
1— 1. Settled Out of Court. C.....1000
1— 4. Billy Van Dusen's Shadow, C.....1000
1— 8. To Be or Not to Be, C.....1000
1—11. The First Quarrel, C.....1000
1—15. Getting in Wrong, C.....1000
1—19. Johnny's Birthday, C.....1000
1—23. Mischief and a Mirror, C.....1000

CASINO

12—19. Cissy's Innocent Wink, C.....1000
12—26. Hunting, C. 1000
1916.
1— 2. Leave It to Cissy, C.....1000
1— 9. Alias Mr. Jones, C.....1000
1—16. Ham and Eggs, C.....1000

CENTAUR

12—23. The Winning of Jess (Animal D.)...2000
12—30. The Terror of the Fold (Animal D.)..2000
1916.
1— 6. The Homesteader, D.....2000
1—13. Marta of the Jungles, D.....2000

CENTAUR STAR FEATURES

12—22. The Mystery of Carter Breene, D....3000

CLIPPER

12—11. Curly, D. 3000
1916.
1— 1. The Wrath of Haddin Towers, D....3000

CUB

12— 3. A Shot Gun Romance, C.....1000
12—10. Doctor Jerry. C.....1000
12—17. The Knockout, C. 1000
12—24. Hearts and Clubs, C.....1000
12—31. Jerry's Revenge, C.....1000
1916.
1— 7. Comedy (Title Not Reported).
1— 7. Jerry in the Movies, C.....1000
1—14. Jerry in Mexico, C.....1000
1—21. One Reel Comedy.....

FALSTAFF

12—16. Bill Bunks the Bandit, C.....1000
12—20. When William's Whiskers Worked, C.1000
12—23. Toodles, Tom and Trouble, C.....1000
12—27. Una's Useful Uncle, C.....1000
12—30. Foolish Fat Flora, C.....1000
1916.
1— 3. The Optimistic Oriental Occults, C...1000
1— 6. Hild's Husky Helper, C.....1000
1—10. Belinda's Bridal Breakfast, C.....1000
1—13. Reforming Rubbering Rosie, C.....1000
1—18. Grace's Gorgeous Gowns, C.....1000
1—20. Pete's Parisian Princess, C.....1000

GAUMONT

12—21. See America First, No. 15, Sc., and Keeping Up with the Joneses, Car. Split reel
12—28. See America First, No. 16, Sc., and Keeping Up with the Joneses, Cart. Split reel
1916.
1— 4. See America First, No. 17, Sc., and Keeping Up with the Jones, Cart. Split reel
1—11. See America First, No. 18, Sc., and Keeping Up with the Joneses, Cart. Split reel
1—23. See America First, No. 19, Sc., and Keeping Up With the Joneses. Cart .....Split reel

WAR!!!

STATE RIGHT BUYERS

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Showing:—

Storming Novo Georgeievsk!

Fall of Warsaw!

Great Seven Day Battle!

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2 weeks St. Paul, auspices Daily News.

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"There are war pictures and war pictures, but the **BLUE RIBBON** goes to those taken by W. H. Durborough."—Dec. 10, 1915.

TRIBUNE ADMITS: **KITTY KELLY, CHICAGO TRIBUNE**

For terms Address **War Film Syndicate** 308 Mallers Building Chicago, Ill.

RELEASE DATES FOR READY REFERENCE

MUSTANG

12— 4. Film Tempo, C.-D.....3000
12—10. There's Good in the Worst of Us, D..2000
12—17. In the Sunset Country, D.....2000
12—24. The Pitch o' Chance, D.....2000
12—25. Author! Author! Com.-D.....3000
12—31. The Cactus Blossom, D.....2000
1916.
1— 7. The Hills of Glory, D.....2000
1—15. Water Stuff, C.-D.....3000
1—21. Wild Jim Reformer, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

NOVELTY

12— 8. The Army and Navy Football Game, 1915 1000
12—13. The Book Agent, C.....1000
12—15. A Musical Mix-Up, C.....1000
12—20. The Fiddler 1000
12—22. The Innocent Sandwich Man, C., and Between Lakes and Mountains, Sc. Split reel
1—21. Italy's War Equipment, Ed.....1000

RELIANCE

12— 8. Her Mother's Daughter, D.....3000
12—12. The Wayward Son, D.....2000
12—19. The Bankhurst Mystery, D.....2000
12—26. The Law of Success.....2000
1916.
1— 1. The Law of Success, D.....2000
1— 5. The She Devil, D.....3000

RIALTO

12— 1. Lesons in Love, C.....3000
12—15. The Ace of Death, D.....3000
12—29. A Prince of Yesterday, D.....3000
1916.
1—12. The Secret Agent, D.....3000

THANHOUSER

12—12. Her Confession, D.....1000
12—14. An Innocent Traitor, D.....2000
12—19. The Necklace of Pearls, D.....1000
12—21. Ambition, D. 3000
12—28. The Last Performance, D.....3000
1916.
1— 4. The Bubbles in the Glass, D.....3000
1— 8. The Woman in Politics, D.....1000
1—11. The Name of the Law, D.....3000
1—19. The Phantom Witness, D.....3000

THANOPLAY

11— 6. Mr. Meeson's Will, D.....3000
11—27. The Valkyrie, D.....3000
12—18. His Majesty the King, Com.-D.....3000

VOGUE

12—27. Sammy's Scandalous Schemes, C....2000
1916.
1— 4. An Innocent Crook, C.....2000
1—20. One Reel Comedy.....
1—23. One Reel Comedy.....

For
MASTER PICTURES—De Luxe Edition
See Feature Release Page

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of January 3, 1916.

New Adventures of Wallingford, No. 14, Com.-D., 2000 .....Pathé
Old Unchanging Holland, Col. Sc., and Quaint Dances of Japan, Dances, Split Reel .....Photocolor-Globe
Luke Leans to the Literary, C., 1000..Phunphilms
The Red Circle, No. 4, D., 2000.....Balboa
Ach! Such Crimes! C., 1000.....Starlight
The King's Game, Com.-D., 5000.....G. R. Plays

Week of January 10, 1916.

From Kabylis to Constantine, Col. Sc., and Unfamiliar Fishes, Ed., Split reel. Photocolor-Globe
Luke Lugs Luggage, C., 1000.....Phunphilms
Madame X, D., 6000.....G. R. Plays
The Red Circle, No. 5, D., 2000.....Balboa
From Bad to Worse, C., 1000.....Starlight

Week of January 17, 1916.

Railroad Construction on the Dark Continent, Ed., and Lizards, Ed., Split reel...Globe
Luke Rolls in Luxury, C., 1000.....Phunphilms
The Red Circle, No. 6.....Balboa
The Love Trail, D., 5000.....G. R. Plays
Riding the Goat, C., 1000.....King Cole

Week of January 24, 1916.

The Horrors of War, Topical, 3000.....Pathé
Head-dresses of Holland—Colored, and the Ausable Chasm—Picturesque America, split reel .....Photocolor-Globe
Hazel Kirke, D., 5000.....G. R. Plays
The Red Circle, No. 7 (The Third Degree), D., 2000.....Balboa
Shooting at Random, C., 1000.....Starlight

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

12— 9. The Sacrifice of J. Jonathan Gray, D..3000
12—16. Col. Steele, Master Gambler, Com.-D..1000
12—30. Babbling Tongues, D.....1000
1916.
1— 2. The Honor to Die, D.....3000
1—13. "X 3," D. 3000

BISON

12— 4. The Connecting Link, West.-D.....2000
12—11. The Lion's Ward, Animal D.....3000
12—18. His Real Character, W.-D.....2000
12—25. When Rogues Fall Out, D.....3000
1916.
1— 1. The Dawn Road, D.....2000
1— 8. On the Trail of the Tigress, D.....2000
1—15. Across the Rio Grande, D.....3000
1—22. Buck Simons Puncher, D.....2000

BROADWAY UNIVERSAL FEATURES

12— 6. The White Scar, D.....5000
12—13. The Primrose Path, D.....5000
12—20. "Father and the Boys," Com.-D.....5000
12—27. The Nature Man or a Struggle for Existence, D. 5000
1916.
1— 3. Landon's Legacy, D.....5000
1—10. Love's Pilgrimage to America, D.....5000
1—17. The Man Inside, D.....5000

GOLD SEAL

12— 7. Idols of Clay, D.....3000
12—14. Lord John in New York (Adventure No. 1 of Lord John's Journal), D..4000
12—21. "Christmas Memories," D. 3000
12—28. As the Shadows Fall, D.....2000
1916.
1— 4. The Gray Sisterhood (Advent. No. 2 of Lord John's Journal), D.....3000
1—11. The Boob's Victory, C.-D.....2000
1—18. The Reward of Chivalry, D.....3000

IMP

12— 7. Slim, Fat or Medium, C.....1000
12—10. The Little Lady Across the Way, Com.-D. 2000
12—14. Almost a Papa, C.....1000
12—17. The Vacuum Test, D.....1000
12—21. When Love Laughs, C.....1000
12—31. A Tribute to oMther, D.....2000
1916.
1— 7. The Law of Life, D.....3000
1—21. Vanity, Thy Name Is———, C. D....2000

JOKER

12— 4. Mrs. Prune's Boarding House, C....1000
12—11. Slightly Mistaken, C.....1000
12—18. The Opera Singer's Romance, C.....1000
1916.
1— 1. Lemonade Aids Cupid, C.....1000
1— 8. Those Female Haters, C.....1000
1—22. The Whole Jungle Was After Him, C.1000

LAEMMLE

12— 2. Gilded Youth, D.....3000
12— 3. The Devil and Idle Hands, D.....1000
12— 5. Does It End Right? D.....1000
12—16. The Bride of Nancy Lee, D.....2000
12—18. The Water Clue, D.....1000
12—22. The Great Fear, D.....1000
12—23. One Hundred Years Ago, D.....2000
12—28. The Evil of Suspicion, D.....1000
12—30. The Little Upstart, D.....3000
1916.
1— 5. The Underworld, C.-D.....1000
1— 6. Missy, D. 2000
1— 9. Blind Fury, D. 1000
1—20. Just Plain Folks, D.....3000
1—23. Her Dream Man, D.....1000

L-KO

12— 1. Lizzie's Watery Grave, C.....1000
12— 5. A Saphead's Revenge, C.....1000
12— 8. Sin on the Sabbath, C.....2000
12—12. Lizzie's Shattered Dreams, C.....1000
12—15. Blackmail in a Hospital, C.....1000
12—19. The Doomed Groom, C.....1000
12—22. From Beanery to Billions, C.....2000
12—26. Greed and Gasoline, C.....1000
12—29. A Scandal at Sea, C.....1000
1916.
1— 2. Pants and Petticoats, C.....1000
1— 9. Billie's Reformation, C.....2000
1—12. Gertie's Busy Day, C.....1000
1—16. Flirting a la Carte, C.....1000
1—19. Saving Susie from the Sea, C.....1000
1—23. Mr. Idiot's Assassination, C.....2000

NESTOR

12— 6. Their Quiet Honeymoon, C.....1000
12—10. Keeping It Dark, C.....1000
12—13. Her Speedy Affair, C.....1000
12—17. Where the Heather Blooms, C.....2000
12—20. Love and a Savage, C.....1000
12—25. When Three Is a Crowd.....1000
12—27. Some Chaperone, C.....1000
12—31. Flivver's Terrible Past, C.....1000
1916.
1— 3. Jed's Trip to the Fair, C.....1000
1— 7. Flivver's Art of Mystery, C.....1000
1—10. The Boy, the Girl, and the Auto, C...1000
1—14. Flivver's Good Turn, C.....1000
1—17. Mingling Spirits, C.....1000
1—21. Flivver's Famous Cheese Hound, C..1000

POWERS

12— 9. The Frolic of the Marionettes, and Nature's Monstrosities, Vaud. and Ed. .....Split reel
12—23. Howard's Monarchs of the American Forest, Vaud., and Wild Bird Life, Ed. .....Split reel
12—25. Uncle Sam at Work, No. 1.....1000
1916.
1— 1. Uncle Sam at Work, No. 2 ("How Uncle Sam Gets His Coin").....1000
1— 6. Physical Culture, Lesson No. 1, Ed., and Carl Emmy and His Dogs, Vaud. Split reel
1— 8. Uncle Sam at Work, No. 3 ("Are We Prepared?") 1000
1—13. The Rubber Rompers, Vaud., and Transporting Timber in Sweden, Ed..Split reel
1—15. Uncle Sam at Work, No. 4 (Uncle Sam's Proteges at Work and at Play).1000
1—20. Physical Culture Lesson, No. 2, and the Ariel Buds, Vaud. Act..Split reel
1—22. Uncle Sam at Work, No. 5 (Protecting the Ships at Sea), Ed.....1000

REX

12— 5. Under a Shadow, D.....2000
12—10. The Power of Fascination, D.....1000
12—12. Juror Number Seven, D.....2000
12—19. The Bachelor's Christmas, D.....3000
12—24. The Terrible Truth, D.....1000
12—26. Stronger than Death, D.....2000
1916.
1— 4. Shattered Nerves, C.....1000
1—11. His Return, D.....1000
1—14. Her Defiance, D.....2000
1—16. The Little Mascot, D.....2000
1—18. The Silent Member, D.....1000

VICTOR

12— 1. He Was Only a Bathing Suit Salesman, C. 3000
12— 8. The Awakening of Patsy, D.....1000
12—15. The Widow's Secret, D.....2000
12—24. "The Tale of the C," Com.-D.....3000
12—29. Father's Child, C.....3000
1916.
1— 5. The Heart of a Mermaid, D.....3000
1—12. Man and Morality, D.....3000
1—14. The Ring and the Rajah, D.....1000
1—19. Her Better Self, D.....2000
1—21. A Sea Mystery, D.....1000

Here At Last

Bud Fisher's

"Mutt and Jeff"

The most widely advertised comic feature in the world

Laughed at daily by 17,000,000 people through the medium of 200 newspapers has

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300 feet animated cartoon each week under the personal direction of ***Bud Fisher*** the highest priced comic artist in the world.

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Wire

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207 S. Wabash Ave. **Chicago**

FEATURE RELEASES—CURRENT AND COMING

FOX FILM CORPORATION

12— 5. The Unfaithful Wife.....5 reels
12—12. Her Mother's Secret.....5 reels
12—19. A Soldier's Oath .....5 reels
12—26. Destruction .....5 reels
1916.
1— 2. Green-Eyed Monster .....5 reels
1— 9. A Parisian Romance .....5 reels
1—16. The Fourth Estate.....5 reels
1—23. The Serpent .....5 reels
1—30. The Ruling Passion.....5 reels

KLEINE-EDISON FEATURE SERVICE

EDISON
12—8. The Destroying Angel.....5 reels
1916.
1—12. The Catspaw .....5 reels
1—26. The Innocence of Ruth.....5 reels

GEO. KLEINE
12— 1. Canavan .....5 reels
12—15. Bondwomen .....5 reels
1916.
1— 5. The Devil's Prayer Book.....5 reels
1—19. Wild Oats .....5 reels

METRO PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION
1—10. The Turmoil (Valli Valli and Geo. Le Guere) .....5 reels
1—24. Her Debt of Honor (Valli Valli)...5 reels
2—14. Dimples (Mary Miles Minter).....5 reels

POPULAR PLAYS & PLAYERS
1— 3. What Will People Say? (Olga Petrova) .....5 reels
2—28. The Lure of Heart's Desire (Edmund Breese) .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.
12—13. The House of Tears (Emily Stevens) .....5 reels
12—27. Black Fear (Grace Elliston).....5 reels
1916.
1—17. A Rose of the Alley (Mary Miles Minter) .....5 reels
2— 7. The Upstart (Marguerite Snow)....5 reels

QUALITY PICTURES
12—20. Rosemary (Marguerite Snow).....5 reels
1916.
1—31. Man and His Soul (Francis X. Bushman and Beverly Bayne).....5 reels
2—21. The Bribe (Francis X. Bushman)..5 reels

MUTUAL MASTERPICTURES

51. The Mill on the Floss (*Thanhouser*)...5 reels
52. The Painted Soul (*Mutual*).....5 reels
53. The Deathlock .....5 reels
54. The Other Side of the Door (*American*).5 reels
55. The Woman in Politics (*Thanhouser*)...5 reels

1916. DE LUXE EDITION
1—17. The Thoroughhred (William Russell and Charlotte Burton), Am., D...5 reels
1—20. The Five Faults of Flo (Florence La Badie), Than., D.....5 reels
1—22. The Bait (William Clifford, Margaret Gibson, Bostock Animals), D., Cen..5 reels
1—24. As a Woman Sows (Gertrude Robinson), D., Gaumt.....5 reels
1—27. Lord Loveland Discovers American (Arthur Maude), D., Am.....5 reels
1—29. Betrayed (Grace De Carleton), D., Than. .....5 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS
12—27. Lydia Gilmore .....5 reels
1916.
1— 3. The Foundling .....5 reels
1—10. Mice and Men .....5 reels
1—17. My Lady Incog, Com.-D.....5 reels
1—20. Nearly a King, C.....5 reels
1—27. The Spider, D.....5 reels

JESSE LASKY COMPANY
12— 2. Mr. Grex of Monte Carlo.....5 reels
12— 9. The Unknown .....5 reels
12—13. The Cheat .....5 reels
12—20. The Immigrant .....5 reels
12—30. Temptation, D. .....5 reels
1916.
1—13. The Golden Chance, Com.-D.....5 reels
1—31. Pudd'nhead Wilson, Com.-D.....5 reels

MOROSCO PHOTOPLAY COMPANY
12— 6. "Jane' .....5 reels
1916.
1— 6. Tongues of Men, D.....5 reels

PALLAS
12—16. The Reform Candidate.....5 reels
1916.
1—24. The Call of the Cumberlands, D..5 reels

TRIANGLE FILM CORPORATION

KAY-BEE-INCE PRODUCTIONS
12—26. The Edge of the Abyss (Mary Boland, Frank Mills, Willard Mack).5 reels
1916.
1— 2. Between Men (W. S. Hart).....5 reels
1— 9. The Corner (Willard Mack-Geo. Fawcett) .....5 reels
1—16. The Beckoning Flame (Henry Wood-ruff) .....5 reels

FINE ARTS-GRIFFITH PRODUCTIONS
12—26. The Penitentes (Orrin Johnson)....5 reels
1916.
1— 2. Cross Currents (Helen Ware).....5 reels
1— 9. Let Katy Do It (Jane Grey and Tully Marshall) .....5 reels
1—16. The Missing Links (Norma Talmadge, Robert Harron) .....5 reels

KEYSTONE-SENNETT PRODUCTIONS
12—26. A Submarine Pirate (Sid Chaplin)..4 reels
12—26. The Hunt (Ford Sterling).....2 reels
1916.
1— 2. Dizzy Heights and Daring Hearts..2 reels
1— 2. Worst of Friends (Weber & Fields).2 reels
1— 9. The Great Pearl Tangle (Sam Bernard) .....2 reels
1—16. Because He Loved Her.....2 reels
1—16. A Modern Enoch Arden.....2 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

—Hearst-Vitagraph News Pictorial—
Issued every Tuesday and Friday.

VITAGRAPH
12—13. The Price for Folly.....5 parts
12—27. What Happened to Father.....5 parts
1916.
1— 3. Thou Art the Man.....6 parts
1—10. My Lady's Slipper.....5 parts
1—17. Green Stockings .....5 parts
1—24. The Island of Surprise.....5 parts
1—31. Kennedy Square .....5 parts

LUBIN
12— 6. The Man's Making .....5 parts
12—20. The Great Divide.....5 parts
1916.
1—17. Gods of Fate.....5 parts
1—20. The Wonderful Wager.....2 parts

SELIG
12—13. I'm Glad My Boy Grew Up to Be a Soldier .....5 parts
1916.
1—10. No Greater Love .....5 parts

ESSANAY
12— 6. The Alster Case.....5 parts
12—20. A Daughter of the City.....5 parts
1916.
1—17. Captain Jinks .....5 parts
1—31. Submarines of Society.....5 parts

WORLD FILM CORPORATION

BRADY
12—20. Over Night .....5 reels
12—27. The Rack .....5 reels
1916.
1—10. Life's Whirlpool .....5 reels
1—24. The Ballet Girl.....5 reels
1—31. Fruits of Desire.....5 reels

EQUITABLE
12—20. Sealed Lips .....5 reels
12—27. The Senator .....5 reels
1916.
1— 3. The Dragon .....5 reels
1—10. Her Great Hour.....5 reels
1—17. The Ransom .....5 reels
1—24. Babette of the Bally Hoo.....5 reels
1—31. The Clarion .....5 reels

SHUBERT
12—13. The Siren's Song.....5 reels
1916.
1— 3. Camille .....5 reels
1—17. The City .....5 reels

FEATURES FOR STATE RIGHTS

ALL FEATURES BOOKING AGENCY
Right Off the Bat.....5 reels

CONTINENTAL PHOTOPLAY CORPORATION
Sept.—A Continental Girl.....5 reels

CORT FILM CORPORATION
The Melting Pot.....5 reels
The Whirl of Life (The Castles)....6 parts

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs.....4 parts
Liberty Hall .....3 parts
The Black Spot.....4 reels
Victoria Cross .....4 reels
O-18 .....4 reels

DRA-KO FILM COMPANY, INC.
Aug.—York State Folks.....5 reels

GREAT NORTHERN FILM COMPANY
Sins of Great Cities (Ehba Thomsen).4 reels
The Man with the Missing Finger (Alfred Hertel) .....4 reels
For Her Son (Betty Nansen).....4 reels
A Woman's Honor (Elsie Frolich)....4 reels
The Doctor's Secret (Betty Nansen)..4 reels
A Woman's Conquest (Elsie Frolich).4 reels

HANOVER FILMS
Dec.—Marvellous Maciste .....6 parts

ITALA FILM COMPANY
Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent .....3 parts

IVAN FILM PRODUCTIONS, INC.
Aug.—A Mother's Confession.....5 reels
Nov.—The Concealed Truth .....5 reels
Jan.—Forbidden Fruit .....5 reels
Feb.—A Fool's Paradise.....5 reels

LIBERTY MOTION PICTURE COMPANY
Sept.—An American Gentleman.....5 reels
Oct.—For $5,000 a Year.....5 reels
Oct.—The Struggle .....5 reels

LINICK AND MELCHIOR.
Was She to Blame? (*Elm Features*)..5 parts

F. O. NIELSEN
Guarding Old Glory .....5 reels
Just Out of College .....5 reels
Thorns of Passion .....4 reels
Little Sunset .....4 reels
The Spoilers .....9 reels
All for a Girl .....5 reels

OCEAN FILM CORPORATION
Nov.—Life Without a Soul.....5 parts

PHOTODRAMA COMPANY
How Molly Made Good.....6 reels

PROHIBITION FILM CORPORATION
Prohibition .....5 parts

RAVER FILM CO.
The Other Girl.....5 reels

REELPLAYS CORPORATION
The Cowpuncher .....8 reels

STANDARD NEWSFILM, INC.
Are We Ready? .....4 reels

STERLING CAMERA & FILM CO.
Land o' the Lost.....5 reels
The Game of Three.....5 reels

SUN PHOTOPLAY CO., Inc.
The Princess of India.....5 reels

SUPREME FILM CO.
The Cowpuncher .....6 parts

WORLD SERIES FILM CO.
1915 World's Championship Series.
(Boston Am. vs. Phila. N.).....3 or 5 reels

How do you book your pictures?

WE do not know how you feel about our reviews of pictures; but we do feel inclined to tell you some facts about them.

In the first place, we realize that a clear and impartial review of every picture is one of the most important services we can give you. It is only natural, therefore, that we do our best in the matter. That is plain business sense.

* * *

THREE staff men give all their time to this work—and often other staff men help out.

We hold weekly editorial conferences to sharpen up their efforts. These reviewers are the very best men we can get hold of for this particular work.

This reviewing service alone, if it were not included in a large magazine like MOTION PICTURE NEWS, would have to cost you considerable money.

Perhaps you think, because MOTION PICTURE NEWS carries manufacturer advertising, that this influences our reviews. If so, you are dead wrong. If you can prove this to us in any instance we'll admit it in cold type.

* * *

WE sell circulation to the manufacturer, not reviews. If we did not keep our reviews wholly unbiased, we would lose circulation; and the manufacturer knows this. Otherwise he pays out advertising money to get nowhere.

He knows that the exhibitor must have honest reviews. If the exhibitor doesn't get them from us he'll get them elsewhere; and the manufacturer prefers to have his pictures reviewed by recognized experts working for a substantial business institution whose good reputation is its best business asset and cannot be risked.

* * *

WE do not claim that our review service is the only one to take. That would be too much in our interests and too little in yours. The booking of your pictures is too important.

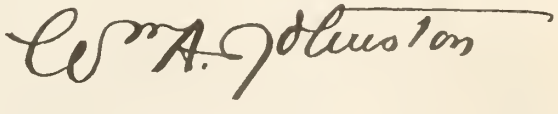
You need every help you can afford to pay for. So we suggest that you read reviews from other sources—provided only these sources are reputable and efficient. Comparative reviews will help you.

* * *

WE only ask this: that, since our interests are the same in the matter, you help us help you. You can do this by writing us a letter.

Criticize our reviews freely. Tell us how they can be improved. Write us whenever any one review, in your estimation, fails to hit the mark.

And if you've got the time, write us right now.



Triangle Plays Are Lobby Crushers

Every exhibitor today is in business for the profit to be made. This profit is dependent on the revenue which is pushed through the Box Office Window, and the live wire is signing contracts for the motion pictures that create the most business for him and therefore the most profit.

The number of TRIANGLE contracts which are being received every week is evidence that exhibitors believe TRIANGLE PLAYS will help solve their problems.

Detroit, Michigan,
December 29th, 1915.

TRIANGLE FILM CORPORATION,
701 Sincere Building,
Cleveland, Ohio.

We opened Duplex Theatre at ten and fifteen cents. After second week placed TRIANGLE PROGRAM in our house at 25c. and 50c., and our attendance has doubled. Played to over 5000 paid admissions Sunday. TRIANGLE PLAYS make our patrons walking advertisements.

H. M. Payne, General Manager.

This and many other letters and telegrams of the same kind are PROOF that TRIANGLE PLAYS are helping exhibitors increase their box office revenue and their profits. In many cases where a well-managed house has been a continued success the exhibiting of TRIANGLE PLAYS has made it possible to increase both the number of patrons and the admission prices—which automatically increases net profits.

IF YOU HAVE NOT SIGNED YOUR TRIANGLE CONTRACT, BETTER WIRE FOR PARTICULARS.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

Triangle Releases for Week of January 16th

First, there is "The Beckoning Flame," featuring Henry Woodruff and Tsuru Aoki in a thrilling East Indian story that holds with unabated interest the constant attention of your patrons. It's a "somewhat different" picture that commands continued consideration and automatically creates unsolicited recommendations and statements of approval. This sensational picture will win the instant approbation of everyone who witnesses it.

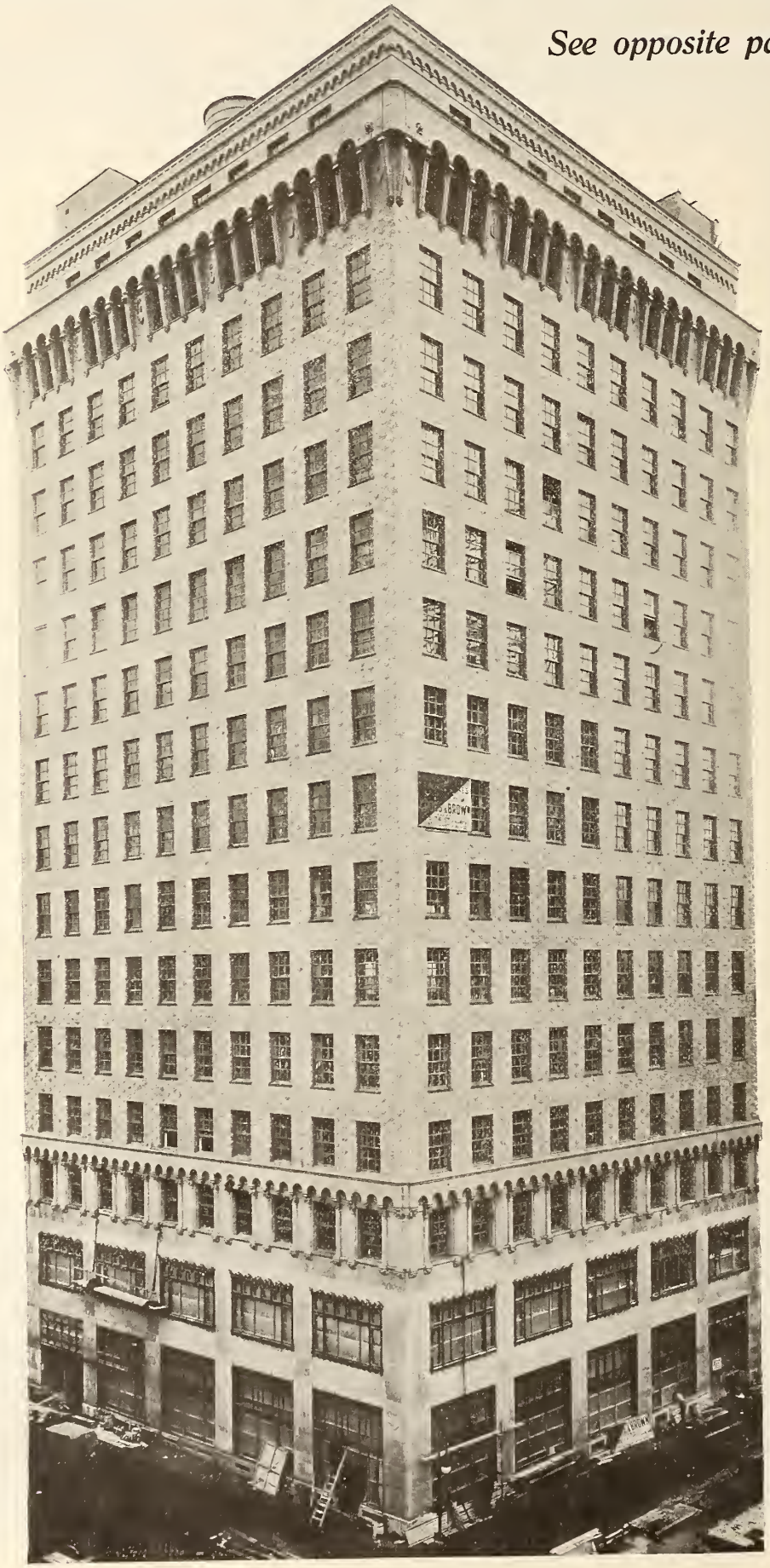
Then Robert Harron appears with Norma Talmadge in her first TRIANGLE PLAY, "The Missing Links," a vivid and dramatic picture that vibrates with tense interest in the solution of an appalling murder mystery. The gripping theme compels undivided attention and the final happy ending will be the sign for spontaneous applause and enthusiasm on the part of your patrons.

For comedy the two Keystones this week will present at their best two Broadway stars famous as laughmakers. Sam Bernard will repeat his success of last week in a ten-laughs-a-minute comedy entitled "Because He Loved Her," and Joe Jackson probably the best known tramp on the stage will make the most serious laugh in his picture "The Modern Enoch Arden."

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

Possession February First

See opposite page



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KLEINE-EDISON

"The Catspaw"
"The Destroying Angel"
"Children of Eve"
"The Magic Skin"
"Vanity Fair"

Something to be proud
of - Edison ites
"Some" Features to profit -
by - you can

Released Through the Kleine-Edison Feature Service

George Kleine, 805 East 175th Street, New York

New York	Atlanta	Seattle	Kansas City	Chicago	Cincinnati
Pittsburg	Minneapolis	San Francisco	Dallas	Philadelphia	Toronto
Denver	Boston	Los Angeles	New Orleans	Montreal	

KLEINE-EDISON

The Selig Tribune

THE WORLD'S GREATEST NEWS FILM

No. 1 **A REEL NEWSPAPER** **1916**

WILSON'S ADVISER SAILS!

New York, N. Y.—Colonel E. M. House, confidential adviser to President Wilson, leaves for Europe to confer with U. S. Diplomats. Captain Boy-Ed, recalled by the German Government, and Brand Whitlock, U. S. Minister to Belgium, are passengers aboard same ship.

SENATE PAGES DINE WITH VICE PRESIDENT

Washington, D. C.—Pages of U. S. Senate enjoy bountiful Christmas dinner with Vice President Marshall.

GEORGIA WOMEN WEAR OVERALLS

Savannah, Ga.—Georgia women have adopted overalls for house work.

TEST NEW WAR PLANE IN ARMY

Readville, Mass.—U. S. Army experts test new war plane the first to carry two gun turrets.

NAVY HOLIDAY SPIRIT

Boston, Mass.—Blue Jackets on battleship Nebraska are hosts to poor children.

DANIELS SAYS DREADNAUGHTS REACH LIMIT

Washington, D. C.—Secretary Daniels says Panama Canal causes battleships to reach limit in size.

WAR MUNITION PLANTS ACTIVE

Aetna, Ind.—War munition manufacturing companies are guarded owing to disturbances

KEWPIE, BABY ELEPHANT, TAKES BREAKFAST

Selig Tribune Feature Picture—Kewpie, baby elephant at Selig Zoo, gets his breakfast.

HARVARD FRESHIES ACTIVE

Boston, Mass.—Harvard Freshmen get in form for hockey games.

PRETTY DAMSELS SWIM IN ICY WATER

Chicago, Ill.—Pretty girls take usual plunge in Lake Michigan on Christmas morning.

GERMAN TROOPS BRAVE WINTER

Vilkomir, Russia—German reserve forces dig themselves in for a Russian winter.

HOUSES RAZED BY A COASTER

Revere Beach, Mass.—A roller coaster wrecked by a gale destroys two houses and injures people.

NEW SOUTHERN GATEWAY

Memphis, Tenn. — $8,000,000 bridge opening Southern gateway, nearing completion.

Reproduction of the Poster That Drew the Business !

How can an advertiser continue advertising? By giving YOU value.

FLIRTING WITH DEATH

The exhibitor who accepts
A given program
From any exchange
Without first seeing it projected
Is flirting with
Financial death.

—o—

We insist that every exhibitor
See all Vitagraph productions
On the screen.

—o—

Eventually this will force
Every other manufacturer
To adopt the open market
Which means
That they must
Bring every production
Up to Vitagraph standard.

REGULAR RELEASES

"THEM WAS THE GOOD OLD DAYS"
Comedy—Monday, January 17th
Featuring John T. Kelly, Kate Price and Harry Fisher

"A TELEGRAPHIC TANGLE"
Comedy—Friday, January 21st
Featuring Mr. and Mrs. Sydney Drew

BROADWAY STAR FEATURES

"THE SECRET SEVEN"
Three part drama—Saturday, January 22nd

BROADWAY STAR FEATURE

Featuring Carolyn Birch, William Humphrey, Leo Delaney, Templer Saxe, Rose Tapley and Harry Northrup

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

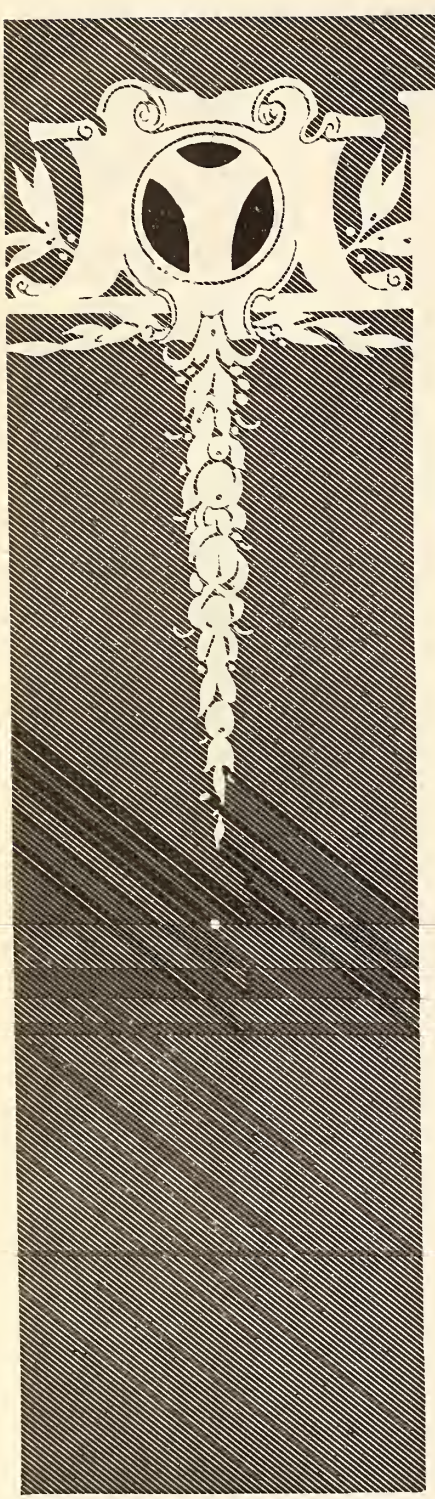
¶ The screen interpretation
of the original Broadway success
GREEN STOCKINGS
opens up a new avenue
of production.

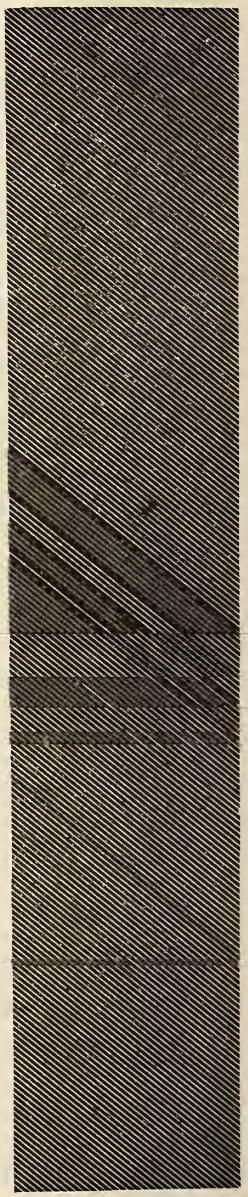
This chic comedy
in which
Lillian Walker is featured
is devoid of slapstick
or the risque.
It depends entirely
upon its humorous situations
to carry it on to success.

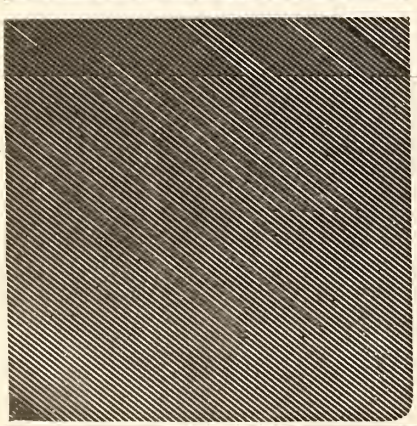
¶ The ovation given
GREEN STOCKINGS
at the Vitagraph Theatre
admirably proves
our contention
that this comedy is
New
Original
Unique.
Produced by Wilfrid North
Released January tenth

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

¶For January 17th
The Blue Ribbon Feature
Will be
MY LADY'S SLIPPER
Written by
CYRUS TOWNSEND BRADY
Directed by
RALPH INCE
Featuring
ANITA STEWART
and
EARLE WILLIAMS.
¶Produced by
VITAGRAPH
What more could be said?







The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
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The name HEARST
Stands for
Publicity—
Advertising
And efficient
News service

—o—

The name VITAGRAPH
Stands for
Quality—
Gigantic production and
Speed in service

—o—

The combination
HEARST-VITAGRAPH
Means a news pictorial
Of the highest class
Backed by
Advertising
Of a gigantic
Magnitude

—o—

Hearst-Vitagraph
Will eventually be
The only news reel
In the field
If the term
"News reel"
Is accepted
At its face value

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO LONDON · PARIS

LUBIN

FIVE REEL UNIT
RELEASED JAN. 24TH 1916

GLADYS HANSON
IN "THE EVANGELIST"

DAVE DON COMEDY
"FOOLING UNCLE"

:ALSO:

JAN. 19TH
"THE LITTLE SISTER OF THE POOR"
ONE ACT DRAMA

JAN. 20TH
"THE LAW'S INJUSTICE"
3 ACT DRAMA

JAN. 22ND
BILLIE REEVES COMEDY
"INSOMNIA"
ONE ACT

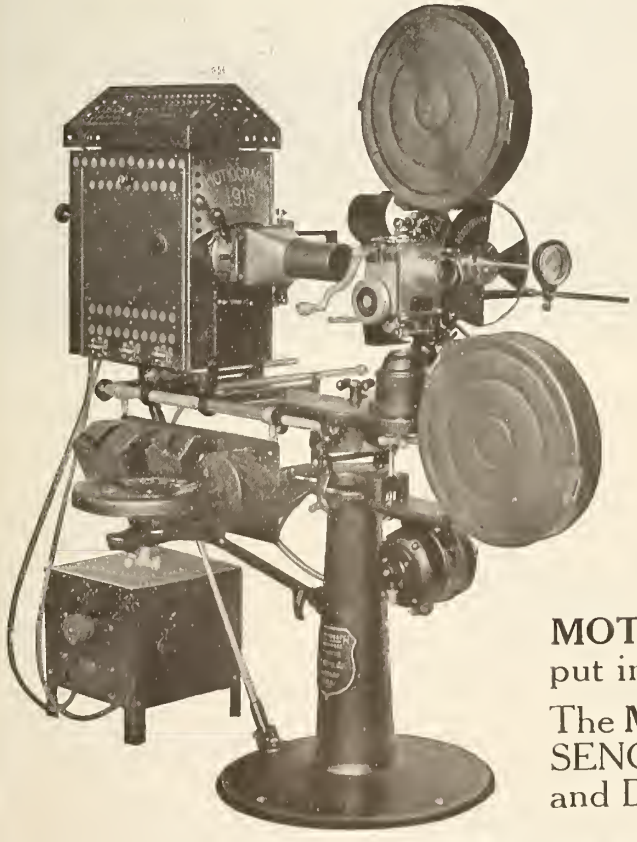
GENERAL FILM
LUBIN
RELEASES

Accessory News

SECTION OF MOTION PICTURE NEWS DEVOTED TO THE
CONSTRUCTION, EQUIPMENT AND OPERATION OF THEATRE, EXCHANGE AND STUDIO

Big Increase In Motiograph Sales

WHY?



MOST MEN WHO APPRECIATE QUALITY AND PERFECT PROJECTION SELECT A 1916 MODEL MOTIOGRAPH.

Nothing that we have said about **Motiograph** projectors has had as much influence on **MOTIOGRAPH** sales as the things which **MOTIOGRAPH** owners say about them every day. There are thousands of exhibitors in this country from whom you will hear higher praise of **MOTIOGRAPHS** than we would ever put in this advertisement.

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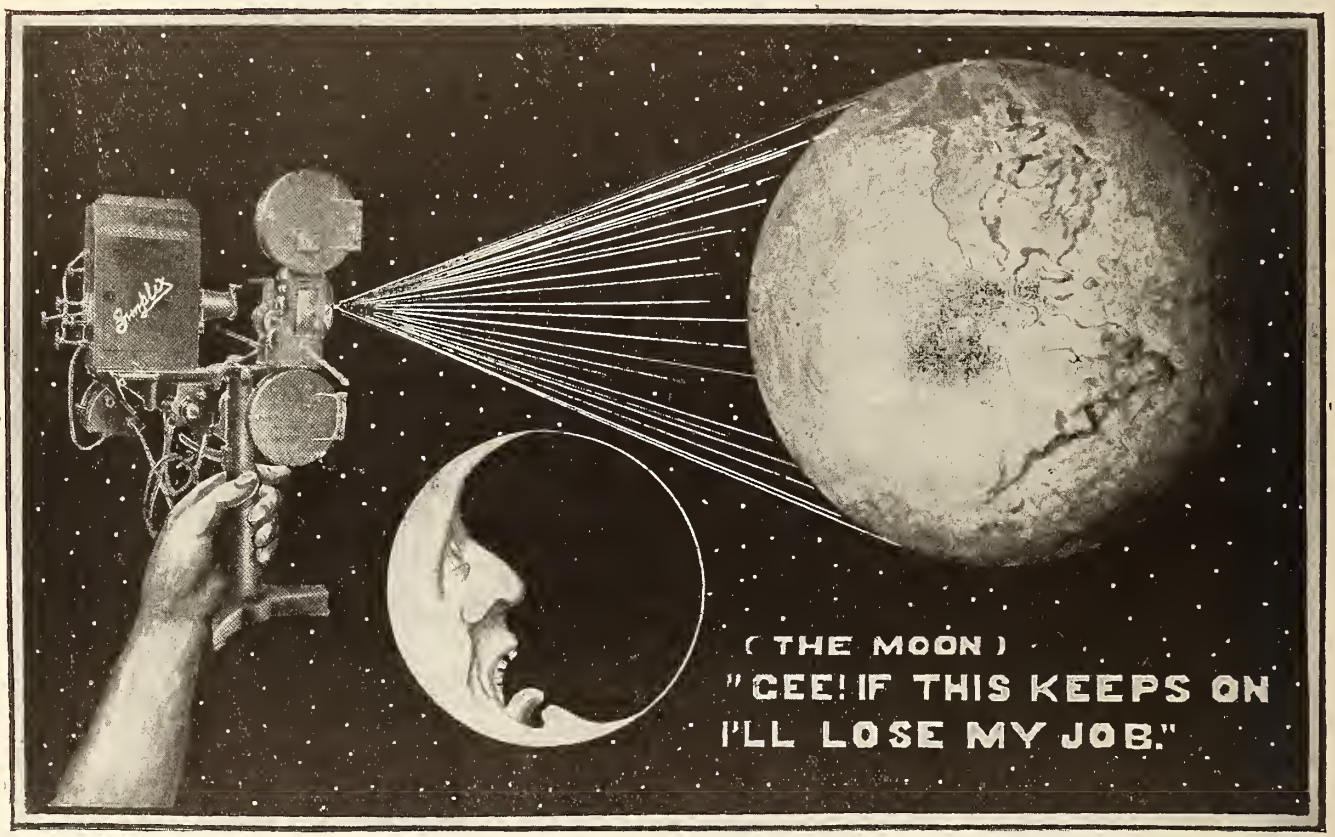
THE ENTERPRISE OPTICAL MFG. CO., 568 W. Randolph St., Chicago, Ill.

Eastern Office
19 West 23rd St., NEW YORK CITY

Western Office
833 MARKET ST., SAN FRANCISCO, CAL.

Simplex

THE PROJECTOR WHICH
ENLIGHTENS and BRIGHTENS
EVERY QUARTER of the GLOBE



Simplex

Projectors are used in China, Canal Zone, Philippine Islands, Hawaiian Islands, and the Army Posts all over the United States.

ALL GOVERNMENT DEPARTMENTS are now demanding

Simplex

The PROJECTOR that received the UNANIMOUS APPROVAL of the
U. S. GOVERNMENT WAR DEPARTMENT

and

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317 East 34th St. New York

Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

By J. H. Hallberg

48—If the upper and the lower crater on the carbon points of an A. C. arc give approximately the same illumination, why not use both of them at the same time for projection?

Ans.—You have been told that it is necessary to have a certain amount of air space for the maintenance of the arc in order to effect combustion of the carbon points. It is on this account that it has been the general practice to use only one (the upper) crater for projection with the A. C. arc.

About eight years ago, however, the author devised a transformer, put on the market under the name of the Hallberg A. C. Automatic Electric Economizer, which possessed the valuable feature of allowing both the upper and the lower craters of an A. C. arc to be focused

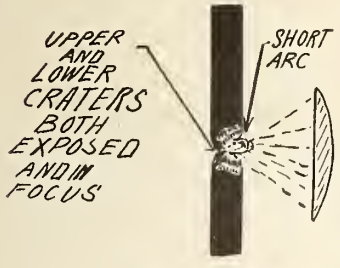

Fig. 33

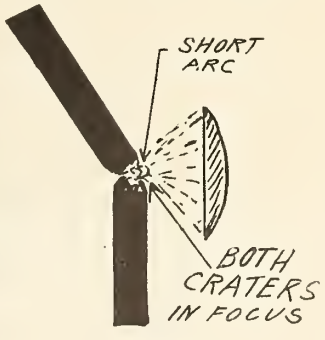

Fig. 34

at the same time on the aperture of the machine, in that manner, producing almost double the candle power or brilliancy of illumination on the screen, with the A. C. arc, as shown in Fig. 33, with carbons set vertically.

49—How did this special transformer allow for this method of operation?

Ans.—With the ordinary rheostat, induction and choke coils usually employed for the regulation of A. C. arcs, previous to that time it was necessary to maintain in projector arc lamps between 35 to 40 volts potential drop across the arc.

If the carbons were put closer together the rheostat or the choke coil would absorb the difference in voltage and if the carbons were put still closer together so as to further reduce the arc voltage the illumination would almost disappear, allowing merely a nominal glow instead of the brilliant crater previously maintained.

In other words, with rheostat and choke coil control the arc and the consequent brilliancy at the crater would die out as the carbons were put close together.

The writer determined to produce a transformer which, instead of allowing the arc to die down would have such characteristics that if the carbons were put closer together the result would be to increase the current to a limited extent and the consequent brilliancy at the carbon points with a very short arc.

The results during the original tests were so satisfactory that before long a line of transformers were on the market which would allow the carbon points for an A. C. arc to be maintained so close together that the rear surfaces of the craters almost touched each other, as illustrated in Fig. 33 and Fig. 34, with carbons set at an angle relation to each other.

The arc, instead of being maintained in a long space at 35 to 40 volts was maintained between two surfaces almost touching each other, at 30 to 33 volts, but due to the magnetic blow effect, always present in the lamp house of a projector arc lamp, the arc was stretched forward toward the condensing lenses in the lamp house between the front edges of the craters in such manner that it caused the front edges to burn off faster than the rear edges of the craters, thus exposing the upper and the lower craters to the condensing lenses at the same time.

This was the first great step in advance for the utilization of A. C. for projector arc lamps.

If Your Copy

of the "News" does not reach you promptly every week, please advise us.

Copyright, 1916, by J. H. Hallberg

Merrill, Milwaukee, Unusual in Design, Opens

ONE of the finest theatres in the Middle West is the new Merrill which opened in Milwaukee Wednesday, January 5, to a record-breaking crowd. The opening was preceded Tuesday evening with a unique publicity stunt which Manager H. D. Graham termed a dress rehearsal.

This was an invitation affair for the members of the press and city officials. Though many tried to purchase tickets for this performance, offering high prices, all were refused admission without an invitation.

The theatre, 50x150 exclusive of the lobby, is of fireproof construction. The interior is finished in Renaissance style with low relief non-conventional ornament. The theatre proper is reached through a long lobby with pilastered panels on each wall containing photographs of photoplay stars.

The lobby is finished in the same general style as the theatre. As one passes down the lobby there is no diminution of light noticeable from out-of-doors to the auditorium itself, yet the picture on the screen stands out in bold contrast to the surroundings.

The result has been obtained by a graduated lighting, so planned that the eye adjusts itself to a smaller and smaller amount of light without any effort. The lobby contains six distinct and separate sets of doors, doing away with all chance of draft in the theatre even on the coldest day.

The lobby is also separated from the theatre by a huge fire door which closes automatically in case of fire. The balcony, which seats three hundred, is reached by a wide ample stairway in the rear of the theatre.

The downstair portion of the theatre will seat 1,000. Five emergency exits as well as the regular ones, prove ample security against fire or panic. The theatre is ventilated by a special mushroom washed air system, the foul air leaving the building by outlets near the ceiling and the fresh air entering the theatre from beneath the seats.

Theatre Lobby Made Noiseless by Cork Floor

The floors in the lobby and the aisles are covered with a cork tile with a sub-base of cork, making the theatre practically noiseless.

The woodwork is in black walnut and the decorations, in brown and tan, are the softest and easiest on the eyes obtainable. The ceiling is in lighter colors to reflect the light for the indirect system.

This brown and tan color scheme is a distinct innovation and is the result of the inspection of the leading theatres in this country by Breusts and Phillipps, architects of the Merrill.

Probably the most remarkable feature of the entire theatre is the lighting system. Not only has the indirect lighting system been used throughout the theatre, but instead of the light coming frow bowls and fixtures, not a light source is visible to the eye, the light coming from recesses or coves in the wall, striking the ceiling and thence to the floor, giving a uniformed graduated illumination of very low intensity.

In the foyer of the theatre where this arrangement is not possible the lighting has been accomplished by means of beautiful art glass skylights, which give a soft subdued light and bring this part of the theatre up to the same high grade of illumination as the rest.

For the cleaning of the theatre after the performance, or for any other occasion, when a brighter light is required a third system of lighting has been installed, which gives a direct illumination.

The lighting of the main auditorium has been arranged so as to make possible the very novel and beautiful effect of following the color of the light thrown on the screen and bring "the atmosphere" of the photoplay right out into the auditorium of the theatre.

Moonlight and Twilight Effect

This is something brand new and is secured by a tri-colored system. In addition to the regular white light there are two other complete systems, one giving a moonlight effect and the other the twilight effect. This lighting system is controlled from the booth by the operator so that the change in lighting occurs simultaneously with the change of scene on the screen and, for instance, when a moonlight scene is shown, the moonlight will seem to permeate the auditorium of the theatre.

The lighting of the entrance of the theatre is also most novel and original. The canopy over the sidewalk is surrounded by tungsten lights, which not only illuminate the glass panels on the canopy but illuminate the sidewalk and entrance of the theatre.

This illumination is also increased by means of a large hemispherical unit under the center of the canopy, containing nitrogen-filled lamps, which throws a pure white light over the sidewalk and front of the theatre.

The entrance itself is lighted by means of lamps concealed upon the top of the ticket booth. These lights are all directed towards the ceiling and the light is reflected back to the ground.

The lamps used for this purpose are the largest size on the market today. One throws a pure red light, the second a pure blue light and the third a pure green light.

By means of automatic machinery the various colored lights are made to vary in intensity and the colors are combined in such a way that the resulting light is a mixture of the three colors, making a single resultant tint that gradually varies in make-up.

For advertising and publicity purposes as well as for the convenience of the public, a large illuminated electric clock has been placed over the sign. The clock by use of the so-called "monogram system" indicates the correct time in figures of light three feet high. The figures change every minute.

Huge Sign Over Theatre Canopy

Over the canopy itself a large electric sign has been erected. This displays the name of the theatre as well as the current attraction, all the letters being of the studded lamp type. To increase the attractiveness of this sign and to bring it up to the standard of the rest of the theatre, the surface has been covered with over a thousand "jewels" of the same general type as those used at the jeweled tower at the Panama Exposition.

The jewels are each backed by a small mirror and hung in such a way as to reflect the rays of light as they swing and sway in the breeze. Light is thrown upon the sign by means of powerful lamps placed on the top of the canopy and the front of the building.

A $30,000 echo organ has been installed at the Merrill, and this, together with an eight-piece orchestra under the direction of Nicholas Semaschko, will supply the music for photoplays at the Merrill.

The organ will be played by Ignatz Budzinski and Omar Smith, two of the leading photoplay organists in the Middle West.

The booth, which is located at the top of the balcony, is one of the most commodious and complete in the country. It not only contains plenty of working room for the operator, but a completely equipped workshop and a toilet. Two 1916 Motiograph projectors, dissolver and stereopticons have been installed in the booth.

Something that is rather unusual is the separate steel inclosed booth for the resistance. This booth, which is located outside of the coop, is ventilated from the outside and absolutely eliminates the heat from the booth proper. The installation of the booth was made under the direction of the Wisconsin Theatre Supply Company of Milwaukee.

Comfortable Quarters for Musicians

Arthur Weaver and Theodore Weinstein are the operators. Joe Ryan is the assistant. Very comfortable quarters have also been installed for the musicians, in addition to the usual rest room of the beautifully equipped smoking room and two tile toilets and washrooms.

The Merrill is playing Triangle plays at fifteen cents. W. S. Hart in "The Disciple" and Syd Chaplin in "The Submarine Pirate" was the opening attraction.

Manager Graham, who has been in charge of the theatre from the start, is probably one of the best known photoplay managers in the Middle West.

Before taking charge of the Merrill he was manager at the Butterfly theatre. It is understood that since his successful opening of the Merrill he has received a number of offers to handle other houses.

AMATEUR FILMERS CREATE DEMAND FOR HOME SUPPLIES

UP to the present time there does not seem to have been any concentrated effort on the part of the various supply dealers throughout the country to attract business from anyone except the actual motion picture theatre.

There is, however, a large field outside of the theatres which will eventually develop and become as large as the theatre business itself. This line is with the lodges, schools, churches, clubs and other institutions of either public or semi-public nature.

The Accessory Department of the MOTION PICTURE NEWS is continually receiving requests from manufacturers in the various lines as to how they may obtain distribution throughout the country for motion picture goods which are not always suited to theatre use.

In accordance with the regular policy of the NEWS, we wish to call this condition to the attention of the various supply dealers throughout the country and suggest that they not only set themselves up as the theatre supply dealers of their locality but also as the motion picture information bureau and central authority on all subjects connected with the industry.

There is an unbounded field for the sale of home projection machines, cameras, small specially mounted house screens, small film cleaners, portable booths and other equipment, which must be had before any organization is prepared to give its own motion picture entertainment.

The local amateur and semi-professional equipment for the actual taking of pictures is becoming more and more popular every day.

The exhibitor who would be the semi-professional motion picture photographer, should take local event films continually whenever anything of particular interest happens in his community.

This activity was started some time ago and has been increasing slowly as the exhibitors have realized the vast benefit to be derived, for there is no doubt about it that it brings the people into the theatre, for if there is one thing that the public likes, it is to see motion pictures of scenes with which they are familiar, and particularly to see themselves and their friends on the screen.

Then, too, these events may be of national interest, and therefore there is a very good possibility for any live wire exhibitor to send in his negative to the various topical weeklies and obtain a very good price from these companies for the rights on the film.

In the case of the amateur, the motion picture camera is becoming very popular with the fisherman, the bird lover, the hunter and all other sportsmen. Then, too, the individuals who wish to record the actions of their children are becoming extensive users of motion pictures for this purpose.

These amateur branches are by no means to be ignored by the dealers who carry motion picture equipment, for it will not be long, if it is not the case at present, before most of these people mentioned have their own home projection machines and show their friends with pride pictures which they have taken in the fields, in the woods and in the home.

At the present time the photographic dealer is entering this field more and more and is taking up the distribution of motion picture goods for the simple reason that the demand has been found to exist with no one in particular to supply it.

The NEWS is receiving continually applications and requests as to how best to market products for the use of the amateur. In many cases we have suggested that the local motion picture dealers would be only too glad to take up and push the distribution of the various lines of goods. Almost invaribly we have been met with the reply that but a very small proportion of those who have been approached have signified any willingness or desire to take on this new line.

This is not a healthy state of affairs because the motion picture dealer in any given territory should be an authority and the natural center of all things dealing with the industry.

Therefore, it is suggested that every dealer throughout the country consider the advisability of taking on lines which will appeal to the amateur and actually advertising and making himself the acknowledged center, where the novice may purchase or get advice on all things dealing with pictures.

The NEWS not only wishes to promote this feeling universally among the dealers but also will recommend to the various concerns manufacturing these products the various dealers who desire to take on these lines, providing the companies manufacturing the product are putting out goods worthy of distribution.

If

your Panoramic and Tilting Tripod is not as good as this one—

You are working at a disadvantage.

If your Tripod and head are not like this—
It is not as good.

Shall we prove it?

UNIVERSAL TILTING AND PANORAMIC TRIPOD

Wide spread top legs give truss strength and rigidity.
Segmental slide prevents twitching.
Panoramic table quickly changed to any position.
Positive locking devices. Snap-handles cannot fall off.
Deep cut worms and gears insure long wear.

Can be used with any camera

UNIVERSAL CAMERA COMPANY
24 NORTH WABASH AVENUE, CHICAGO, ILL.
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Our descriptive Catalogue will be sent on request.

ALL THE PLAYERS

of prominence in any sized picture can be furnished instantly. WIRE US YOUR WANTS. If you fail to display the face of a popular player who is appearing at your house you are overlooking an opportunity for larger receipts. THE FACE OF A WELL KNOWN PLAYER prominently displayed will draw more money than the mere announcement of a name.

LARGE HAND COLORED PICTURES.
Size 22 x 28 75c Each Size 11 x 14 20c Each

SEMI-PHOTO POST CARDS $3.00 per thousand. Print your announcement on correspondence side and mail them weekly. PHOTOGRAPHS, size 8 x 10, all the prominent players, 600 different names, 20c. each.

GRAVURE FOLDERS, containing pictures of all the prominent players, including feature stars, $8.50 per thousand.

SINGLE COLUMN CUTS of all the players, 600 names, 40c. each.

TRANSPARENCIES, ALL SIZES, from 50c. to $2.50. FAC-SIMILE OIL PAINTINGS from $8.00 to $25.00, according to size and frames.

KRAUS MFG. CO., 220 W. 42nd Street, N. Y
12th Floor, CANDLER BUILDING.

Send for Catalogue of over 600 players and samples free. Write us giving details of your dull nights, and we will send you a remedy.

Projection

Operating Electricity

Questions Answered

Repairing Equipment

Edited by J. H. Hallberg

Who Will Answer All Questions You Send in, No Matter How Simple or How Difficult

REDUCING SPEED OF ONE-QUARTER HORSE-POWER INDUCTION MOTOR

S. M. G., Iowa City, Iowa.—*I have a Powers' 6-A machine, and I also have an old ¼ h. p. induction motor of the kind which you press a button when you want the machine to start, and after it is up to speed the starting circuit is disconnected by removing pressure on the button.*

I want to know if you could give me directions for making a speed controller for this motor so that I could reduce the speed about one-half, if necessary, the motor now operating at about 1,750 R. P. M., so that it may be belted to the fly-wheel or in other ways connected to my machine. I want to have a range of speed control so as to run a reel in anywhere from about 12 to 20 minutes.

ANSWER.—Your proposition is practically impossible because an induction motor is not suitable for driving motion picture machines or any other device, where a change of speed is necessary unless the speed change is effected by a mechanical contrivance or speed changing transmission between the motor and the machine.

Some people have an idea that it is possible to put in a rheostat or similar controller in series with an induction motor for A. C. and by this means to control the speed as is done with D. C. motors.

This method of control is impossible in induction motors of the ordinary kind and my advice to you is to purchase from your nearest distributor or dealer a complete Powers' motor and attachment and motor with mechanical speed controller which gives the desired results. It costs only $47.50, and if I were you I would not bother with any form of make-shift as it will be a bad investment and will never give satisfaction.

WHEN THE AMPERES DROP FROM 60 TO ABOUT 30 OR 40 WITHIN A FEW MINUTES AFTER STARTING ARC

C. R. D., Walden, N. Y.—*We have a Twentieth Century motor generator, recently installed in our theatre which operates quietly and produces a beautiful, brilliant and steady light on our screen. We have also installed with it a volt and an ampere meter on a panel which indicates the voltage across the arc, as we do not use any rheostat or other resistance whatever in series with the generator and the arc.*

The ampere meter indicates the amperes passing through the arc. What I want to find out is—why, after trimming the lamp with new carbons and starting the arc and setting the arc voltage at about 50 and the amperes at about 60, do the amperes drop from 60 to about 30 or 40, within a few minutes after starting the arc, but only when we put in new carbons?

ANSWER.—The answer to your question is simple and while you have not mentioned it, there is furnished with the Twentieth Century motor generator a field rheostat connected in series with the shunt field winding on the generator.

The purpose of the field rheostat is to increase or decrease the amperes flowing through the shunt winding of the generator, and by means of this adjustment it will be possible for you to regulate the arc at any amperage within the range of the generator, which is between 30 and 70 amperes for the size machine you have.

It is a well-known fact that carbons were fresh or green points, that is carbon points between which an arc has not previously been struck, introduce a gas due to the excessive presence of core material, which has a tendency to lower the resistance of the arc, therefore, when I first strike an arc with new carbon points, the voltage may indicate 50 and the amperes may be 60, with a certain position for the field rheostat lever and for a certain separation of the carbons.

Now, as the arc continues to consume the carbon points the core filling will be vaporized and before long the surface of the carbon will be partly carbonized and becomes harder, and the core filling recedes below the surface of the carbon, all of which has a tendency to lower the resistance of the arc.

The result will then be as you describe, in that the amperes will fall and the voltage may be slightly increased across the arc. The remedy is then not to increase the power of the generator by cutting out resistance in series with the field rheostat but to move the carbon points closer together to compensate for the decrease in the resistance of the arc as the carbon points have been burned and put into operative condition.

When first striking the arc with new carbons the points may have to be separated as much as three-quarters inch for a short time, but they should gradually be brought together so that within a few minutes after starting the arc the points for a proper arc will not be much over one-quarter inch apart.

The distance between the carbon points must necessarily vary slightly with the amperes maintained across the arc, so that the carbons are closer together with low amperage and further apart when a high ampere flow is maintained across the arc.

FEASTER NOW SELLS NON-REWIND MACHINES, AT $60, WITH DISCOUNTS TO DEALERS

THE Feaster Corporation, with offices at 1482 Broadway, New York City, announces that the new organization, which has taken over the sales management of Byron Chandler, Inc., and is now marketing the Feaster Non-Rewind Machine, has adopted an entirely new policy.

The method of distribution adopted by the old company was on a rental basis of so much a month. The new management has discontinued this old method and is now selling the machine for the flat sum of sixty dollars, with liberal discounts for dealers.

In order that a demand may be created throughout the country, L. A. Hoffman is going on an extended trip, visiting leading dealers throughout the country and addressing the meetings of the various union operators' locals. This promotion trip will also bring the Feaster non-rewind attachment forcefully before every motion picture theatre owner.

Mr. Hoffman plans to start about January 17, his first stop being Washington, D. C., where he will stay about a week.

BUFFALO, N. Y., OPERATORS ELECT OFFICERS

AT the election of the Moving Picture Operators Local 229, Buffalo, N. Y., the following officers were elected: Henry DeVerneuil, Sr., president; J. Smith, vice-president; M. Ostrowsky, treasurer; Leo Hager, financial secretary; M. J. Affachiner, recording secretary; Henry DeVerneuil, business agent; H. Potter, sergeant-at-arms; trustees: M. J. Affachiner, chairman; A. A. Geddis; Leo McGuire; and delegates to Central Labor Trades Council: M. J. Affachiner, Leo Hager and DeWitt Martin.

SPEER CARBONS

Are made under the supervision of scientific men who have at their disposal the most complete laboratory for conducting researches and tests—these advantages account for the wonderful results which are now obtained in service with

Speer Projector Carbons

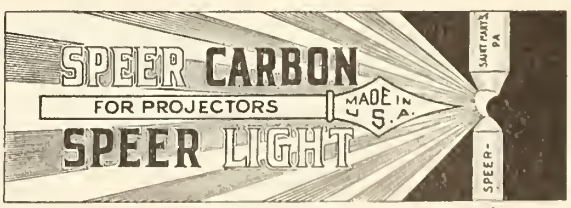
The capacity of our factory is limited, but the new addition will soon be ready for operation. In the meantime we advise you to place your orders now because the shortage in carbons is getting greater and greater every day.

FIRST COME FIRST SERVED

NET CASH PRICES

½x12, cored, pointed both ends, $37.50 per M. (1,000 in a case)
9/16x12, cored, pointed both ends, $40.00 per M. (1,000 in a case)
⅝x12, cored, pointed both ends, $50.00 per M. (1,000 in a case)
¾x12, cored, pointed both ends, $70.00 per M. (1,000 in a case)
⅞x12, cored, pointed one end, $115.00 per M. (500 in a case)
1x12, cored, pointed one end, $150.00 per M. (500 in a case)

We Fill Sample Orders for 100 Carbons at the Above Pro Rata Prices



TRADE MARK

Our Speer Carbons are absolutely guaranteed to give satisfaction or money back.

Speer Carbon Company Dept. "N"

(Makers of carbon for Electrical purposes during the past 25 years)

Saint Mary's, Pa.

For Sale by Leading M. P. Machine Distributors, Including the Following:

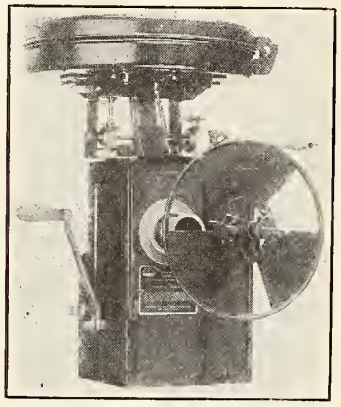
J. H. Hallberg, 36 East 23rd St., New York, N. Y.
E. E. Fulton Co., 154 W. Lake St., Chicago, Ill.
Kleine Optical Co., 166 N. State St., Chicago, Ill.

NEW POLICY

In future all FEASTER NO-REWIND attachments for projectors will be sold outright.

Rentals Discontinued

NEW MANUFACTURING AND MARKETING PLANS BRING REDUCTION IN PRICE



Feaster on Simplex head

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Time—Labor—Breakage—Delay—Noise and Fire Risk

J. H. Hallberg says: "The device is beautifully designed, perfectly constructed, works easily and to perfection."

Write for terms

FEASTER CORPORATION

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A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.,

ROCHESTER, N. Y.

PITTSBURGH OPERATORS MAKE EFFORTS TO GET ALL BOOTH OCCUPANTS TO JOIN UNION

THE Moving Picture Operators union in Pittsburgh is making a strenuous campaign in its effort to get all of the men at the crank in that city and its suburbs into the ranks of the union.

That they are leaving no stone unturned to do this is a fact as they have been working with all of the operators and many of them have joined the ranks.

That the motion picture business in that district is better off for having men who have passed the examination of the union is evident. They are not only compelled to pass the city examination but are also made to pass an examination in the union which proves they understand the operation of the machine with which they must work.

The election of the officers for the union for 1916 follows: President, R. C. Freeman; vice-president, J. A. Rhodes; secretary, Joseph Dean; treasurer, H. Brooks, business manager, R. C. Freeman. The offices of the organization are at 127 Fourth avenue, Pittsburgh, Pa.

ELECTRICAL EQUIPMENT INSTALLED IN STRAND, INDIANAPOLIS

RAYMOND Q. DALTON, chief electrician of the Strand Theatre Company, arrived in Indianapolis January 5, to begin the institution of the lighting and electrical equipment of the new Strand, formerly the Lyceum theatre, Indianapolis. The equipment which Mr. Dalton will install was built especially for the Strand theatre, in Chicago, but since the house is being completed for opening earlier than the one in Chicago, Indianapolis will have the advantage of the original ideas Mr. Dalton has worked out in connection with the lighting of a motion picture house and stage.

OPERATORS AND EXHIBITORS IN FRESNO, CAL., SETTLE DIFFERENCES

FOLLOWING a discussion of several weeks between members of the Moving Picture Operator's Union at Fresno, Cal., and the owners of the Jitney and Pastime theatres, in which the operators attempted to unionize the houses, an amicable settlement of the differences has been arrived at.

The local union has just held its annual election, W. Doyle having been chosen president, and G. James, secretary and treasurer.

GOLD KING SCREEN COMPANY APPOINTS E. W. GREEN KANSAS REPRESENTATIVE

E. W. GREEN of Wellington, Kansas, has been appointed state representative for the Gold King Screen Company of Altus, Oklahoma. Mr. Green will make Wellington his headquarters and will keep in direct touch with the exhibitors throughout the state.

Many new sales agencies for the Gold King screen were established by President S. H. Jones on his recent trip North.

BRECK PHOTOPLAY SUPPLY COMPANY IS INCORPORATED IN CALIFORNIA

THE Breck Photoplay Supply Company, Inc., has been incorporated at San Francisco by George Breck, A. Francis, E. B. Rutherford, T. and J. E. Maguire.

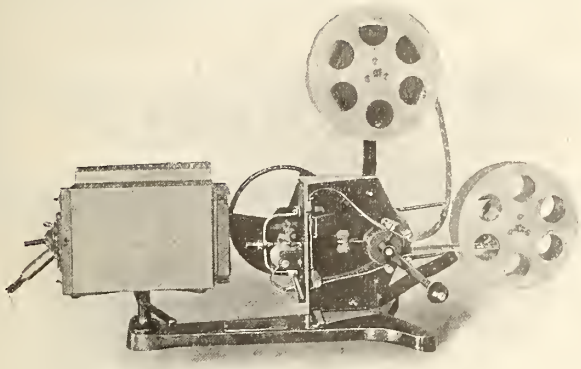
A change is being made in the former business of George Breck, the newcomers having taken over large interests in the new company.

A $100,000 THEATRE FOR MILWAUKEE, ON THIRD AND STATE STREETS

MILWAUKEE is to have another downtown photoplay house, costing about $100,000. It is to be erected by the Metropolitan Investment Company, near the corner of Third and State streets. It will be 50x200. Architects Kirchhoff and Rose are making the preliminary sketches.

NO INCREASE IN LICENSE FEES FOR CALGARY OPERATORS

CALGARY, Alberta, motion picture operators escaped any additional burden at the recent readjustment of the provincial license fees, and will continue to pay one dollar per year.



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Durable in construction, simple in operation, perfect in design. Gives a clear picture without flicker and has been endorsed by leading film authorities. You can use it for pleasure or profit at a fraction of the cost of operating your big machine.

Price $60.00 Weight 27 pounds

Attractive terms to dealers

The National Projector Company, Inc.

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Get the full value of the new films

Even if your films are the latest and best, the full value of your service is lost if your lens equipment does not bring out all there is in every foot.

Bausch and Lomb Projection Lenses

put the story on the screen with brilliant illumination and clear definition to the very corners.

The house that uses Bausch & Lomb objectives and condensers is the one with the reputation for "good pictures," and consequently the one with the steady and large ticket-window receipts.

Edison and Nicholas Power Machines are always equipped with our lenses—any film exchange can get them for you.

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Leading American makers of Photographic Lenses, Projection Lanterns (Balopticons), Microscopes and other high grade optical products.

Orders Galore for

Radium Gold Fibre Screens

are being placed.

Merit is winning.

You are entitled to the best

projection that money can buy

and a Radium Gold Fibre

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Why be troubled by projection room difficulties?

Make sure of having good projection. When difficulties arise write at once to the PROJECTION DEPARTMENT

Motion Picture News

220 West 42d Street

NEW YORK CITY

Building and Furnishings

Edited by Nathan Myers

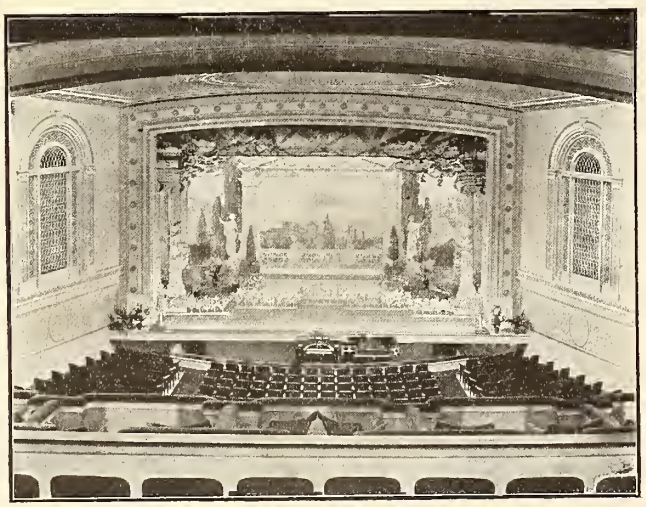
ROW OF BOXES IN FRONT OF BALCONY A DISTINCTIVE FEATURE IN THE AVON

THE Avon theatre, Utica, N. Y., an article on which appeared in the January 15 issue of MOTION PICTURE NEWS, has certain additional and distinctive features which are brought out in the accompanying photograph and which are worthy of note by anyone contemplating either remodelling or building.

The row of boxes in the front of the balcony, the best place in the house from which to see a picture, is a feature not yet developed among theatres in general.

These boxes are fitted out with the most comfortable wicker chairs obtainable, which make it possible to charge a much higher price per seat than can be charged for any other in the house, with the added advantage that theatre parties are easily taken care of.

Another point worthy of note is the distance back from the first row of seats at which the screen is placed. This is very much the same as the Strand theatre in New York City, and allows ample



INTERIOR OF THE AVON THEATRE, UTICA, N. Y.

room for an effective stage setting, which the designers of the Avon theatre have taken full advantage of.

Another point worthy of particular attention are the stained glass windows on either side of the stage, behind which may be placed electric lights which not only break the monotony of the dark walls, but also lend a most attractive and homelike air, as well as a warmth to the entire interior of the house. Entirely lacking were the blank walls unbroken by a feature of this kind.

W. L. Foster, the general director of the theatre, states that these features, together with those mentioned in the previous article, have been favorably commented upon on every side, and have met with the enthusiastic reception of every patron of the house.

Careful construction of this kind and comfort, with an eye to details, will, if the program is right, make pictures even more popular than they are today, for it will bring out that part of the population which still maintains a haughty attitude toward and refuses to enter the average picture theatre.

HELENA, MONT., THEATRE SOLD

FREEMAN and Kerman have sold the Liberty theatre at Helena to T. C. Penny.

STRAND, LOUISVILLE, KY., MAINTAINS LARGE ORCHESTRA; CHARGES FROM 5 TO 25 CENTS

THE Strand theatre, formerly the Masonic, which has been transformed into one of the handsomest picture houses in the entire South, was thrown open to the Louisville public New Year's day.

The opening was most auspicious from every standpoint and more than seven thousand persons were in attendance at the four shows given on the opening day.

Concerts in conjunction with the films were offered by the Strand twenty-piece orchestra, under the direction of William Paulsen, while a band of fifteen pieces at the entrance to the theatre entertained patrons as they came in and went out of the theatre.

The large orchestra will be a permanent feature at this house and vocal soloists will also entertain. Gold Rooster films will be featured at the Strand. Expense has not been spared in renovating the old Masonic.

The house has been redecorated throughout from the entrance to the stage.

An art dome window with the latest mechanical ticket selling device has replaced the old box office. The color scheme is in old rose and gold and this has been carried out in draperies, carpetings, decorations and lighting effects.

A beautiful stage setting has been installed with fountains and flowers and the Gold Fiber screen has a framing of art glass, illuminated from the reverse side.

The Strand is under the management of R. V. and M. A. McRae. Programs are changed every three days. The scale of prices ranges from five cents for gallery seats to fifteen cents for downstairs chairs and twenty-five cents for mezzanine boxes.

KORNICKER MAKES SUCCESSFUL TRIP THROUGH OHIO, MICHIGAN AND PENNSYLVANIA

ARNOLD KORNICKER, traveling representative for Menger and Ring, New York City, manufacturers of lobby display frames, has returned from a very successful trip through Ohio, Michigan and Pennsylvania.

Some of the many theatres equipped by Mr. Kornicker are the new Majestic theatre, Wyandotte, Mich.; the Garden, Norwood, and Broadway-Strand theatres in Detroit; the New Strand in Cleveland, and the new Fifty-sixth street theatre just opened in Philadelphia.

Next week Mr. Kornicker leaves for an extendeed tour covering Missouri, Illinois and the above territory.

Exhibitors not satisfied with their present lobby displays should write the home office, which is in constant touch with Mr. Kornicker. He will be pleased to call on them and offer suggestions.

PIANO DUET MAKES HIT WITH PATRONS OF ARCADE, WASHINGTON, D. C.

NORMAN LUCHES, manager of the Arcade theatre, Washington, D. C., has introduced a music novelty in the form of piano duets for accompanying his pictures.

"I desired a little more volume," said Mr. Luches, "yet I did not want a violin, as many of the other theatres are using. So I hit upon the piano duet plan and it has proved both a novelty and a pleasure to my patrons. There are many beautiful selections that the players may select from and keep within the bounds of picture accompanying."

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Exclusive Manufacturers of

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When you want Opera Chairs, remember we have

5,000 CHAIRS

ALWAYS IN STOCK

in 6 different styles in Imitation Mahogany and Circassian Walnut finishes, assuring you satisfactory selection and

IMMEDIATE SERVICE

Other designs of Upholstered and Unupholstered Chairs unlimited in number, furnished in 25 to 50 days after receipt of specifications, depending on character of chairs selected.

Our Consultation Service, specializing in designing economical arrangements for theatre seating is tendered to you without any charge whatever.

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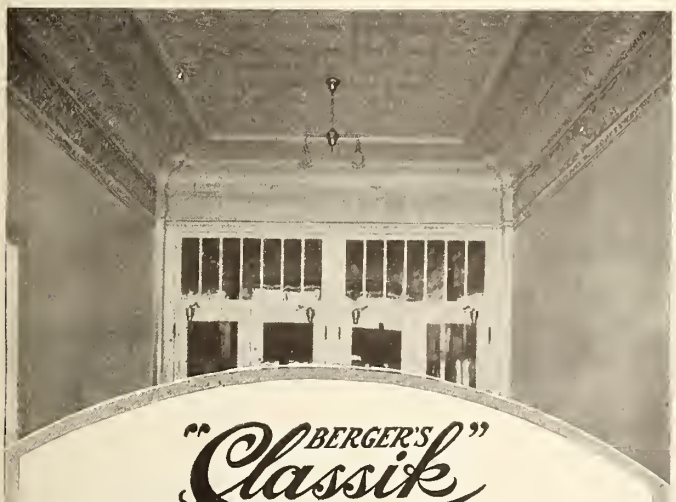

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Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres. If you are building, selling, leasing or renovating, kindly communicate it at once for publication.

ALABAMA

H. M. NEWSOME has opened his new theatre in Third avenue, between Nineteenth and Twentieth streets, Birmingham. The theatre is as yet unnamed, it being Mr. Newsome's intention to shortly inaugurate a naming contest for his new house.

CALIFORNIA

Miller's theatre at Oxnard has been taken over by a Mr. McCaffey.

The Burbank, one of the oldest legitimate theatres of Los Angeles, was turned into a motion picture theatre on January 9. It is showing Triangle films, and will in future exhibit independent productions made by D. W. Griffith and Mack Sennett.

Tally's Broadway theatre, which has been using Paramount service opened Monday, January 17 with the production of "The Beloved Vagabond," Pathe Gold Rooster Brand.

The Posey theatre at Davis has been taken over by William Pelly and opened again for business on January 1. The house was recently lengthened by thirty feet and renovated.

Extensive improvements are being made at the Valerie theatre, Ferndale, by Manager Pollock, including enlargement of the stage.

The New Gem theatre at Willows has been purchased by Frank Burgi from Messrs. Tipton and Williams, and will be closed, the place being too small to support two moving picture houses.

Moving pictures are to be featured extensively in the future at the grammar school at Pittsburgh, a projection machine having been installed.

New equipment has been installed in the operating room of the theatre of Charles Naylor at Healdsburg, including a Simplex machine and a motor-generator set.

CANADA

The Majestic theatre, Toronto, for some time now unused property, is again the subject of rumor. This time, E. L. Ruddy, well known in this city as the "Billposting Man," is reported to be head of a scheme to rebuild the interior and install a feature film policy. Thomas W. Lamb, the Rochester architect who drew the plans for a big theatre recently erected here, inspected the Majestic recently with a view toward the necessary alterations.

CONNECTICUT

Naugatuck is to have a new moving picture house within a short time, and preparations have been made to open one in the Weisman building on Church street. The Paragon Picture Corporation has secured a lease of the first floor of the building and will convert it into a theatre with a seating capacity of 500.

FLORIDA

T. V. Cashen, Jr., and P. W. Hutchinson have taken a long lease on the Republic, one of Jacksonville's finest houses. The admission price is ten cents for adults and five for children.

ILLINOIS

The Rex motion picture theatre at Petersburg, was recently destroyed by fire. The property was partly insured. Arthur Simons of Petersburg, and W. W. Watts, owner of the Vaudette theatre at Springfield, are owners of the Princess. They expect to rebuild.

Robert Harbison, proprietor of the Princess moving picture theatre, Springfield, has sold the building and closed his show. Whether the theatre will be re-opened is not yet determined.

Two new south side picture houses made their debut in Chicago, December 24. Alfred Hamburger's house, The Prairie, at Prairie avenue and Fifty-eighth steret, one of the finest in his chain of sixteen, opened with a matinee performance, and Ascher Brothers introduced The Columbus, Ashland avenue and Sixty-third street, to the picture going public.

E. H. Ingalls has purchased the Princess theatre, Kankakee.

INDIANA

L. E. Perry, who has been operator of the Crystal theatre, Sturgis, Mich., since last September, has purchased the Majestic theatre at Lagrange, from Charles Griffith.

A new electric music box has been installed at the Arcade theatre, at Winchester, by Tracy brothers, proprietors.

IOWA

Todd and Miers, Mount Ayre, have bought the Star, closing the Princess theatre, which they have been running.

J. E. Benton, proprietor of the Comet, Albia, has installed a $4,500 model K Wurlitzer pipe organ and piano.

Carson and Mace, Moulton, have just opened the Colonial, a new house. It seats 500.

H. N. Spencer, formerly at Ames, has bought the Olympic theatre at Knoxville.

C. L. Elder has bought the Star at Knoxville.

O. W. Tuel has bought the Star at Stewart.

Mrs. L. M. Samuelson has bought the Grand theatre at Lamoni.

The Fairfield theatre at Fairfield, has changed hands.

KANSAS

According to Fred Savage, manager of the De Luxe, Iris and Rex theatres in Hutchinson, a new vaudeville and motion picture theatre is to be erected in that city. The Rex theatre building will be torn down to make room for the new building. Work will be started in the spring.

O. A. Bandy, former road man for Pathé, has purchased the Majestic theatre at Pittsburgh. Bandy is an old exhibitor, having conducted shows in Little Rock, Arkansas, and Memphis, Tenn.

KENTUCKY

The Palace theatre at Corbin, has been closed for a short time while the building was overhauled and remodelled. A new front was among the improvements to be installed.

LOUISIANA

With many of the essential features of the Strand theatre in New York City embodied in their plans, The De Soto Building Company has completed arrangements for the erection of a modern motion picture theatre on the property at Baronne and Gravier streets, New Orleans. These plans will be placed on the market at an early date.

With a stage setting costing $20,000, and under the direction of W. F. Bossner, direct from the Strand theatre in New York, the Crescent theatre, New Orleans, is now an up-to-date motion picture playhouse.

MARYLAND

An amusement place is now being erected at 400-404 North Howard street, Baltimore. The Strand will be the name of the house, and about $20,000 will be expended in the improvement. It will be 37 feet wide by 121 feet deep, and have a seating capacity of 499 persons. It will be of brick and steel construction, with a mastic floor, the front to be of stucco and marble. A big pipe organ, one of the largest in the city, will be installed. In addition to a large lobby, there will be smoking-rooms, restrooms, etc. Sparklin & Childs, are the architects, and John J. Moylan the builder.

The Henry Pfeil Manufacturing Company will soon build a motion picture theatre and apartment house costing $10,000 on the rear of a lot on Robert street, near Pennsylvania avenue, Baltimore. F. E. Beall is the architect, and the building will be one and three stories high, 64 by 70 feet and of brick and stucco.

MICHIGAN

L. H. Gardner, formerly manager of the Strand theatre, Saginaw, has been appointed manager of the Royal theatre, Detroit.

The Butler theatre has opened for business in Ishpeming. It seats 475 people.

The Budde theatre has opened at 612 Bridge street, N. W., Grand Rapids. It is owned and managed by George and Charles Budde, who also operate the Alcazar theatre. The new house has a seating capacity of 500.

NEBRASKA

The Empress, Omaha, has started running features again after months of straight programs. They started with "The Warning," a World film.

The new Eagle theatre, W. J. Reuman, proprietor, Thirty-seventh and Leavenworth streets, Omaha, opened Sunday, December 26, to crowded houses. It seats 600 people.

NEVADA

A new moving picture house has been opened in the Tessier Hall at Lovelock, but a name has not been chosen for it as yet.

NEW YORK

The James McGuire estate has leased the property at Nos. 66 to 70 Madison street, New York City, through to Nos. 46 and 48 Oliver street, to a syndicate headed by Edward Wasserman. The lessees will improve the site with a moving picture theatre from plans by James S. Maher, architect, with a seating capacity of about 600 persons.

NORTH CAROLINA

R. G. Allen, who already conducts a moving picture theatre in Raleigh, has bought the Palm theatre on East Martin street. He will spend several thousand dollars in remodelling the playhouse, after which it will be open to the colored people exclusively.

OHIO

The Dreamland theatre, 703 Euclid avenue, Cleveland, has a new owner. It has been bought by H. E. Gresham, formerly associated with the Pearl theatre. South Brooklyn. The deal was put through by the Square Business Exchange, 110 Engineers Building.

Announcement was recently made by F. E. Simmons, formerly associated with the Dreamland theatre, Euclid avenue, Cleveland, that a syndicate, of which he is an active member, contemplates building a busineess block and large photo play house of an ornate character in Lakewood.

PENNSYLVANIA

W. H. Ketcham has sold his theatre, the Palm Garden, located in Carson street, South Side, Pittsburgh, to J. D. Walker, ex-alderman of the East Liberty district. Mr. Walker is a new man in the motion picture theatre business but states he will continue the policy of the Ketcham management and will no doubt make a success of the place. The theatre has a capacity of 300.

The new Liberty Theater, in Penn avenue facing Shady avenue, Pittsburgh, was opened to the public December 27.

Harry J. Koehler has completed negotiations for the purchase from Ida L. Sithen and F. G. Shisler of premises at the southwest corner of 55th and Woodland avenue, Philadelphia. The lot is to be used as the site for a moving picture theatre.

WISCONSIN

L. P. Nebel & Sons, concrete contractors, contemplate the erection of a picture theatre, store and office building in Sturgeon Bay this spring.

A special election was held in Ripon January 11, for the purpose of submitting the question of bonding the city to raise $30,000 to purchase a site and erect a municipal opera house. It is planned to include a complete photoplay outfit in the new theatre.

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MUSICIANS COMPLAIN OF DISCORDS IN MANY SCORES WRITTEN FOR PICTURE ACCOMPANIMENT

THE following letter from a musician in the Southwest, who has read with interest the series of articles "How to Play for Motion Pictures," disagrees with certain views expressed on picture music, but the points made by Mr. Street may voice the opinion of many readers of MOTION PICTURE NEWS.

To the Editor, Music and Picture Department.

Dear Sir: I have for some years been greatly interested in reading the articles put forth from time to time about "How to Play for Motion Pictures."

Well, my opinion first of all is that an organist who can improvise well and play from facial expression, is one that cannot very well be dispensed with. Of course, to play a picture entirely through on improvisation *alone* would make it too monotonous, because one must arrange suitable music to fit the picture and audience, otherwise one's efforts would spell failure.

I have been playing for the Hulsey theatres in Texas for the past three years, and during that period have had experience in the art of playing suitably for the different subjects portayed upon the screen. I should like also to express my opinion in connection with the music that is sent to us to use for the Triangle pictures.

I find in many of the scores some very bad errors, but this may be due to the carelessness of the printers, and think the music sent at times very third rate, and lacking in the knowledge of harmony and key relationship. These are two great essentials to my mind to make everything sound good to the public, for the public must be considered, after all is said and done.

If you are to gain success in the musical world, suitable and attractive music must, and ought to be given. I mention this because the orchestra with whom I work in conjunction with the pipe organ, complain of the awful discords in the musical scores, and true musicians suffer mentally on this account. I hope in the near future this can be improved upon.

I trust this letter may be taken in the spirit in which it is meant, i. e., in all courtesy and kind intentions.

Yours, T. WM. STREET,
Queen Theatre, Galveston, Tex.

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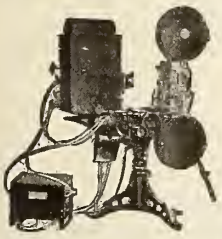

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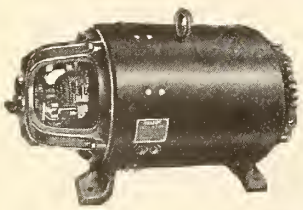

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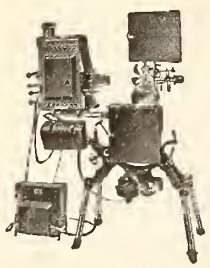

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Playing From Inspiration Makes Characters Live

ALICE SMYTH BURTON, expert motion picture pianist and organist of Honolulu, known in private life as Mrs. Jay, is specializing a most unusual grade of music for the motion picture. This promises to be an innovation to all who hear it.

She lives the picture and plays through inspiration as the characters appear upon the screen. Her ability as a musician is of no mean order. She is a talented musician, which naturally assists her in correct modulating of her inspiration music.

Having a natural dramatic ability she forms a correct interpretation of the characters displayed upon the screen, characterizing in detail from tragedy, comedy or train effect, running of horses, etc., blending her music so that it appeals to the public as operatic music does to the libretto.

She has given this work careful study for the past four years. She does not believe in operatic picture music unless adapted to the picture. For examaple—if you use operatic selections, your audience certainly has heard many of them.

This music recalls the words which are entirely unfitted, perhaps, to the words that would be spoken in the scene before them on the screen. Music to suit the picture must not conflict.

Also, there is a decided difference between classic, comedy and "knock-about" music. So few orchestras or musicians realize this fact. I was amused here recently in visiting one of the San Francisco theatres. I noticed the organist used a portion of "William Tell," the Allegro movement. I asked him why he used that music for this barroom combat. The reply was, "Oh, it has a blood and thunder sound to it, so I just use it."

Yes, I appreciated this fact, but it would have been very much better suited to "Wind and Rain Storm," "Storm Dying Away," and "Birds Chirping," than a combat scene. This movement would suit a "Scenic Thunder Storm" with a couple riding and hurrying to get under shelter.

Lack of Interest in Music at San Francisco

It is deplorable, the lack of interest in the motion picture theatres in San Francisco. I have visited them all and can safely say that only a few theatres give music the attention it should have.

The Imperial, under the management of J. Partington, deserves special mention. He combines a well selected orchestra with a pipe organ, the organist playing special pictures, making the music an artistic attraction to his theatre.

I visited the Savoy recently while "The Clansman" was showing. It has had a run of some twenty-eight weeks. The quartet chorus in the cotton picking scene was very effective, but the most effective of all, which showed the leader's fine interpretation of music and the picture, the scene where the sister sits down and plays the piano alone after the boys have left for the war, I noticed a most unusual and effective interpretation.

The leader directed the orchestra to be silent while the pianist played, following the sister playing in her solitude on the screen. It is this class of interpretation that motion pictures require to make them effective. Small details like this make a picture almost living.

The "Portola" also gives attention to music and the picture.

The average houses, however, play electric organs, motion picture players, who know absolutely nothing of music and use no discretion in selections. This beautiful city should wake up and get in line.

Time is not far distant when music and the picture must blend —otherwise, poor business.

BARTOLA REPORTS 100 PER CENT. INCREASE IN SALES FOR 1915

CHARLES C. PYLE, general sales agent of the Bartola Musical Instrument Company, with offices at 710 Mallers Building, Chicago, Ill., states that 1915 showed one hundred per cent. increase in business over 1914.

This is due to the combined efforts of Mr. Pyle personally and the sales promotion work which he has pushed to the limit.

The latest installations reported have been made in New Majestic theatre, Beloit, Wisconsin, managed by Muller and Quiggle; Princess theatre, Benton Harbor, Michigan, operated by M. C. Mellenson; and Peoples theatre, Elyria, Ohio, owned by C. Neufer.

Every theatre owner and manager, as well as every musician, has his own idea as to just how pictures should be played and what is necessary in order to make his house popular from a musical standpoint.

Some realize that their knowledge and experience properly treated and set forth will be of value to others who may not enjoy their success, but they do not know how to make their suggestions of benefit to others.

There are also those who want help and these are perhaps the majority. Yet they do not know where or how to get this assistance.

* * * * *

The Music Department of the "News" is for just this purpose.

We will publish the opinions of any of our readers, or we will answer any of their questions; in fact, we are here for the express purpose of promoting better picture music.

Mr. Luz is an expert. It is because of his knowledge that several houses, which in the past have failed, are now making wonderful successes.

Why not take advantage of his knowledge?

* * * * *

Manufacturers of musical instruments and music accessories are also invited and requested to send in to this department news items, descriptions, etc., of anything new which is being placed upon the market and which will be of interest to motion picture theatre owners.

* * * * *

This department is open to all.

Blue Bird Feature. Helen Ware in "Secret Love"

By Ernst Luz. Projection Time 85 Minutes

THIS plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested need not be used; similar numbers, or numbers suggested by the Notes will do as well. It is intended that no unnecessary expense be added for exhibitor or musician.

	Description of Music	*Number Suggested*	*Cue to Stop Number*
		PART 1.	
1.	Light 2/4 (Scotch)	"Rye Reel" (W. Jacobs)	"One among these colliers," etc.
2.	Agitato	"A. B. C. Dramatic Set No. 4"—A1 (Jos. W. Stern & Co.)	"Joan Lowrie," etc.
3.	Andte (Short)	"A. B. C. Dramatic Set No. 4"—B2	Pit girl trying to lift basket of coal.
4.	Agitato (Light)	"A. B. C. Dramatic Set No. 4"—A1	Sick pit girl carried into room of house.
5.	Desc. (Hy.)	"L'Ermite" (W. Jacobs & Co.)	"The owners of the Riggan mines," etc.
6.	Light 2/4 (Scotch)	"A Highland Lad" (E. Ascher)	Foreman scolding Joan.
7.	Agitato (Light)	"A B. C. Dramatic Set No. 4"—A1	Engineer goes to Joan's assistance.
8.	Rom. Intro and Waltz	"Tesoro Mio" (C. Fischer)	Connects 1 and 2.
		PART 2.	"At the end of the day."
9.	Factory Whistle Imitation		
10.	Desc. (Hy.-Dr.-Ag.)	"Sleepy Hollow" (W. Jacobs)	"Anice goes calling."
11.	Light 2/4 (Scotch)	"Queen Among the Heather" (E. Ascher)	Connects 2 and 3.
		PART 3.	After Anice separates fighting boys.
12.	Waltz (Scotch)	"Blue Bells of Scotland" (C. Fischer)	"Later. That night."
13.	Inter. (Minor)	"Mona" (M. Witmark & Co.)	After mine owner's son enters inn.
14.	Desc. (Hy.-Rom.)	"Twilight" (Chappell & Co.)	Engineer and Lowrie meet on street at inn.
15.	Galop (Hy.)	"Saddle Back" (W. Jacobs & Co.)	After fight. Street scene.
16.	Dr. Andte.	"A. B. C. Dramatic Set No. 3"—B2 (Jos. W. Stern & Co.)	After "The home-coming of the vanquished."
17.	Hurry	"A. B. C. Dramatic Set No. 3"—A1	Lowrie off from daughter after hitting her.
18.	Desc. (Hy.-Rom.)	"At Parting" (Ricordi & Co.)	Connects 3 and 4.
		PART 4.	"Lowrie bent on revenge," etc.
19.	Short Hy.-Intro. and Waltz	"Unrequited Love" (Jos. W. Stern)	Joan following engineer on country road.
20.	Hy. Intro and Waltz	"Spring, Beautiful Spring" (Jos. W. Stern & Co.)	"Eight o'clock," etc.
21.	Desc. (Hy.-Rom)	"Love's Garden of Roses" (Chappell & Co.)	Connects 4 and 5.
		PART 5.	"Next day. Unsuccessful," etc.
22.	Waltz (Leg.)	"Berceuse Tendre" (Jos. W. Stern)	Page of Bible flashed on screen.
23.	Desc. (Hy.-Path.)	"Lilacs" (Leo Feist)	"One year later."
24.	Inter (Light Desc.)	"Marcelle" (E. Schuberth & Co.)	"The face at the window." (Quick)
25.	Mysterioso	"A. B. C. Dramatic Set No. 10"—A1	One scene.
26.	Desc. (Hy.)	"Roses and Memories" (Berlin & Snyder)	Lowrie following the engineer around big rocks.
27.	Hurry	"A. B. C. Dramatic Set No. 6"—B2	Lowrie thrown over cliff.
28.	8 Bar Andte and Waltz	"Phyllis" (Jos. W. Stern & Co.)	At explosion. (Quick)
		PART 6.	
29.	Long Galop	"Quick Action" (M. Witmark)	"——— and for several days, Derrick," etc.
30.	Desc. (Hy.-Path.)	"Spring Dreams" (Leo Feist)	"So, Joan, the pit girl," etc.
31.	Waltz Lento. (Leg.)	"Charme D'Amour" (M. Witmark)	To end.

This picture very admirably combines the dramatic, melodramatic and characteristic. The entire story has a Scotch background. The Scotch musical character should be emphasized in the first three reels, after which the picture becomes dramatic and more serious music should be used.

By adhering to the Scotch in your 2/4 numbers and waltz No. 12, sufficient character color will be obtained.

Music Notes.—Nos. 1-6 and 11 should be light 2/4 Scotch characteristic numbers. No. 12 a waltz and Scotch melodies. Nos. 2, 3, 4, 7, 16, 17, 25 and 27 should be short melodramatic numbers. Nos. 5, 14, 18, 21. 23, 26 and 30 must be very slow legato numbers of very serious effect.

The usual agitated strain in minor will make the numbers more expressive. The romantic and pathetic should be paramount when suggested. Nos. 8, 19, 20 and 28 should be concert waltzes with slow dramatic introductions.

No. 10 must be a slow heavy number with a syncopated accompaniment. Must convey agitation and the dramatic. No. 13 should be a 2/4 number in minor key.

Nos. 15-29 should be galops. Avoid galops that suggest the polka. Nos. 22 and 31 should be very slow dreamy waltzes, played legato. No. 24 should be a 4/4 Intermezzo. Descriptive number. Not slow.

Melodramatic pictures do not usually allow of good organ opportunities. Nos. 5, 14, 18, 19, 20, 21, 22, 23, 26, 30 and 31 are very good on organ.

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Baltimore American	*Los Angeles Tribune*
Boston Globe	*Dallas Journal*
Cincinnati Times-Star	*Seattle Post-Intelligencer*
Kansas City Journal	*and One Thousand Others.*

For booking information apply to "The Girl and the Game" department of any Mutual Exchange, or at Mutual Home Office, New York City.

SIGNAL FILM CORPORATION

SAMUEL S. HUTCHINSON, President

Publicity Offices: 222 South State Street CHICAGO, ILLINOIS

MUTUAL PICTURES

SAMMY'S DOUGH-FULL ROMANCE

THE new screaming hit of the "Sammy" series. The dough flies and the fun follows the dough! Ludicrous situations, sparkling with the inimitable comedy of Sammy, develop fast and furiously into convulsing climaxes. Absolutely a novelty, as are all Vogue Comedies, with new stuff, new stunts and new comedians—a whole company of them that produce laughs at a record-breaking rate.

Released—January 20

And Another Sure-Fire Vogue Comedy

A BABY GRAND

Released—January 22

Slapsticks With a Reason

VOGUE COMEDIES

BOOK Vogue funny films—they become a *habit* with your patrons. Vogue nights are over-flow nights. Cash in on the cleverest screen comedy.

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation

VOGUE FILMS, Inc.

Executives

JOSEPH H. FINN SAMUEL S. HUTCHINSON

Publicity Offices: 222 South State St., Chicago, Ill

MUTUAL PICTURES

The BROKEN CROSS

With Harold Lockwood and May Allison

The *thrills* and *heart-throbs* of this strong Western drama bring out the best work of these splendid co-stars—amid settings of supreme beauty! A pendant—a "broken cross"—decides the romance of the disinherited son and winsome Red Cross Nurse. Another "Flying A" two-part play that hits the high mark.

Directed by Thomas Ricketts

Released Feb. 1st

Mammy's Rose

Neva Gerber and Frank Borzage One Reel

Directed by James Douglass

Released Feb. 4th

Billy Van Deusen's Wedding Eve

John Steppling—Carol Halloway and John Sheehan

One Reel "Beauty" Comedy

Released Feb. 2nd

The Extra Man and the Milk Fed Lion

Three-Reel "Mustang" Comedy

Released Feb. 4th

The Laird O'Knees

"Beauty" Comedy

with

Orral Humphrey

One Reel

Released Feb. 6th

American Film Company, Inc.

Samuel S. Hutchinson, President

Chicago, Illinois

All "Flying A" "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

MUTUAL MASTERPICTURE
DE LUXE EDITION

EDWIN THANHOUSER PRESENTS

"BETRAYED!"

A DRAMA OF THE ETERNAL CLASH OF HUMAN FORCES

IN 5 REELS

RELEASED JAN. 29TH

Featuring

GRACE DE CARLTON

AND A SPECIALLY SELECTED CAST

STORY BY PHILIP LONERGAN *STAGED BY* HOWARD M. MITCHELL

THANHOUSER FILM CORP.
NEW ROCHELLE N.Y.

MUTUAL PICTURES

EDWIN THANHOUSER

PRESENTS

FALSTAFF COMEDIES

LUCKY LARRY'S LADY LOVE — 1 REEL

TUESDAY JAN. 25TH

WITH

RILEY CHAMBERLAIN
BOYD MARSHALL AND
LOUISE EMERALD BATES

BEATEN AT THE BATH — 1 REEL

THURSDAY JAN. 27TH

WITH

BARBARA GILROY
AND FRANCES KEYES

A THANHOUSER COMEDY DRAMA

THE BURGLARS' PICNIC

3 REELS
RELEASED WED. JAN. 26TH

WITH A GENEROUS SPRINKLING OF PRETTY GIRLS IN LIVELY EPISODES, LED BY THE POPULAR

FAIRBANKS TWINS

Staged by WILLIAM PARKE from the story by CLINTON H. STAGG

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

MUTUAL WEEKLY

First Page News!

Get any newspaper man to compare current releases of motographic weeklies, and he will unquestionably tell you the leader is

THE MUTUAL WEEKLY

Compare the latest release, Mutual Weekly No. 54, and see how much MORE FIRST PAGE NEWS it gives than any other News Reel.

You Get These Only in the Mutual Weekly

Mutual Weekly No. 54—FIRST PAGE NEWS—The British cruiser, "Natal," mysteriously sunk with loss of over 400 of her crew.

Mutual Weekly No. 54—FIRST PAGE NEWS—P. & O. Liner "Persia," torpedoed in the Mediterranean, U. S. Consul McNeely being among those drowned.

And many other views of national interest.

Mutual Weekly Leads by Six Weeks

A motographic weekly is just now showing Mr. and Mrs. Walter Estes leading primitive lives in the Maine woods. This was news when it appeared in Mutual Weekly No. 48, the latter part of November, 1915.

Again the Mutual Weekly Leads

The movement of the Seventh Cavalry to the border was shown in the last Mutual Weekly of 1915. This was NEWS when the Mutual used it. Two weeks later another weekly gets it—skim milk. The Mutual gives the cream of the news when it is news.

You can have the Mutual Weekly, too, just as it is shown at the Palace Theater, New York, America's greatest vaudeville theater

For Particulars Visit or Write Any Mutual Branch

Manufactured for Mutual Release by Gaumont Laboratories, Flushing, N. Y.

PELL MITCHELL, EDITOR.

MANUFACTURERS

I HAVE IMMEDIATE MARKETS FOR FIVE REEL DRAMATIC PRODUCTIONS OF HIGHEST CLASS, SUPREME QUALITY. UNITED STATES OR WORLD RIGHTS

ARTHUR S. KANE

901 CANDLER BLDG., 220 W. 42ND STREET

TEL. BRYANT 9725. NEW YORK CITY

THE IRON

PATHÉ'S RED-BLOOD

PEARL WHITE

CREIGHTON HALE
and SHELDON LEWIS,
the "ELAINE" favorites

Publicity, cast, title, story or authorship are what bring the crowds your way. Here you have them all, and all ABOVE PAR!

Story written by Arthur Stringer, and adapted by George B. Seitz. 12 chapters of 2 parts each.
Produced by the Feature Film Corporation, under the personal supervision of Edward Jose.
Released Monday, February 21st.

The PATHÉ EXECUTIVE
25 WEST 45th ST.

CLAW
SERIAL WILL FEATURE

Advertised by
the newspapers
everywhere.

EXCHANGE inc.
OFFICES
NEW YORK

WHAT DO THE EXHIBITORS

THE RED

"YOU HAVE TURNED PATHÉ SERIALS SURELY

Just to Remind You

Produced by Balboa, from scenarios by Will M. Ritchey; Newspaper story by Albert Payson Terhune. Complete in 14 two-part episodes.

The PATHÉ EXECUTIVE
25 WEST 45th ST.

SAY ABOUT PATHÉ'S

CIRCLE

OUT A WINNER!
DO GET THE MONEY!"

Featuring the popular favorite of the wonderfully successful "WHO PAYS?"

RUTH ROLAND

EXCHANGE inc.

OFFICES
NEW YORK

A 5-part GOLD ROOSTER play adapted
which cost PATHÉ for the picture

THE LOVE

Agnes
Glynne

The
is a
contribution
art in story,
RELEASED

The PATHÉ
EXECUTIVE
25 WEST 45th ST.

Paramount Pictures

1916 1916

Mary Pickford

Has signed a new contract with the

Famous Players Film Co.

It costs Paramount one half million dollars to put Mary Pickford's pictures in the Paramount Theatres during 1916.

$500,000.00

Real Money! Just one star! For one year! This is only possible because so many millions of people each week select Paramount Theatres when they go to see high class photoplays.

The reason is plain—

The people know theatres showing Paramount Pictures, as the best theatres—

Cash in on this fact. Write your exchange today.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

189-91

Triangle Audiences Pay Two Admissions

Probably one of the greatest proofs of TRIANGLE SUPREMACY is the fact that exhibitors are constantly wiring us that many of their patrons continually pay two admissions to see the same performance over again. Many a moving picture fan is so thrilled with the breath-taking action in an exciting drama, or so highly amused at the swift-moving comedy in the Keystone, that the small matter of another admission price is not considered.

Pocatello, Idaho, January 4th, 1916.

W. S. Rand,
TRIANGLE FILM CORPORATION,
Denver, Colorado.
Triangle opened Orpheum Theatre today. Enormous crowds. Everybody highly pleased. Pictures scored heavily. SOME PATRONS CAME TWICE IN SAME DAY.

Don Carrothers.

St. Paul, Minn., January 3rd, 1916.

Mr. Arthur Lucas,
TRIANGLE FILM CORPORATION,
Philadelphia, Pa.
Opened TRIANGLE PROGRAMME January 2nd to capacity house all day. Show great. Wonderful photography, beautiful directing and supreme acting. Great applause and enthusiasm from patrons.

Strand Amusement Company.

It is this kind of testimony week after week that PROVES the quality and value of TRIANGLE PLAYS to the exhibitor. They please the patrons and force cash through the box office windows, which is what most interests the exhibitor.

HAS YOUR CONTRACT BEEN ACCEPTED?

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

January 23rd Releases A Triangle Triumph

It is easy for you to appreciate the bewitching charm and delightful fascination of such an alluring atmospheric TRIANGLE PLAY as "The Wood Nymph" in which Marie Doro makes her TRIANGLE debut, and when your patrons first witness this superb production with its beauty and sweetness they will be so impressed that their unsolicited recommendations will create a quantity of business for the second performance.

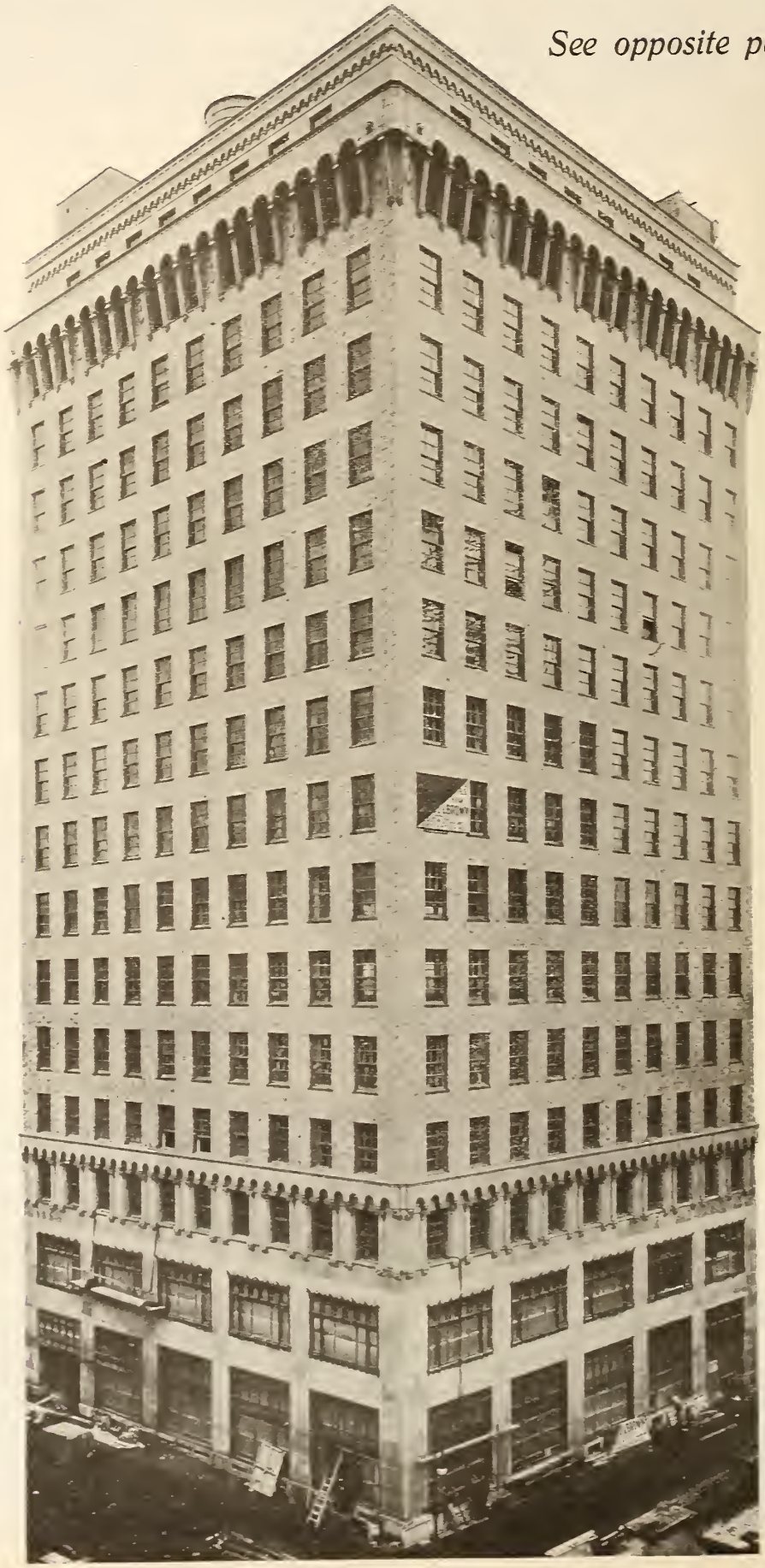
Willard Mack, the popular Broadway star who has made such a marked success in many other TRIANGLE PLAYS, appears this week in a five-reel drama, "The Conqueror," a play of notable strength and absorbing interest. Based on a vital life problem many fathers and mothers are trying to work out, this engrossing picture strikes home and commands the consideration and careful thought of every one of your patrons. It will make a distinct impression.

As for the two comedies, that they are Keystones is almost enough. But when you know that the two pictures, "A Movie Star" and "Perils of the Park," have more than their share of that thousand-laughs-a-minute, rattling, Gatling quality, their success is assured.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST NEW YORK

Possession February First

See opposite page



A Building For the Film Trade

at

S. E. Cor. 7th Ave. and 49th St.

Especially Constructed for

Executive Offices
Exchange and Projection Purposes

Cross & Brown Co.
Agent

18 East 41st Street
New York

Telephone: 4000 Murray Hill

LUBIN

Released Jan. 24th

"TWO NEWS ITEMS"

One Act Drama

Released Jan. 25th

"THE DRAGOMAN"

Two Act Drama

Released Jan. 27th

"THE EMBODIED THOUGHT"

Three Act Drama

Released Jan. 29th

BILLIE REEVES COMEDY

"CURED"

One Act

GENERAL FILM RELEASES LUBIN

METRO PICTURES

METRO challenged the field to match the best pictures of all programs with Metro's regular productions. The challenge was definite, specific and made in good faith. No company or group of companies accepted the challenge. Metro, therefore accepts, in all modesty, the leadership of the world of motion pictures.

Metro Pictures Corporation

METRO
Pictures Corporation
presents

FRANCIS X. BUSHMAN
and BEVERLY BAYNE in
MAN and HIS SOUL

A 5 Act METRO wonderplay
of extraordinary power
Directed by John W. Noble
and produced by
Quality Pictures Corporation

Released
on the
Metro Program
January 31.

ANNOUNCING

Bookings for Metro-Drew Comedies

We recommend that exhibitors get in touch with any of the following offices to arrange now for bookings on the great Metro-Drew one-reel comedies. The releases begin in February.

N. Y. Metro Film Service, Inc.,
110 West 40th St., New York

N. Y. Metro Film Service, Inc.,
35 Church St., Buffalo, N. Y.

N. J. Metro Film Service,
71 West 23rd St., New York

Metro Pictures Corp. of N. E.,
162 Tremont St., Boston, Mass.

Metro Film Exchange,
1331 Vine St., Philadelphia, Pa.

Metro Pictures Service,
212 Fourth Ave., Pittsburgh, Pa.

Metro Pictures Service,
9th & D Sts., N. W., Washington, D. C.

Southern Metro Pictures Corp.,
7 Chamberlain Bldg., Chattanooga, Tenn.

Metro Pictures Corp. of Texas,
1905½ Commerce St., Dallas, Texas

Metro Pictures Service,
410 Mallers Bldg., Chicago., Ill.

Metro Pictures Service of Mich.,
260 Equity Bldg., Detroit, Mich.

Metro Pictures Corp.,
920 Walnut St., Des Moines, Iowa

Metro Pictures Service of Minn.,
807 Produce Exchange, Minneapolis, Minn.

Metro Pictures Corp.,
1721 California St., Denver, Colo.

Metro Pictures Service,
3618 Olive St., St. Louis, Mo.

Metro Pictures Service of Ore.,
311 S. Main St., Butte, Mont.

Metro Pictures Corp. of Calif.,
738 S. Olive St., Los Angeles, Calif.

Metro Pictures Service, Inc.,
928 Main St., Kansas City, Mo.

Southern Metro Pictures Corp.,
Nola Bldg., New Orleans, La.

Metro Pictures Service of Ore.,
72 Broadway, Portland, Oregon

Metro Pictures Corp. of Calif.,
55 Jones St., San Francisco, Calif.

Metro Pictures Service of Ore.,
1214 Third Ave., Seattle, Wash.

Starfilms, Ltd.,
Phillips Square, Montreal, Canada

Ruffell's Exclusives, Ltd.,
9 Long Acre, London, England

METRO PICTURES CORPORATION

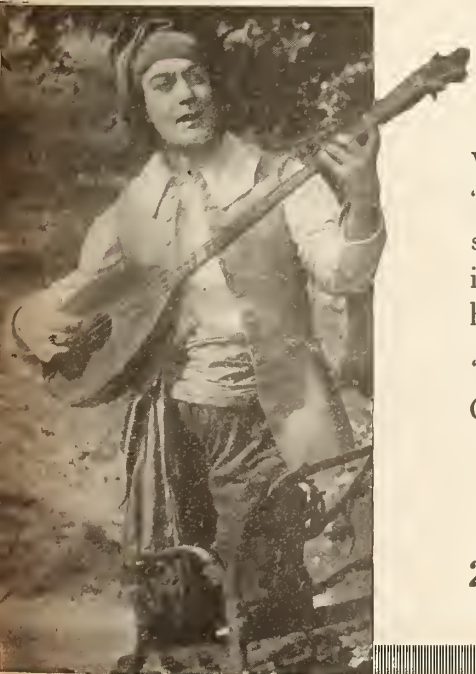
The Black Crook

¶A feature's advertising possibilities is the gauge by which success is measured to-day. What offering among current releases comes to you with greater advertising value than "The Black Crook," famed for two generations in every corner of the country?

A Bigger Novelty Than "Midnight at Maxim's"—Appealing in Its Dramatic Intensity—Dazzling in Its Spectacular Beauty

A Twenty-Four Sheet

Four-color Lithograph of stunning design heads the strong line of pictorial aids. Also two styles of one-sheets, two of threes, and a six sheet. An attractive herald, newspaper cuts, etc. Of the



Special Music

W. Stephen Bush says in the Moving Picture World: "Splendid—Impressive—A complete success." This special score, by Walter C. Simon, which would cost $2 if purchased in the ordinary manner, is supplied to exhibitors at the cost price of fifty cents.

"The Black Crook" is in five parts and is released by the General Film Company.

Kalem Co.

235-239 West 23rd Street :: New York

BEATRIZ MICHELENA, WHO HAS JUST SCORED THE GREATEST TRIUMPH OF HER SCREEN CAREER, IN THE CALIFORNIA MOTION PICTURE CORPORATION'S DRAMATIZATION OF "THE UNWRITTEN LAW"

WE WILL SHORTLY MARKET

TEN ONE-REEL COMEDIES

comprised in a one-a-week series to be known as

THE MISHAPS OF MUSTY SUFFER

Featuring
in his famous tramp characterization

HARRY WATSON, JR.
of
BICKEL and WATSON

for Which we are accepting EXCLUSIVE SHOWINGS Preliminary to their general Release.

Better class theatres in all principal cities are taking advantage of our new and novel plan for exclusive advance-of-release-date-exhibition.

You don't have to speculate. See them first. 'Phone the nearest Kleine office for screen inspection. Then—after you have seen them you will agree with the Motion Picture News—

"They are a medley of absurd incidents; a delightful extravaganza that keeps a theatreful of people laughing 'till their sides ache,"—which, by the way, is all that any comedy can do!

But see them YOURSELF first. Then let the Kleine man give you details of our plans for exclusive preliminary showings in your city.

GEORGE KLEINE

805 East 175th Street **New York City**

NEW YORK
226 W. 42nd St.
CHICAGO
166 N. State St.
ATLANTA
71 Walton St.
BOSTON
14 Piedmont St.

DENVER
405 Railroad Bldg.
PHILADELPHIA
1309 Vine St.
MINNEAPOLIS
708 First Ave., N.

PITTSBURGH
123 Fourth Ave.
KANSAS CITY
209 Ozark Bldg.
SEATTLE
204 Orpheum
Theatre Bldg.

SAN FRANCISCO
234 Eddy St.
CINCINNATI
138 W. 7th Street
DALLAS
1812½ Commerce St.

LOS ANGELES
514 W. 8th St.
MONTREAL
204 St. Catherine St., W.
TORONTO
96 Bay St.
NEW ORLEANS
103 Nola Building

Many a packed house is directly traceable to an advertisement in the "News."

BIG FOUR FEATURE PLAY V L S E

Your Interest Is Ours

JUST like "Bobby", your public, absorbed in its activities, needs to be urged to vary from its round.

For this purpose, with every feature play released through V. L. S. E. Inc., is prepared the best we can obtain of all forms of advertising matter for your use to bring the people into your house. Every member of our sales organization is trained and anxious to help you use it to your best advantage.

This is why V. L. S. E. service is particularly valuable to you—our interest lies not only in renting our films but also in helping you to stimulate the public's interest in each one of our plays.

And it is proven over and over again that they are so vitally interesting that seeing one creates a desire to see another.

V. L. S. E.
Inc.

BIG FOUR FEATURE PLAY V L S E

VITAGRAPH
Business Is Good
From every section of the country
East, West, North, South
Come reports that
Business is good.
★ ★ ★
These reports come
From exhibitors who know—
From exhibitors
Who believe in the open market—
From exhibitors
Who pick their programs
On Merit only.
★ ★ ★
And the best part of it all is
They are exhibitors who
Use Vitagraph.
They see them on the screen
Use them—
and Business is Good
Regular Releases
"The Cold Feet Getaway"
Comedy—Monday, January 24th
Featuring Harry Fisher and Albert Roccardi
"Peace at Any Price"
Comedy—Friday, January 28th
Featuring Mr. & Mrs. Sidney Drew.
"The Ruse"
Three-part drama—Saturday, January 29th
Broadway Star Feature
Featuring JOSEPH KILGOUR, HARRY MOREY, Denton Vane, Charles Kent, Naomi Childers and Helen Pillsbury.
"Jane's Bashful Hero"
Comedy—Monday, January 31st
Featuring EDITH STOREY, Donald MacBride, Billy Bletcher and Edward Elkas.
The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

A story by the greatest of all screen writers,

CYRUS TOWNSEND BRADY

Directed by a great masterful director,

RALPH INCE

Enacted by stars whom the millions love and admire,

ANITA STEWART and EARLE WILLIAMS,

And produced by a gigantic organization

THE VITAGRAPH

That is,

MY LADY'S SLIPPER

THEY SAY THAT NAMES
AND REPUTATIONS
COUNT FOR NOTHING

But
Here you have
Names
Reputations
Splendid Production
Absorbing Story
And Merit of the
Most superlative kind
In each.
Released January 17th thru
V. L. S. E., Inc.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

Again Cyrus Townsend Brady

Following
My Lady's Slipper
Comes
THE ISLAND OF SURPRISE

By the author of
The Island of Regeneration
CYRUS TOWNSEND BRADY

* * *

Some say
The Island of Surprise
Is even better than
The Island of Regeneration

* * *

It Features
WILLIAM COURTENAY
The eminent stage star
Eleanor Woodruff
Zeena Keefe
Julia Swayne Gordon
Charles Kent
Anders Randolph
And other popular Vitagraph Stars.
Produced by Paul Scardon
Released January 24th

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

A magazine's success is measured by it's advertising. Look over the N.Y. ...

VITAGRAPH

SCOOPS

HEARST-VITAGRAPH
NEWS PICTORIAL No. 1

Congressman Buchanan Indicted Strike Plotter

British Cabinet Crisis Over Conscription

Survivors of Torpedoed Liner Ancona

Ford Peace Party On their Voyage

HEARST-VITAGRAPH
NEWS PICTORIAL No. 2

President Wilson and Bride On Honeymoon

Ascot Park Motor Speedway Races

Opening of 1916 Racing Season at New Orleans

HEARST-VITAGRAPH
NEWS PICTORIAL No. 3

Strike Rioters Burning East Youngstown, Ohio.

Newly Organized German Artillery in Action

Survivors of The Abandoned Liner Thessaloniki.

And this letter tells the Story

Morrison Hotel
Boston Oyster House

CHICAGO, ILL.
Jan. 6th-16

Hearst -Vitagraph News Pictorial.
Chicago, Ill.,

Dear Sirs:-

Congratulations on your new weekly adventure. I ran #1 first run today at THE BOSTON THEATRE, 21 N. Clark St. and played to a packed house all day, the business being far above what I really expected, as the weather was so cold. The news was interesting and of the most importance and was well gotten up. The photography was excellent and the Powers cartoon was a scream. All that we regretted was that it ended too soon.

With very best wishes for the good work, I am,

Very truly yours,

J. H. Mellor Mgr.,
Boston Theatre 21 N. Clark
Alcazar Theatre 69 W. Madison
Rose " 63 W. Madison.
City

RATES
NEW MORRISON - 625 ROOMS AT $1.50 SINGLE - $2.50 DOUBLE. 150 ROOMS AT $2.00 SINGLE - $3.00 DOUBLE
90 ROOMS AT $3.00 SINGLE - $4.00 DOUBLE
OLD MORRISON - 140 ROOMS WITH RUNNING WATER $1.00 SINGLE - $2.00 DOUBLE.
85 ROOMS WITH BATH $1.50 SINGLE - $2.50 DOUBLE

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

LILLIAN DREW
MARGUERITE CLAYTON
E. H. CALVERT
ERNEST MAUPAIN

are presented in

"VULTURES OF SOCIETY"

In 5 Acts

By Richard Goodall
Directed by E. H. Calvert

TRADEMARK Reg. U. S. Pat. 1907

ESSANAY

GEORGE K. SPOOR, PRESIDENT

BIG FOUR FEATURE PLAY

1333 Argyle Street, Chicago

We have secured good advertisers to talk to YOU. Listen to them!

THE EXHIBITOR WHO BOOKS

The Strange Case of

MARY PAGE

Presents a

WALTHALL-MAYO FEATURE EVERY WEEK FOR FIFTEEN WEEKS

First Release January 24

Book through the General Film Co.

Essanay

1333 Argyle St., Chicago

Geo. K. Spoor, President

The Strange Case of MARY PAGE

By FREDERICK LEWIS, Author of "What Happened to Mary"

FIFTEEN POWERFUL EPISODES

With

HENRY WALTHALL and EDNA MAYO

Directed by J. Charles Haydon
Gowns by Lucile (Lady Duff Gordon)

THESE NEWSPAPERS ARE PRINTING THE STORY

The Albany Times-Union.
The Atlanta Constitution.
The Baltimore News.
The Binghamton (N. Y.) Press.
The Birmingham Age-Herald.
The Buffalo News.
The Chicago Daily News.
The Cincinnati Commercial Tribune.
The Cleveland Plain Dealer.
The Columbus State Journal.
The Dallas Times-Herald.
The Dayton Herald.
The Denver Post.
The Des Moines Register and Leader.
The Detroit Free Press.
The Erie (Pa.) Dispatch.
The Harrisburg Patriot.
The Houston Chronicle.
The Indianapolis Star.
The Lincoln Star.
The Los Angeles Express.
The Louisville Herald.
The Memphis News Scimitar.
The Milwaukee Evening Wisconsin.
The Minneapolis Journal.
The Mobile Item.
The New Haven Union.
The New Orleans Item.
The New York World.
The Omaha Bee.
The Philadelphia Telegraph.
The Pittsburgh Press.
The Portland (Me.) Express.
The Portland (Ore.) Telegram.
The Richmond Times-Dispatch.
The Rochester Union and Advertiser.
The Salt Lake Herald-Republican.
The San Francisco Chronicle.
The Springfield (Mass.) Union.
The St. Louis Republic.
The Syracuse Herald.
The Trenton Times.
The Utica Press.
The Washington Times.
The Wilkes Barre Times-Leader.
The Wilmington (Del.) Journal.
The Worcester Telegram.
AND HUNDREDS MORE.

A Score of Magazines of National Circulation Are Advertising It

Essanay

1333 Argyle St., Chicago
Geo. K. Spoor, President

ESSANAY

PRESENTS

NN MURDOCK

FAMOUS FROHMAN STAR

IN

aptain Jinks
of the
Horse Marines"

IN 5 ACTS

dapted from the stage
uccess of Clyde Fitch
rranged and directed
y Fred E. Wright

Essanay

1333 Argyle Street, Chicago

George K. Spoor, President

JAN 20 1916
©CI.B354435

"When You See it in 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
TWO HUNDRED AND TWENTY WEST FORTY-SECOND STREET

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XIII JANUARY 29, 1916 No. 4

The Why and Wherefore of This Issue

THE exhibitor, we believe, will find this Studio Directory number an every-week, permanent help, a business need.

It is issued primarily in the exhibitors' interests. The newspaper and the producer will also find it a convenience which they will want within elbow reach; but it has been put forth in response to the requests of many exhibitors and primarily to fill this practical demand.

* * *

IT is a directory of many players, directors, camera-men and scenario writers—not all, but a great many and as many as we could secure for the first time and for a purpose not clearly understood in advance by all the members of a very busy profession.

All these names are listed alphabetically and cross-indexed for purposes of ready reference.

* * *

EACH name leads to a biography, condensed necessarily, but giving useful information which, if desired, can be expanded; also many names lead to much more complete biographies in the next section where the subject has considered the opportunity important enough to pay for and secure larger space.

First, as to the use of the directory:

The exhibitor, let us say, is making up his theatre program, or advance announcement of preparing publicity matter to give to his newspaper along with his advertising copy.

* * *

HE knows the players to appear in the pictures he has booked and probably also the director, writer and camera-man. He may or may not have at hand information from the manufacturer regarding these persons so important to the picture and to the advertising of it to the public.

But he now has this necessary information in one volume of ready reference and at hand, *each* week or for *any* occasion. The information consists of those personal facts which photoplay patrons want most to know about the people of the screen, and which most surely bring them to see those in whom they already feel they have a personal interest.

This, briefly, is the purpose of this Studio Directory number.

* * *

IT is a serious purpose; and like all publications of genuine merit this number was issued *because* of this serious purpose. We call it an *authorized* directory because it has been authorized by a majority of the producers. It presents biographical facts, and it is designed quite as much in the interests of the picture as of the player for the simple reason that nothing is more certain to bring people to the screen than interesting *personal* publicity about the players and creators of the picture.

* * *

THIS volume was not put out to catch advertising, or at a price of several dollars, or with indefinite promises of circulation.

It is one thing to charge a high price for the privilege of seeing one's portrait and biography in a single volume.

It is quite another to put this material into the theatre and newspaper office and thence into million-fold circulation among the public.

* * *

THIS issue goes forth as a regular number of Motion Picture News into the offices of practically every picture theatre and every prominent newspaper in the country; also to all the exchanges and to all the producers of motion pictures. Within the life of the volume its editorial matter ought to reach in newspaper print a very large percentage of the millions whose patronage has advanced this industry to fifth place in our country.

We know of no better, surer way to accomplish this important result.

* * *

OUR work in compiling this Studio Directory has been made difficult by two situations beyond our control: one is due to previous fizzles in the way of directories and to the constant and confusing demand upon directors and players for paid publicity in almost every kind of alleged vehicle, the only certain factor of which was the pay demanded.

The other situation is due to studio disorganization, which kept us from getting the editorial matter desired.

* * *

WE believe that both difficulties will be done away with in the next Studio Directory which is now to be a standard issue, twice a year, of Motion Picture News.

This issue has another value which we want to point out in closing. The advertising of films and accessories carried is but little greater than in our regular issues, but it is so comprehensive of the entire field that the exhibitor will find this issue a valuable and permanent addition to our regular issues as a purchasing guide.

William A. Johnston.

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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MOTION PICTURE NEWS EXHIBITORS' TIMES
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EXHIBITORS' TIMES, Inc.

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Vol. XIII January 29, 1916 No. 4

Regulation—The Solution

THE hearings at Washington, despite the serious menace of the Hughes-Smith Bill for Federal censorship, have been of direct and great benefit to the motion picture industry.

For one thing, they drew together all branches of the industry and evolved a fine unity of spirit out of these elements which are and should be as one.

* * *

FOR another, they have developed a very clear and common understanding as to this industry's stand upon censorship.

If we interpret correctly this stand it is as follows:

We are, as a body, utterly opposed to all censorship, Federal, state, local, official and unofficial—to *any* censorship.

* * *

THIS opposition is first a matter of principle. We object as American citizens, because censorship is unAmerican, because we have no other censorship of any kind in this country, because we demand for our industry the same liberty which every other occupation enjoys.

As business men, we object to censorship because censorship would disrupt and destroy the motion picture just as surely as it would also destroy daily journalism, and we naturally demand for this industry, the fifth estate, at least the same privileges accorded to the fourth estate or to any other vehicle of expression.

We do not want censorship. We want the very name erased from all consideration.

* * *

WE do not want censorship: but on the other hand, we do not ask for license.

We do not ask for license: we ask for and we expect liberty. Liberty—not license.

This same liberty is given the press and the stage. We ask for it, for its principle and its acts.

We want *regulation;* not license, not censorship, but *regulation.*

* * *

WE want regulation so that our own industry as well as the public may be protected against the vicious pictures which may be produced by the leeches inclined to prey upon every great industry.

Regulation and censorship are two entirely different matters, although this difference was by no means clear to the Committee on Education before the hearings began. In fact, it was apparent at the outset that the Congressmen believed censorship to be a normal form of regulation.

* * *

CENSORSHIP is special legislation called into being by such extreme situations as war. In the case of motion picture censorship, as proposed by the Hughes bill and as practiced now in the States of Ohio, Pennsylvania and Kansas, all decisions are left to the snap judgments, narrow prejudices, petty tyrannies of a group of untrained private citizens.

* * *

CENSORSHIP belongs to the middle ages, but Governmental regulation is a Twentieth Century and American institution to the principle of which we are all agreed.

It is this regulation by the Government and through its courts which will give us the liberty we ask for, and save us from the censorship and license we equally do not want.

* * *

IT is regulation we must have now or later. Regulation is the rock-bottom basis of this entire agitation. Regulation and only regulation will clear away the clouds of censorship.

The suggestion of Motion Picture News that this regulation be secured through a simple five-word amendment to Section 245 of the Federal Penal Code was ratified unanimously by the representatives of this industry at Washington.

This suggestion was also presented by speakers and through signed statements filed with the committee.

* * *

EVENTS may so shape themselves that the amendment may eventually become a substitute for the Hughes bill.

We believe that this eventually will happen and that the trend of the hearings from whatever angle an argument was introduced led always to this seemingly inevitable solution.

The President and the Screen

AND now the people who can only call the photoplay a "movie," the while they sneer in derision, will have something to think about. President Wilson is going to be the honor guest at a banquet of film men.

Timid social climbers, who have been afraid to do anything more than look askance at the motion picture, will now have an excuse for coming out of their holes. Perhaps they may even get over using the nonsensical term "movie," and be cured of their supercilious disdain.

Even the newspapers—the few who wake up in the night to tell themselves that the picture play will never kill the stage play—may open their eyes. The President has nothing in common with these lofty persons.

His recognition of the importance of the film industry is what one would expect from so clear-sighted a thinker, and so broadminded a man.

Industry, Before Committee, Fights Federal Censorship

Proposes As Substitute for Hughes Bill an Amendment to Federal Penal Code, a Plan Advocated by "Motion Picture News"—Men Prominent in Film Ranks Go Before Congressmen with Arguments in Opposition to Governmental Regulation of Amusements

Special to Motion Picture News

Washington, Jan. 15.

THE hearings on the Hughes Federal Censorship Bill, secured as a result of a wide and vigorous demand from the industry led by the Motion Picture Board of Trade, were opened on Thursday evening, January 13, before the House Committee on Education. The hearings were continued Friday and Saturday, and will be reopened next week.

The most important feature of the hearings was the presentation by the industry of a substitute for the Highes Bill, in the form of an amendment to Federal Statute 245, governing the distribution by express companies and common carriers of pictures, photographs, printed matter, etc., so as to make the law specifically applicable to motion pictures.

Substitute Offered for Hughes Bill

This substitute originated exclusively with Motion Picture News, and was advocated at length in the two last issues of this publication. It was originally conceived and proposed by Lesley Mason, managing editor of the News.

It having become apparent that the members of the committee felt that some kind of regulation for motion pictures was necessary, the film representatives at their Friday caucus determined upon the substitute. Each member present at the caucus filled out and filed with the committee the following form:

I, ..., individually and as the representative of ....., respectfully protest against the enactment of a Federal Censorship Bill in any form. I urge and advocate the amendment of Section 245 of the Federal Criminal Code so as to make it unmistakably applicable to Motion Pictures.

I represent an investment of ..... dollars in the ..... branch of the motion picture industry. My interests employ approximately ..... employees.

By unanimous vote of the caucus the chairman was instructed to extend a vote of thanks to Mr. Mason for his origination and clear exposition of this substitute for Federal censorship.

Film Delegation Present

Thursday morning a delegation of film representatives left New York City for Washington, composed of the following: J. R. Freuler, Nicholas Power, Paul Cromelin, P. A. Powers, J. W. Binder, William F. Seabury, Chester Beecroft, C. Francis Jenkins, Don Bell, F. G. Bradford, F. J. Rembusch, Dr. Jenkin L. Jones and William A. Johnston.

Later arrivals included F. J. Herrington, president M. P. E. L. of America; James Delves, secretary M. P. E. L. of America; and also from Pittsburgh exhibitors, W. H. Ketchun and G. W. Sahner; Messrs. Cocks and Brenton, of the National Board of Censorship; Mr. Moree, secretary of the Mayor's Conference Committee of New York State; S. M. Field, Terence Ramsaye, J. Stuart Blackton, W. W. Irwin, W. Stephen Bush, Attorney F. S. McFarland, of Boston, and the following exhibitors: C. A. McGowan, Cleveland; Charles Segal, Philadelphia; Fulton Brylawski and Tom Moore, of Washington; Guy L. Wonders, president of the Maryland State League; and Thomas D. Goldberg, chairman of the Legislative Committee of the Maryland State League; Ben Zerr, Reading, Pa.; Sam Trigger and William Brandt, of New York; Charles Miller, of the Buffalo *Times*; and Jack Korpel, of the Washington exchange of the General Film Company.

The caucus of these gentlemen and other film representatives held Thursday afternoon at the New Willard Hotel, was one of the most spirited meetings ever held in the history of the film industry.

Crafts Offers His Arguments

The hearing on Thursday evening, contrary to expectations, was opened by the Rev. Wilbur F. Crafts, Washington agent of the International Reform Bureau, who rapidly and superficially presented his arguments in favor of the Hughes Bill. The case of the opposition was opened by J. W. Binder, of the Board of Trade, followed by William M. Seabury, P. A. Powers, and Paul Cromelin. Mr. Binder said:

"There are several modes of expression," he said. "One is speech, another is printing. A third is the presentation of news facts or stories on a film. All men have the right to use the first two in an unlimited manner, with due regard to certain responsibilities. If they disregard these responsibilities they are punished. No one attempts to censor speech or to censor everything that is printed. Why then, should a third method of expression, which did not happen to be invented when the Constitution was written, be subjected to a governmental censorship?"

Mr. Cromelin, reviewing the different sections of the bill, pointed out its utter impracticability, and dwelt specifically upon the section dealing with copyrights. On Friday evening an excellent address was made by Cranston Brenton, of the National Board of Censorship, who explained away numerous misconceptions in the minds of the committeemen as to the purpose of the board.

Irwin Makes Strong Speech

Mr. Brenton was followed by W. W. Irwin, who also made a masterly address. These addresses were followed in rebuttal by the Rev. Crafts and Mr. Barber, personal representative of Canon Chase in Washington. Both members were freely heckled by the members of the committee, presenting a situation quite different from that of the evening before. At the Friday afternoon caucus, J. R. Freuler and W. W. Irwin had been selected to speak before the committee for the exchanges, and Fred J. Herrington and F. J. Rembush for the exhibitors. The brief time allowed at the hearing, however, and the refusal of the Reverend Crafts to contribute any of his time, prevented the speeches of Messrs. Freuler, Herrington and Rembush.

The true status of the Hughes Bill, i. e., pre-publicity censorship, the censoring of pictures before their release and exhibition, was explained by the speakers to the committee. The impracticability of the demands of the bill was also clearly set forth.

It was shown, for instance, that the bill would absolutely prohibit the importation of all films and would destroy such important branches of the industry as news weeklies and serial pictures.

Binder Takes the Floor

At the Saturday evening hearing before the House Committee on Education, J. W. Binder, of the Motion Picture Board of Trade, showed the fallacy of the arguments made by a number of women and ministers in favor of censorship.

He particularly attacked the veracity of newspaper accounts which had headlines of crimes "incited by the movies." He told the ladies and the members of the committee that 81 cases where the papers had declared "Movies Incite to Crime" had been investigated, and there was found to have been but one case that was authentic and in which they actually got such local evidence as the name of the play in which there were scenes responsible for the crime, and like information. He declared that the ladies in making such accusations should come before the committee fully prepared to back up their remarks with affidavits, etc. If they would produce a real case of this kind, the Motion Picture Board of Trade would be glad to investigate it.

Woman Opposes Censorship

He read into the record a letter from Mary Gray Peck, of Geneva, N. Y., representing the Federation of Women's Clubs, and formerly assistant professor of English at Minnesota University, which read in part as follows: "For years I have been interested in the motion picture drama, and I am well acquainted with the sentiment of women's clubs in all parts of the country as regards moving pictures.

"I know there is no demand on the part of the women of the country at large for Federal censorship. I know further that there will be a wave of widespread indignation if this proposed bill is pushed through without any popular demand for it.

"Manufacturers have not shown themselves recalcitrant to democratic and constructive censorship. They are interested financially

President Wilson Consents to Be the Guest of the Motion Picture Board of Trade

THROUGH the efforts of J. W. Binder, executive secretary of the Motion Picture Board of Trade, President Wilson will he the guest of that body at a dinner to be given at the Hotel Biltmore, New York City, on the evening of January 27.

The President's consent to attend the dinner and address the members of the motion picture business was obtained as the result of a series of negotiations carried on by mutual friends of the President and Mr. Binder. The President, it is known has always been interested in the astounding growth and development of the motion picture. With his broad outlook upon all matters pertaining to life in any of its phases, he has not heen ignorant of the spread and popularity of this new medium of human expression, and, it is said, has expressed himself to intimate friends in a manner that showed he was keenly aware of the possibilities of the motion picture as a vehicle of thought and idea.

The topic upon which the President will speak to the members of the Board of Trade and other motion picture men who are present at the Biltmore dinner will be of his own choosing, and will be announced within a few days. A thousand guests are expected, and the opportunity is one which every member of the business within easy traveling distance of New York should not miss.

The honor which is conferred upon this industry by being granted the privilege of entertaining the nation's Chief Executive as its official guest is one which should make every exhibitor, exchangeman and manufacturer proud of the industry's record. and alive to its dignity, its influence and its future.

in developing the art to the highest plane, and are moving in the right direction."

Mr. Binder also showed the bad effect censorship would have on the news weeklies through the delay incident to their having to be presented for the approval of the censorship board if the law was enacted. He told of the development of this service and predicted that the presentation of these films would soon be made every other day, so that the news of the country would be shown in pictures almost immediately after such events had occurred.

Herrington Speaks for League

Frederick J. Herrington, national president of the Motion Picture Exhibitors' League of America, created something of a surprise when he proved quite conclusively that the demand for censorship remained in the minds of a very few people, for he told of how in his travels throughout the country, in his addresses before gatherings of people, he had often asked for a popular vote on censorship and the number of hands that would be raised in favor of censorship would be very small, and those thus voting for it would refuse to give their names and addresses.

He could do better than the ladies in support of his testimony, for he came back at the committee, in response to queries, with tl e names of the places so visited, including San Francisco, where he addressed the Civic Federation; New Kensington, Pa.; Pittsburgh, Pa.; Baltimore, Md.; Washington, D. C.; Philadelphia, Pa.; and Cleveland, Ohio; offering more names if desired.

He declared himself to be unalterably opposed to any form of censorship, but he believed in the most drastic laws and their enforcement in the case of those degrading or attempting to degrade the morals of the children of this or any other nation and, as national president of the league, pledged himself to support such laws and to give assistance to their enforcement, "for," he said in speaking for all of the league members, "we want clean motion pictures, the manufacturer wants to make clean motion pictures, but I want to say what every one thinks who lives in a state where they have localized censorship—I have not seen any improvement in the State of Pennsylvania over the pictures shown in the District of Columbia, or any of the various other places where I have visited the motion picture theatres."

No Need for Federal Regulation

He told how "The Birth of a Nation" had been padded by the Pennsylvania State Board, had been censored by the mayor of Pittsburgh, and later passed by the Allegheny County courts. This showed the prerogative of the city officials. He stated that the power of censorship of undesirable films was with the officials of every city, town, hamlet and county in the United States, and there was thus no need for Federal regulation.

In referring to the petitions filed by those favoring the passage of the bill he stated that he could obtain a sufficient number of petitions from the opposition to fill several volumes of the Congressional Record, if he resorted to the same tactics as those utilized by the other side, from the State of Ohio.

When asked what was wrong with the Pennsylvania State Board, he replied that it was the inability of these few people to decide for the eight millions of people of that state and that it was impossible to anywhere secure a board that could possibly censor films properly. When taken to the courts only one decision of the board was sustained while six others were revised.

"Censorship Alien to America"

Bainbridge Colby, representing the Hearst newspapers, was present, he said, to add his voice in protest against what he believed to be the fallacious, irrational limitation that underlies the bill. Censorship is truly alien to America and the idea of civil liberty. This would be all right in some highly centralized bureaucratic country like Russia, but not in freedom-loving United States.

"Censorship burned the Bible," he said. "Censorship prevented the publication for 35 years of that book of Sir Isaac Newton in which the principles of gravity were announced."

Mr. Colby read newspaper extracts of the speech of Judge Hughes of the United States Supreme Court, made recently in New York City, which proclaimed against centralized governments and pointed out that there was a deplorable lack of a knowledge of limitations on the part of both National and State officials. "I warn you on the score of humor and fitness," he said. "The idea of censorship is dangerous. The position of passing on every matter with reference to its effect upon the public morals is one no man would care to occupy. He would be called upon to pass upon many things he knows nothing about. Such a proposal as censorship is against all theories of our lives; censorship is rustic, it is provincial, and obsolete. It will be a thing of scoffs and jeers before it is a year old, and you cannot afford to recommend it."

Blackton Defends Industry

Commodore J. Stuart Blackton protested against the allusions made by previous witnesses to the drug habit, the brothel, and all of the other disgusting things which "these good folks have heaped upon our defenceless heads."

He called attention to the fact that most of the accusations against iniquitous pictures were not backed up by full statements of facts. "If I were to come here to combat such a situation, I would get evidence, backed by affidavits," he said. "I would have the names of the pictures, the names of the makers, the names of the theatres where they were shown, and if these ladies would bring such statements to us we would co-operate with them with a view to having the guilty manufacturers and exhibitors punished to the full extent of the law. They come here and speak of things they have seen but there are no bad pictures being shown to the general public." He declared that in the last five years there were only two pictures that came to his attention that were bad, and they had been stopped after the first performance in New York. They were not presented to the National Board of Censorship for its approval. The matter was taken up by the Board of Trade and action taken against those connected with the films. One of these was "Virtue," made by a firm in Philadelphia. In New York the latter was taken care of by existing laws, but the pictures were taken to Philadelphia and the localized censorship board, operating under state laws, allowed them to be shown in Pennsylvania.

(Continued on page 551.)

Exhibitors Throughout Country Denounce Censorship

153 Responses Received to News' Call, from Upward of Forty States, Indicating That Hundreds of Picture Men Do Not Yet Realize What Harm Censorship Will Bring Their Business—Leaving the Manufacturer to Carry the Burden of Warring on Destructive Legislation

TWO weeks ago MOTION PICTURE NEWS inaugurated a campaign among the exhibitors of the country, urging them to support and demand a hearing on the proposed Federal Censorship bill from the Committee on Education of the House of Representatives at Washington.

A page carrying a coupon to be signed by every exhibitor who desired to express himself upon this vital subject was published in THE NEWS for two weeks preceding the hearing. Not only was the coupon a demand for a hearing, but a declaration that the undersigned regarded censorship as a form of regulation not only detrimental but destructive to the industry.

Forty States Represented

One hundred and fifty-three signed coupons were received as a result of the two weeks' campaign. These represent theatre owners in upward of forty states, and every type of exhibitor from the manager of the metropolitan theatre to the exhibitor in a small town.

Considerably more than one hundred and fifty-three theatres are represented in the list, however, which is appended in full below. In many instances, the exhibitor signing the coupon speaks for from three to eight other exhibitors, either as the head of an association of managers, or as himself the owner of a chain of houses.

The result of the canvass is significant of several things. It proves, for one thing, that scores, if not hundreds of exhibitors, do not yet realize what censorship means, what harm it can work to their own business.

The average exhibitor will fill in and mail a coupon inquiring about some new film, some new article of equipment, something which is materially necessary or profitable to him. But the average exhibitor does not consider censorship important enough, or vital enough to him, to put his pen to a dotted line and place himself on record as for or against censorship.

The Exhibitor's Attitude

He believes that censorship is the manufacturer's business, and that he pays the manufacturer enough money every year to enable the manufacturer to fight a battle that is essentially his own without any further aid from the exhibitor. And he is rather pathetically afraid that if he comes out into the open on the censorship question, he will be levied upon for financial contributions. So he stays in his hole and keeps his opinions to himself.

And he has the further feeling that he will suffer only superficially and secondarily by censorship. As long as he can get pictures enough to keep his screen filled every night in the week, the trouble the manufacturer may have to get them to him is the manufacturer's business, not his.

How thorough a misapprehension this is these exhibitors will some day realize. But such are the facts at the present time and it is one of the most lamentable things that can be said about the internal life of the industry.

GROUP OF FILM DELEGATES TO WASHINGTON STANDING ON THE STEPS OF THE WHITE HOUSE JUST AFTER HAVING MET THE PRESIDENT

List of Responses

The complete list of exhibitors who responded to the MOTION PICTURE NEWS call follows:

H. C. Thomas, Dream theatre, Hoquiam, Wash., also president of Grays Harbor Theatre Managers' Association, representing eight motion picture theatres; Roy D. Hess, Royal theatre, Norborne, Mo.; David J. Hennessy, Liberty theatre, Newark, N. J.; Wm. H. Swanson, Rex-Liberty-American theatres, Salt Lake City, Utah; Ellenworth Cameron, New Como theatre (536 W. University avenue), St. Paul, Minn.; R. H. Roy, Red Cliffe, Colo.; C. B. De La Hunt, 346 Winchester avenue, Memphis, Tenn.; C. O. Larson, Crystal theatre, Ceylon, Minn.; V. J. Grunder, Dreamland theatre, Cuero, Tex.; I. G. Roesner, Colonial theatre, Winona, Minn.; A. L. Rawls, Pastime theatre, Columbia, S. C.; E. P. Mathes, Lyric theatre, Stigler, Okla.; H. Hoffman, Lyric theatre, Moline, Ill.; C. S. Cone, Grand Opera House, Wausaw, Wis.; F. E. Gagy, manager, Bijou theatre, Wytheville, Va.; Geo. A. Kellogg, Star theatre, Lakota, N. D.; R. Kovar, Busch theatre, Seattle, Wash.; Russell F. Bouman, Palace theatre, Hartford City, Ind.; J. G. Baxter, Gem theatre, Eureka, Kans.; W. Robertson, Electric theatre, Pleasanton, Tex.; W. C. Wellanson, Princess theatre, Benton Harbor, Mich.; Bernard Antony, Ideal theatre, Ponchatoula, La.; C. M. Schleicher, New Lyric theatre, Swissvale, Pa.; Hurst Bros., Grand theatre, Reno, Nev.; Morris Atlas, Flag theatre, San Francisco, Cal.

Isaac Victor, Victor Amusement Company, Avenue and Savoy, McKeesport, Pa.; N. J. Silverberg, manager, Olympic theatre, Greenville, Pa.; C. H. Dailey, Photoplay house, Akron, Mich.; S. H. Thal, Comique theatre, Dayton, Ohio; Herman E. Nelson, Star theatre, Quincy, Ill.; H. D. Hubbard, Playhouse theatre, Calistoga, Cal.; Joseph A. Murphy, Opera House, Swedesboro, N. J.; H. C. Wasserbaek, Midwood theatre, 1307 Avenue J, Brooklyn, N. Y.; Guy Levonden, Wilson theatre, Baltimore, Md.; J. G. Crouch, Princess theatre, Troy, Ala.; J. L. Backford, Nittany theatre, State College, Pa.; Harry Heiss, Esthena theatre (3628 Wilton avenue), Chicago, Ill.; Mike E. Spooner, Crystal theatre (P. O. Box 135), San Angelo, Tex.; F. J. Potter, manager, Ruby theatre, Chelan, Wash.; W. M. Conroe, Lyric theatre, Conroe, Tex.; O. T. Thom, Pastime theatre, Medicine Lodge, Kans.; Kinsey & Phelps, Broadway theatre, Belgrade, Mont.; Clarence J. Wamack, Majestic theatre, Moose Lake, Minn.; Mrs. Jennie G. Smith, Bijou theatre, Manistee, Mich.; J. M. Bowser, Pastime theatre (Pastime Amusement Company), Tuscumbia, Ala.; R. P. Greer, Palace theatre, Dawson, Ga.; E. E. Benham, The Lyric theatre, Marysville, Cal.; C. G. Behrens, Family theatre, Davenport, Iowa; F. J. Walderson, Electric theatre, Cross Plains, Tex.; A. P. Waxman, Classic theatre, One Hundred and Eighty-first street at St. Nicholas avenue), New York, N. Y.; W. E. Furber, Metro Pictures Corp., of N. E., Boston, Mass.; H. H. Hoke, Colonial-Acme-Dixie-Happy Hour Majestic, Taylor, Tex.

Wallsy Y. Worth, Arcade theatre, Summerville, S. C.; J. J. Sprague, manager, Star theatre, Sarcoxie, Mo.; Edwin L. Barker, Patron theatre, Chicago, Ill.; A. H. Nace, Broad theatre, Quakertown, Pa.; Geo. W. Haertrich, New Dazzleland theatre (2940-46 Frankford avenue), Philadelphia, Pa.; G. H. Hartford, Casino and Imperial, Providence, R. I.; Hardin Enter-

CLARA KIMBALL YOUNG, AND THE CAR SHE HAS GIVEN TO THE RED CROSS

tainment Company, The Odeon theatre, Hardin, Mo.; Hiller Bros. Amusement Company, Unique and Lyric theatres, Eau Claire, Wis.; Dr. P. H. Tellman, Cozy theatre, Long Prairie, Minn; Julius W. Schmidt, Grand theatre, Breese, Ill.; H. N. Turner, Electric theatre, Linton, N. D.; Wm. Parent, Crystal theatre, Decatur, Ind.; W. M. Harwood, Palace theatre, Kinsley, Kans.; E. C. Snodgrass, Snodgrass theatre, Scottsboro, Ala.; S. E. Busby, Sunset theatre, Wolf City, Tex.; W. L. Mack, Grand and Empire theatres, Jonesboro, Ark.; J. Harvey Stevenson, Idle Hour theatre, Kenton, Ohio; Wm. A. Zuber, Alice theatre, Vincennes, Ind.; E. L. Kuykendall, Princess theatre, Columbus, Miss.; H. D. Graham, manager, The Merrill (401 Merrill Building), Milwaukee, Wis.; H. Mayer, Electra theatre, Seventy-fifth street and Third avenue), Brooklyn, N. Y.; Wm. F. Seitz, Jr., Plaza theatre, Sandusky, Ohio; S. H. Blair, manager, Lyric theatre, Mena, Ark.; A. W. Ballinger, Dean theatre, York, Neb.; Lucy B. Marshall, Empress theatre (1106 E. So. Grand avenue), Springfield, Ill.; E. T. Rotkin, New Royal theatre, Farmland, Ind.; W. R. Rowell, Gem theatre (P. O. Box 504), El Dorado, Kans.; E. W. Blythe, proprietor, The Majestic theatre, Decatur, Tex.; Richard Dabb, Lyric theatre, Shenandoah, Pa.

Pathescope Man Signs

Willard B. Cook, The Pathescope Company (35 W. Forty-second street), New York, N. Y.; T. B. Hurnes, Star theatre, East Brady, Pa.; S. E. Pirtle, Casino theatre, Flora, Ill.; H. E. Newall, Plaisir theatre (Crawford avenue and Irving Park Boulevard, Chicago, Ill.; Frank N. Phelps, New Grand theatre (Grand Theatre Building), Duluth, Minn.; B. F. Metcalf, Luna-Lite theatre, Marion, Ind.; Chas. A. Riva, Pastime theatre, Tilton, N. H.; H. H. Feish, Crystal theatre, Emmetsburg, Iowa; John C. Conner, Broadway theatre (Fifty-second and Grienway avenue), Philadelphia, Pa.; R. B. Wilby, Strand Amusement Corp., Montgomery, Ala.; Ben. H. Zerr, president, M. P. L. E. of Pa. (Schuylkill avenue), Reading, Pa.; Edward Szamerki, proprietor, White Eagle theatre (1127 W. Division street), South Bend, Ind.; W. C. Quimby, Jefferson theatre, Ft. Wayne, Ind.; F. W. Flanagan, Vaudette theatre, Chickamauga, Ga.; Robert Elliot, W. W. Kimball Co. (Theatre Organ Builders), New York, N. Y.; J. I. Davis, Star theatre, Oakford, Ill.; W. L. Myers, Palace theatre, Waterloo, Iowa; A. G. Frohms, proprietor, The Home theatre (3521 Jacob street), Wheeling, W. Va.; Walsh Bros., Keystone theatre, Centralia, Pa.; Frank J. Peng, president, Village Theatre Company (1150 Wilmette avenue), Wilmette, Ill.; M. L. Sparr, Central theatre, Wilmette, Ill.; Joseph Grossman, Standard theatre, Cleveland, Ohio; Doc Robinson, Apollo theatre, Peoria, Ill.; F. B. Lange, Lyric theatre, Ramona, Okla.; John Pekias, American theatre, Elgin, Ohio; P. L. Mahaffey, Gem theatre, Kimbolton, Ohio; A. J. Moeller, manager, Temple theatre, Howell, Mich.; L. E. Soldan, manager, The Rex theatre, Beaverton, Mich.; Frank L. Browne, manager, Allston theatre, Allston Mass.; I. F. McFarland, Marmac theatre, Vandergrift, Pa.

Michael J. Nash, King Bee theatre, St. Louis, Mo.; F. M. Edgett, Lyric theatre, Earlville, Ill.; E. C. Bennett, New Temple theatre, Ocala, Fla.; B. J. Kaplan, Strand theatre, Haverhill, Mass.; R. E. Falkinburg, Empress theatre, Grand Island, Neb.; Thomas Roddy, Majestic theatre, Hibbing, Minn.; O. B. Crane, Crane theatre, Monticello, Iowa; H. H. Burford Bijou theatre (president M. P. E. L. of America, Wis. Branch No. 48), La Cross, Wis.; L. A. Vuettner, Majestic theatre, Cohoes, N. Y.; W. H. Yost, The Vaudette theatre, Fennville, Mich.; W. R. Walker & Son, Isis theatre, Anderson, Ind.; W. H. Wood, Pastime theatre, State College, Pa.; Sparks Amusement Company, Sparks shows and theatre, East Brady, Pa.; J. Tate Powell, Princess theatre, Charlotte, N. C.; Edward Shatzman, Victor theatre, Columbus, Ohio; Franklin P. McCutcheon, Casino theatre, Riverhead, N. Y.; V. H. Oxley, Grand theatre (31 Main street), Bradford, Pa.; Arthur J. Ferry Town Hall, Ridgefield, Conn.; Sidney Rothschild, Rex theatre (578 Prospect avenue), New York, N. Y.; J. W. Farrell, Star theatre (207 Day street), Orange, N. J.; Wm. J. Vernon, St. Regis, Trenton, Regis, Philadelphia Pa.; F. H. Young, Iris theatre, Salisbury, N. C.

A Scene From the Sun Photoplay Production of "The Burglar and the Lady," in which James J. Corbett and Claire Whitney are Starred

Whole Country Represented

M. Silverman, Liberty Film Renting Company (105 Fourth avenue), Pittsburgh, Pa.; H. A. Schuermann, The Grand theatre (P. O. Box 612), E. Stroudsburg, Pa.; G. W. Lees, Keystone theatre (2543 E. Dauphin street), Philadelphia, Pa.; Lee A. Ochs, Costello theatre (23 Ft. Washington avenue), at Broadway and One Hundred and Fifty-ninth street), New York, N. Y.; Jack Gold Family theatre (Third and Harris streets), Harrisburg, Pa.; E. W. Humphreys, Opera House, Woodstown, N. J.; Geo. W. Cuff, Colonial and Halsted theatres, Main street, Orange, N. J.; Frank Pitters, Osceola theatre (258 St. Ann's avenue), New York, N. Y.; Leon J. Bamberger (1600 Broadway), New York, N. Y.; L. P. Goldbaum, Stanley theatre (586-590 Seventh avenue) New York, N. Y.; O. E. Kraus (Pastime theatre (1034 Third avenue), New York, N. Y.; Ludwig L. Linick, McVicker's theatre, Chicago Ill.; S. MacIntyre Photoplay theatre, Los Angeles, Cal.; Daniel F. Eselin, Grand theatre, Cloquet Minn.; L. V. Snow, Opera House, Garrettsville Ohio; O. L. Taylor, Majestic theatre, Lancaster, Ohio; J. F. Higgins, Navajo theatre, Republic Kan.; Samuel Bullock, Cleveland, Ohio.

GUTHARD APPOINTED SPECIAL ADMINISTRATOR FOR CAILLE ESTATE

Special to Motion Picture News

Detroit, Jan. 15.

Henry G. Guthard, business partner, has been appointed administrator of the estate of A. Arthur Caille, of Detroit, Mich. Mr. Caille, who was a well-known Detroit moving picture man, died suddenly a few weeks ago, and it was represented that his business interests demanded that a special administrator be appointed immediately.

His estate is said to be valued at several hundred thousand dollars. Mr. Guthard will carry on without any change or interruption the various enterprises in which he and Mr. Caille were formerly partners.

These include the Majestic, Norwood, Maxine and Fine Arts theatres, Detroit, the Marx and Majestic in Wyandotte, the Majestic Features Corporation and the Michigan branch of the Metro Film Corporation.

Rumors of General's Impending Dissolution Scouted

Approaching Announcement of Decree in Government Suit Against Motion Picture Patents Company Leads to Crop of Rumors, Due to Misapprehension of Judge Dickinson's Ruling—Case of Standard Oil Cited to Show That Financial Loss Does Not Always Follow Federal Action in Courts

RUMORS regarding the General Film Company, which have been in industrious circulation this week have been absolutely discredited in the best informed eircles in filmdom. The rumors are duc to the fact that a decree is about to be filed in the Government suit relating to the Motion Picture Patents Company. It has been stated by gossips that the General Film Company was to be dissolved, that it was to go voluntarily out of existence, that it was to be absorbed by other companies.

While no one is able at the present time to foreeast authentically the terms of the decree which will be filed in the Government suit, there are somc self-evident truths which have been forgotten entirely by the scandal-mongers.

The principal of these is the self-evident fact that the General Film Company is simply one of the defendants in a group of defendants in the Motion Picture Patents case. Judge Dickinson's decision held that the eo-defendants had been guilty of restraining trade; he did not object to the corporate existence of any one of them nor was this matter ever in question. The Government based its findings purely upon the relations between these co-defendants. In stating the aceusation, Judge Dickinson said: "The prayer is that a stop be put, by the power of the law, to the practises charged to be illegal."

Dissolution Question Not Raised

He raised no question of the dissolution of any of the defendant corporations. In his formal finding, Judge Dickinson said: "We conclude with the formal finding, in the language of the Act of Congress, that the contracts, enumerated in the petition, and the combination there described, was a conspiraey in restraint of trade or commeree among the several states, and with foreign nations, and were and are illegal, and that the defendants and eaeh of them (with the exception next noted) have attempted to monopolize and have monopolized, and have combined and conspired among themselves and with each other, to monopolize, a part of the trade or commerce among the several states, and with foreign nations, consisting of the trade in films, cameras, projecting machines and other accessories of the motion picture business, as charged in the petition of eomplaint filed."

The exeeption referred to was the Melies Manufaeturing Company.

Judge Dickinson's Ruling

Judge Dickinson in the final paragraph makes the matter entirely clear. He says "the conclusion is that the probationer is entitled to the relief prayed, so far as indicated by this opinion, and a decree, to effectuate the findings made, may be submitted.

The relief prayed, it will be remembered, was "that a stop be put by the power of the law to the practises charged to be illegal."

Consequently, as in the case of the Standard Oil Company of New Jersey, there was and is no question of the dissolution of any of the defendant companies. So in spite of all rumors, the General Film Company will not be dissolved. On the contrary it will be in a position under the new policies of co-operation with the exhibitor to serve the exhibitor in the most efficient way.

Men in quarters of filmdom, which heretofore have proved the most authoritative, scoff at the idea that the General Film Company will be dissolved. They assert most positively that the outcome of the Patents case could in no way alter the relation of the General Film Company with the exhibitors and with the manufacturers.

How General Film Operates

The General, they point out, is an organization of exchanges precisely as other distributing agencies are organizations of exchanges. The General company, like its rivals, procures films from manufacturers and like other organizations rents them through exchanges to exhibitors. Its business is conducted lawfully.

For the proof of their assertion that no decision in the Patents case will materially affect the General Film Company, these men instance three sets of facts about which there can be no dispute:

1. Property belonging lawfully to stockholders of a corporation cannot be taken from the stockholders.

2. As the outcome of the Government prosecution of the Standard Oil Company none of its subsidiary companies were put out of existence.

3. In the Standard Oil case, as in the Patents case, the separate entities (separate corporations) were defendants. The Government did not attempt to end the life of any of these, but did object to the relation between them. The General Film Company is simply one of the defendants in a group of defendants.

Standard Oil Case Cited

A peep into the Standard Oil case puts an end at onee, it is asserted in the best informed film circles, to any such idle supposition as that the General Film Company will go out of existence.

In the Standard Oil suit, the Government brought its proceedings against the Standard Oil Company of New Jersey, the parent company, and its thirty-four subsidiaries; that is, the thirty-four companies whose stock was held by the Standard Oil Company of New Jersey. After the Standard Oil Company had lost the case, and the decree was finally filed, it was direeted that the stock of the subsidiaries held by the New Jersey company be distributed to the stockholders of the New Jersey company in proportion to their holdings. There were six thousand and five stockholders.

The distribution made necessary the use of fractions, the numerators of these fractions depending upon the holding of eaeh of the six thousand and five in Standard Oil Company of the State of New Jersey.

After this stock distribution has been effected, no effort was made to disturb the corporate existence of either Standard Oil of New Jersey or the thirty-four companies. But each of the thirty-four elected its own officers and was placed under its own management.

Unexpected Results of Trust Case

Then unexpected results followed:

Standard Oil stock jumped by leaps and bounds. Prior to the instituting of any action by the Government, Standard Oil stock (Standard Oil of New Jersey) sold around $840 a share. The beginning of the Government suit depressed it. The decree was filed May 15, 1911, and was effective December 1, 1911. In the summer of 1911, prior to dissolution, Standard Oil stoek fluctuated around $500.

At the present time a complete set of fractional certificates representing one share of the old Standard Oil of New Jersey are worth in the open market $1,700.

This immense increase in the value of Standard Oil securities is attributed by Standard Oil offieials themselves, to benefits which came with the dissolution. Each of the companies stood absolutely upon its own merits. Under the old centralized plan, the majority of the companies carried the weak ones. If any one eompany had a deficit, the matter was not in the limelight. Small attention was paid to it. But after the dissolution, the separate management saw to it that there were no deficits. Scientific economies were introduced and modern efficiency systems. Then, too, values which had always lain dormant in the separate companies were developed.

NEW ADVERTISING MATTER FOR "THE OTHER GIRL," RAVER

New and elaborate advertising matter is being prepared by the Raver Film Corporation to accompany its first feature, "The Only Girl," in which James J. Corbett is featured.

Among other things several attraetive new posters have been designed in keeping with the style of the picture; there are one and three sheets, and a six sheet, giving a striking view of the automobile aecident on Broadway, as well as attractive heralds.

The plan of holding all rights until the picture was finished has proved very successful, and the company reports many bookings.

FORTY-TWO THEATRES IN NEW YORK TERRITORY SHOW "H-V"

Forty-two theatres in the territory of the New York branch of the V-L-S-E have showed the first two releases of the new Hearst-Vitagraph News Pictorial.

Reports from other territories were unanimous in predicting that the pictorial was destined for a large and enthusiastie reception from exhibitors in all parts of the country.

COMPLETE ARRANGEMENTS FOR NEW YORK STATE CONVENTION, MARCH 1-2

Arrangements have been completed for the annual convention of the New York State Exhibitors' League, at Albany, on March 1 and 2. The opening session will be called to order at the Hotel Ten Eyck at 10:30 in the morning of March 1. Delegations from Buffalo, Rochester, Syracuse, Binghamton, Albany, Troy, Utica and other up-state cities have notified the officials that they will be present, and addresses have been announced from men of the greatest prominence in the industry.

This is to be an especially important meeting for several reasons. The two most important subjects to be taken up are the fight on state censorship, and the fight on the proposed Sunday closing law; the exhibitors are united in the opposition to these two measures, and will do everything in their power to defeat them.

Another thing which will come before the convention will be the protest of exhibitors against the practice of many exchanges, of cancelling bookings of various features, because a rival exhibitor has made a higher offer. Many exhibitors have reported that this practice has been growing of late, and the convention has decided on a vigorous protest.

BIG DEAL BETWEEN WORLD FILM, EQUITABLE AND BANKING INTERESTS RUMORED

A deal of considerable magnitude was effected last week, involving the World Film Corporation, the Equitable Film Corporation and Ladenburg, Thalman & Company, the New York bankers. There are many rumors but no statements have as yet been made by the companies or individuals concerned.

Lewis J. Selznick referred inquiries to Ladenburg, Thalman and Company and to Arthur Spiegel, president of the Equitable Film Corporation. Mr. Spiegel said that present rumors were now based upon facts and that a definite statement would be issued shortly, probably for next week's issue of Motion Picture News. Ladenburg, Thalman and Company had nothing to give

BEATTY AND MEGOUN VISIT NEW YORK

W. Clarence Beatty, owner of the Garden and Cameraphone theatres of Pittsburgh, and C. A. Megoun of the Cameraphone theatre, 736 Euclid avenue, Cleveland, have been in town the past week.

Mr. Megoun represented the exhibitors of this territory in Washington at a recent meeting before the Congressional Committee in regard to the censorship bill.

BERST FOR PRESIDENT OF PATHE?

Louis J. Gasnier has resigned from the vice-presidency and general managership of Pathé to become manager of productions of the company.

It is strongly rumored that J. A. Berst, president of the General Film Company, will be tendered the presidency of Pathé, though no definite action has yet been taken by the Pathé board of directors.

Famous Signs Robert Vignola for Director Staff

Among His Best Productions Are: "Don Caesar De Bazan," "The Barefoot Boy," "The Haunting Fear," "The Maker of Dreams," "The Dance of Death"

CLOSELY following the news that John O'Brien and Frederick Thompson had joined the directing forces of the Famous Players Film Company, there comes the announcement that Robert C. Vignola,

ROBERT G. VIGNOLA

for seven years director with the Kalem Company, has been engaged by the first-named organization in a similar capacity.

Mr. Vignola is one of the best-known figures in filmdom, having traveled in Ireland, Scotland, England, France, Italy, Algiers, Egypt and the Holy Land during the seven years in which he has been identified with the business.

ILLUSTRATING A STRIKING SCENE FROM "UNTO THOSE WHO SIN," FORTHCOMING SELIG PHOTOPLAY

Among his most notable productions of recent date and those which are most readily called to mind, are "Don Caesar De Bazan," "The Barefoot Boy," "The Haunting Fear," "The Maker of Dreams," "The Dance of Death," and "The Vampire."

It is a peculiar coincidence that Mr. Vignola owes his entry into the motion picture field to another Famous Players director, Sidney Olcott, who engaged him to play his first silent role—an Italian character part.

Into the interpretation of this role Mr. Vignola put the natural powers of national feeling—for he is an Italian—and the experience of eight years on the stage.

So successful was his debut that Mr. Olcott later engaged him to play Judas in "From the Manger to the Cross," the first five-reel film produced in this country, and he became the first actor who was placed upon a permanent salary by Kalem.

Mr. Vignola treasures among his most valuable possessions a handsome loving cup which was presented to him by the players who have been under his direction at the time of his leaving the Kalem Company to join Famous.

The new director's first production under the new banner will be "The Spider," in which Pauline Frederick is starred. It is the Paramount release for January 27. In support of the star there appear Thomas Holding who has appeared with Miss Frederick in many of her most recent productions, and Frank Losee, who was last seen in Denman Thompson's famous role of Josh Whitcomb, in "The Old Homestead."

CIVIC LEAGUE PLANS TO SADDLE NEW YORK WITH CENSORSHIP

Special to Motion Picture News

Albany, N. Y., Jan. 15.

The Rev. O. R. Miller, state superintendent of the New York Civic League, said today that one of the bills which the league will support is a measure to establish a censorship of moving pictures.

"This is one of the bills," said Mr. Miller "that we will endeavor to have the legislature pass at this session. We realize that it will meet with strenuous opposition, but that is nothing new to us, for we have met and overcome obstacles before.

"We think that there should be a state censorship of all moving picture films that are sent out to the public. The bill is now being drawn and will be introduced within a week. I cannot say at this time who will offer it in either house, but it will be in within the next ten days or two weeks."

STAGE DIRECTOR FOR MAUDE ADAMS JOINS THANHOUSER

Edward Morrissey, formerly assistant to D. W. Griffith and producer of several feature pictures, has become a director for Thanhouser.

Mr. Morrisey, who is a graduate of the University of California, was a stage director for Maude Adams and others before he entered the motion picture field.

THREE LUBIN SCREEN OFFERINGS: (Center) Train Wreck Scene in "The Gods of Fate"

(Left and Right) Scenes from "The Law's Injustice" and "The Little Sister of the Poor"

GILMORE AND HENRY MADE BRANCH MANAGERS FOR GENERAL

The appointment of two more branch managers was announced from the executive offices of the General Film Company, 200 Fifth avenue, New York, this week. The appointees are W. J. Gilmore, who takes charge of the Twenty-third street branch, New York, and T. Y. Henry, who heads the Salt Lake City organization.

A number of years ago, Mr. Gilmore, who was then the successful manager of a number of moving picture theatres, decided to go into the business of side films. He entered the Twenty-third street branch in a very unimportant capacity in the distributing room.

Gradually he worked his way upward until he became assistant manager. Opportunity to give Mr. Gilmore advancement came as the result of the promotion from branch manager to division manager for the East of V. H. Hodupp.

T. Y. Henry, who became manager of the General Film Company branch in Salt Lake City, knows his territory thoroughly and has held important executive positions in exchanges throughout the West. Prior to taking charge of the General Film Company in Salt Lake City, Mr. Henry was manager of the World's Film Exchange in Kansas City.

Al Christie Heads Stars Who Stay at "U" City

Among the Other Acquisitions Are George F. Hernandez with Stanton Company, John R. Hope and Harry Depp with the Turner Studio

ALTHOUGH there has been a great deal of wonder expressed at President Carl Laemmle's quick trip to Universal City, a night letter received at the home office of the Universal Film Manufacturing Company in which Mr. Laemmle told of the signing of thirty-five stars for the western studios, accounts to a certain extent for his mysterious visit to the coast.

Al Christie and the Nestor company have renewed their contract with the Universal.

King Baggot, Ben Wilson, Paul Panzer, Matt Moore and Harry Benham will continue to be the male stars attached to the eastern studios, while Mary Fuller, Jane Gail, Dorothy Phillips, Florence Lawrence, Violet Mersereau and Edna Hunter will be featured as the star actresses of the Imp studios.

At Universal City a very recent addition to the list of stars is none other than Stafford Pemberton, late of Ned Weyburn's Town Topics. Robert Leonard, Eddie Lyons, Douglas Gerrard, William Worthington, Hobart Bosworth, Phillips Smalley, Hobart Henley, Francis Ford, Victor Potel, Harry D. Carey, Paul Bourgeois, Arthur Shireley, Herbert Kelsey, Herbert Rawlinson, Sydney Ayres, Rupert Julian, Lee Moran, Sherman Bainbridge, Murdock MacQuarrie and Billie Ritchie continue with the company.

The actresses who have helped to make history for the western Universal studios and who have signed for the 1916 banner year include Lois Weber, Cleo Madison, Mme. Bourgeois, Edna Maison, Agnes Vernon, Marie Walcamp, Billie Rhodes, Edith Sterling, Adele Farrington, Gale Henry, Effie Shannon, Grace Cunard and Myrtle Gonzalez.

The Universal Film Manufacturing Company's Red Feather Features will take the place of the Broadway Universal Feature January 31. The first three releases under the Red Feather Features will be Violet Mesereau in "The Path to Happiness" with Harry Benham, followed by Harry D. Carey in "A Knight of the Range," Herbert Kelcey and Effie Shannon in "The Sphinx" and a George Loans Tucker film, "The Sons of Satan" being a sequel to this producer's recent photoplay "Traffic in Souls."

Besides the foregoing re-engagements, General Manager Joe Brandt of the Universal Film Manufacturing Company announces the acquisition of the following players at Universal City. George F. Hernandez with Stanton company; John R. Hope and Harry Depp with Turner company; Don Meany, production department and Charles W. Dorian assigned to general stock.

Among the discontinuances of services of the personnel of the Universal City studios announced by Mr. Brandt are, Max Asher of Curtis company; Beulah Lewis, Harry Weil and M. K. Wilson of general stock; D. A. McClish of Turner company; Dorothy Clark, Mrs. Ethel Clark, Golda Colwell and William Carlock of the Carleton company.

Leading Theatres Circuit, Inc., Finally Organized

Michell H. Marks, of the Strand, New York; John Kunsky, of Detroit; Nathan H. Gordon, of Boston, and William Sievers, of St. Louis, Are Officers of the Exhibitor Body

BY the formation of the Leading Theatres Circuit, Inc., during the past week, the bringing together into a body the foremost exhibitors from almost every important city in the United Staes, has been accomplished.

Among the members are listed owners of the majority of the most prominent motion picture theatres of the United States.

The following list of the officers and directors reads like "Who's Who" in the motion picture exhibiting business.

Mitchell H. Mark of New York, who is the head of the New York Strand theatre, is president.

John H. Kunsky, the head of the Kunsky chain of theatres in Detroit, is vice-president.

Nathan H. Gordon, of the Gordon chain of theatres throughout New England, is treasurer.

William Sievers, of the New Grand Central Theatre Company of St. Louis, Missouri, is secretary.

The other directors are:

Stanley Mastbaum of Philadelphia; John P. Harris of Pittsburgh; Aaron Jones, the head of the Jones, Linick and Schaefer Company of Chicago; Emanel Mandelbaum of Cleveland; Louis J. Dittmar of Louisville; Thomas Saxe of the Saxe Enterprises of Milwaukee; Thomas Furniss of Duluth, Minnesota.

It is hoped by the members of the Leading Theatre Circuit, Inc., that by the formation of this company producers of meritorious productions will come into more direct contact with the exhibitor.

It is intended by the organization to further the artistic and commercial possibilities for motion pictures, and to acquire for its members the exhibition rights for any exceptional productions that may be produced from time to time.

It is principally for this plan of co-operation between exhibitors and producers that the Leading Theatres Circuit, Inc., was formed.

"BIG JIM GARRITY" WILL BE PICTURIZED BY PATHE

The Pathé Gold Rooster play, "New York," having been finished, George Fitzmaurice, the producer, has started work on "Big Jim Garrity," another A. H. Woods theatrical production.

Robert Edeson will appear as the star in this picture.

BACK TO THE DAYS OF TOGA AND FLOWING GOWN: Margaret Gibson, George Claire, Jr., and George Stanley in "The Soul's Cycle," a Horsley-Mutual Masterpicture de Luxe

EDITH STERLING AND MAC QUARRIE SIGN WITH SIGNAL

Edith Sterling, who has been playing stellar roles in 101 Bison and Big "U" pictures, has been signed by Signal Film Corporation for its dramatic company.

An exceptionally strong company will be gathered to Miss Sterling's support under the direction of Murdock Mac Quarrie, who has been prominently identified with the film industry almost since its inception.

In addition to winning fame as a director Mr. Mac Quarrie has scored many character hits both in pictures and on the speaking stage. One of his biggest successes was playing the dual role of Dr. Jekyl and Mr. Hyde at the New York theatre for a run of twenty-two weeks.

He goes to Signal from Universal, where in the last eighteen months he has produced eighty-eight thousand feet of dramatic features.

In the supporting company will be Millward Wilson, Norbert Myles and Francis J. MacDonald. The first picture, which will be a multiple reel feature will have in it the throb of a big city, dealing as it will with problems created by congested and struggling humanity, graft, reform and "men higher up."

One Adapted, 2 Originals from Famous for February

"Diplomacy," Featuring Marie Doro, and "Out of the Drifts" and "Nearly a King," Starring Marguerite Clark and John Barrymore, Respectively, Plays Scheduled by Company

THERE will be two original scripts and one adapted play released by the Famous Players Film Company on the Paramount Program during the month of February.

They are "Out of the Drifts" and "Nearly a King," starring Marguerite Clark and John Barrymore respectively, and "Diplomacy," starring Marie Doro.

"Nearly a King," which is being produced under the direction of Frederick Thompson, was originally intended for release in January, but was postponed in order to give the director ample time in which to obtain the best possible results.

"Nearly a King" is the story of an American who is summoned to the Balkans by a mysterious message. Though he knows nothing of it, he is the image of a young prince whose father has insisted upon marrying him to a princess whom the prince has never seen.

The American is to serve as general scapegoat and be married to the princess instead of the prince. But the American meets the princess on the ship and falls in love with her without discovering her identity. From that point on the story develops a whirlwind series of complications that vary from the comic to the tragic with startling rapidity. "Nearly a King" will be released February 10.

"Out of the Drifts," scheduled for February 24, is a tale of the Swiss Alps in which Miss Clark plays a shepherdess, whose lack of sophistication, though it brings her to the brink of disaster, ultimately proves her salvation.

It is the story of a London rake who goes to the St. Bernard monastery to recuperate, and finding there a delightful little girl, persuades her to accompany him to London "to see the world."

But her lover saves the girl from the fate into which she is innocently plunging and the terrible realization of his own bestiality awakens in the roue the dormant good qualities of his character. It is a story of the great out-of-doors with the thrill of the avalanche and perils of the dizzy Alpine heights. J. Searle Dawley is the director.

The third production, "Diplomacy," is an adaptation of the famous Sardou play in which Marie Doro has already scored a great personal success on the stage. As its name suggests, it is a story of international scope involving the stealing of the war plans of one of the great nations by the spies of another.

"Diplomacy," which was said by newspaper critics to be one of the best plots presented on the stage in recent years, is to be released February 28.

Margaret Gibson a Horsley Star in "Soul's Cycle"

Five Reeler, Released February 12 as a Mutual Masterpicture, de Luxe Edition, and Receiving Finishing Touches at Los Angeles Studio, Is by Theodosia Harris

MARGARET GIBSON, recently elevated to stardom by David Horsley, will make her debut as a featured player in a five-reel production, "The Soul's Cycle," which is to be released February 12, as a Mutual Masterpicture De Luxe Edition. The finishing touches are now being put on the production at Mr. Horsley's studio in Los Angeles.

In theme it is unique. It treats with the ancient philosophy that in the immortality of the soul many cycles must be re-lived to round out its perfection, and when one defines the divine law he must go back to the first principles, and even into the animal form, to work up again to his former estate.

In the treatment of this theme Theodosia Harris, who is the author of the story, has evolved a spectacular photoplay. The first half of it is laid in ancient Greece where events so transpire in following the theme that a new sphere of action is created. The scene then switches to the present time.

A special cast was engaged by Mr. Horsley for the production, which is being made under the direction of Ulysses Davis.

The action throughout the story takes place in scenes of magnificance, and those of the first period are particularly elaborate.

"The Soul's Cycle" is the third of Mr. Horsley's features offered as Mutual Masterpicture De Luxe Edition.

CLARA WHIPPLE SUPPORTS MISS LESLIE IN "PAIN FLOWER"

Clara Whipple, leading woman of the Equitable Motion Picture Corporation's stock organization, is playing the ingenue lead in support of Marguerite Leslie in "The Pain Flower."

"The Man Higher Up," in which Miss Whipple was cast to play opposite Frank Sheridan, has been postponed until later.

Goff Predicts Advent of "Minimum and Maximum" Plan

Assistant General Manager of V-L-S-E, Who Has Just Returned from Journey to Exchanges of the Organization, Says That Time Will Soon Be Here When Reels Will Go to Exhibitor by a Method Fixing a Price for a Picture Commensurate with Value of Each Film to the Renter

THAT the time is not far distant when practically every releasing company will abandon the flat rate basis of renting films, and will be forced to adopt the "minimum and maximum" method, or in other words the method which fixes a price commensurate with each film's value to the exhibitor, is the prediction made by A. W. Goff, assistant general manager of the V-L-S-E, who has just returned from an extended trip among the exchanges of that organization.

Mr. Goff, who as Coast division manager of the Big Four, was one of the first to put into practice that organization's policy of "open booking"—or of selling each feature strictly on its merits—produced such a showing for the offices under his jurisdiction, that upon assuming the position of assistant general manager, he made haste in seeing to it that exhibitors in other territories, as well as the exchanges, were fully acquainted with the advantages of this system.

He found during his trip, that not only were exhibitors seeking these advantages, but were exerting all the pressure within their power to induce other companies to adopt this plan.

The "minimum and maximum" method of booking has its basis in the fact that all features cannot possibly be alike in drawing power, and, therefore, in fairness to the exhibitor and the manufacturer, there should be a minimum price for the picture which might be described as that which it is "better for the exhibitor to see before booking," and a maximum price for the picture which is extraordinary and self-evident in its profit-making qualities.

Striking an Average in Price

Between these two scales there is given an opportunity for establishing an equitable price for the picture which is an average in its business-creating qualities.

In other words, such a system enables the manufacturer to obtain for the superior picture a price worthy of its merit, and permits the exhibitor to pay that price for the picture because he is not required to over-pay for features not so good.

On the other hand, this means that if a picture of a doubtful value is offered the exhibitor, and he believes with the right exploitation it will "go" with his patrons, he is given the opportunity to obtain this picture at a figure low enough to eliminate the element of chance and to permit him to make a satisfactory profit upon it.

"In other words," as Mr. Goff put it in an interview upon his return to this city, "we want to insure the exhibitor making substantial profit on every one of our pictures, even those which fall below our standard."

This system, the V-L-S-E believes, is also fairer to its manufacturers, because no manufacturer's product is "tied" to that of another, as it must necessarily be in the case of the single contract or flat rate method of booking.

This flat rate plan means, the V-L-S-E points out, that the producer who creates a feature of exceptional merit, receives the same amount for his production as the manufacturer of a lesser weight production obtains.

Expects Plan to Reduce Cancellations

The elasticity permitted the exhibitor under the "minimum and maximum" system advocated by the Big Four, it is believed, not only will increase business, but will materially reduce cancellations, and to a distributing company, as Mr. Goff states, "An order saved is worth a great deal more than an order made."

Evidence of how this plan impresses the exhibitor and operates against the cancellations of contracts, was afforded in several of the cities which Mr. Goff visited. Exhibitors operating under the flat rate plan, who had not been quite satisfied with their returns, abandoned all thought of cancellation when the "open-booking," "minimum and maximum" policy was explained to them, and announced themselves as enthusiastic converts to this method.

The V-L-S-E's system also means that the public, through their exhibitors, will virtually select their own films. By means of report slips which will be available for patrons of moving picture houses to use, the exhibitor can absolutely verify his own impressions of what his clientele wants, and also ascertain beyond the shadow of a doubt which pictures please them and which do not.

These report blanks will be handed to all patrons in the theatre as they enter, with the request that they give an expression of their opinion on the feature shown, and leave these slips in a box in the lobby as they pass out.

They will also be notified by a slide on the screen, that the exhibitor operates on a basis which permits him to choose that which he believes is best suited to their tastes, and that their cooperation is sought in helping him determine what those features shall be.

Places Films in "Open Market"

In Chicago, Minneapolis and Kansas City where this plan was gone over with prominent merchandising and advertising specialists, it was shown that not only would it lead to all manufacturers placing their product in the open market and renting it absolutely on its merits, but that necessarily it must force these manufacturers to the consistent use of national advertising in order that the public might be informed what features the manufacturer is producing and what to ask their exhibitors for.

"Exhibitors in illustrating what this method means to them," said Mr. Goff, "frankly confided in me that if it were in effect on the given service to which they are tied by a flat rate contract, they would book only one out of four pictures which they are now forced to take.

"One exhibitor in Chicago who owns eight houses stated very frankly, that as soon as his present contract expires, he will never again make a contract which forces him to take that which the distributor books him or to which there is attached a deposit.

"What this policy will mean to the Big Four as it becomes more widespread, is illustrated by investigation made in one territory which I visited showing that it would be possible under this plan for us to book 456 theatres a week, whereas our possibility now is not nearly so large."

To further increase the helpfulness of the Big Four organization to the exhibitor, this company has begun the establishment of the "block and quota" plan of operation, as it is called.

This plan is one which is used by all the foremost commercial organizations, such as the National Cash Register Company, and which so distributes the customers of the organization among the salesmen, that the representative has time to give them the utmost attention and service.

"Block" System Best for Salesman

Furthermore it is an absolute measure of a salesman's efficiency, and is the fairest possible guage for his advancement.

A "block" is a given number of theatres in a prescribed territory for which the salesman is held absolutely responsible. A "quota" is the amount of business that may be reasonably expected to be obtained from those theatres in that "block."

These "blocks" and "quotas" are equalized insofar as it is humanly possible to do so, throughout the country, so that every salesman can be rated on the same basis, namely: on the number of bookings and the revenue from those bookings which are made in his "block," or to put it another way, on the salesman's cash value to his firm each week.

LE VINO WILL DEVOTE TIME TO SCENARIOS

Albert S. Le Vino has tendered his resignation as secretary and treasurer of the Arrow Film Corporation to resume the writing of feature pictures and to engage in the production of at least one special feature a year.

Mr. Le Vino has been associated with the industry for three years. Prior to his connection with Arrow, he was chief-of-staff to Arthur James, then head of the Mutual publicity and scenario departments. He has written 110 photoplays, seven of them original five-reelers.

In collaboration with Harvey F. Thew he has just completed "The Woman's Law" for Florence Reed, which Arrow will release on the Pathé Gold Rooster Program.

Mr. Le Vino will shortly open his own offices in New York in the film district, where he will be conveniently located near the offices of producing and distributing corporations.

FROM THE FINE ARTS-TRIANGLE STUDIOS: DOROTHY GISH AND OWEN MOORE IN "BETTY OF GRAYSTONE"

UNIVERSAL ENLARGES PUBLICITY AND ADVERTISING OFFICES

In order to accommodate the ever increasing forces of the publicity and advertising departments of the Universal Film Manufacturing Company the offices of the two departments are being enlarged. The quarters have outgrown their usefulness, and the new arrangement will afford all members of the different departments better facilities for accomplishing their work.

The corridor extending from the entrance around to the executive offices has been run through a wall, and then will be extended into one which will go through the publicity department, supply department, advertising department then to the entrance.

This change will afford practically twice the present space used by these departments, the space formerly used by the shippers of the supply department taking over the rooms formerly occupied by the regular shipping department, which has been transferred to Universal Heights.

The departments will have more natural light and the more spacious offices will make a change long needed to meet the demands of increased business in these departments. The work will be completed in about another week.

CALIFORNIA MOTION INSTALLS COOPER HEWITT LIGHTS

The California Motion Picture Corporation has arranged with William C. Hubbard, general sales agent of the Cooper Hewitt Electric Company, of Hoboken, for the installation of its latest electric devices for the taking of studio pictures.

Mr. Hubbard, who has personally equipped over fifty of the studios here and in the West, is to make a special trip to California to install the system.

A special building is being erected for the accommodation of the lights which will supplement the already extensive plant of the California concern.

The decision to use the Cooper Hewitt lights came after a very careful study of the situation. Arthur C. Payne, one of the directors of the California Motion Picture Corporation, and Alex E. Beyfuss, vice-president and general manager, visited last week many of the studios in and around New York, making a comprehensive study of the methods of artificial lighting.

EDWIN BOOTH PLAY, "FOOL'S REVENGE," FOR FOX

A story that served Booth, Barrett, McCullough, Edwin Forrest and practically every famous actor for three generations as a starring vehicle, "The Fool's Revenge," is being produced by William Fox. Maude Gilbert and William H. Tooker are the leads.

Rothacker Plans Big Opening for Industrial Studio

February Fixed for Housewarming of Structure Whose Improvements Include Interior Stage Permitting Company to Use Tall Sets with Artificial Light

EXTERIOR OF NEW LABORATORY AND STUDIOS NOW BEING ERECTED IN CHICAGO BY THE INDUSTRIAL MOVING PICTURE COMPANY. IT WILL HAVE A WEEKLY CAPACITY OF NEARLY 2,000,000 FEET OF FILM

NOW that the exterior construction work on the new studio and laboratories of the Industrial Moving Picture Company, at Chicago, is nearing completion, General Manager Watterson R. Rothacker, and other officers of the company are busy making plans for its opening, which will be one of the big events in filmdom in Chicago, and occur some time in February.

The massive steel and concrete building now rapidly nearing completion by an army of workmen engaged in finishing the interior, has a number of decidedly advantageous features, an important one being that of an interior stage, 53 x 124 feet, which will permit of using sets twenty-five feet in height, thus enabling a producing company to use as large sets as are necessary while filming from artificial light.

In addition to this stage there will be two others, one on the roof of the building 129 x 124 feet and another on a lot adjoining.

Tanks necessary for the studio will represent a big investment. One on the top of the building will have a capacity of 18,000 gallons and be connected with sprinkling devices in every portion of the plant.

Under the interior stage is being built a pit twelve feet wide, twenty-five long and eight deep.

The first floor will contain the laboratories, printing, washing, color and drying rooms, in addition to the big stage, and on the second floors will be found the offices of the company, art department, assembling and cutting rooms, a small theatre and dressing rooms for the players.

MIDDLETON GOES TO JACKSONVILLE FOR GAUMONT PRODUCTION

Accompanied by Mrs. Middleton and the family flivver, Edwin Middleton left New York, January 14, for Jacksonville.

There he will direct one of the Gaumont Mutual Masterpicture companies.

They're Doin' Things Down at Lubin's Besides Dream

Ya-a-s, Sir, Boss, Activity Is Their Middle Name in the Quaker City Plant, with the Clicking of Cameras Getting the Efforts of Authors, Directors, Actors, Extras, Scene Shifters and Others into Permanent Form in the Shape of Features, Comedies, Dramas, "and Sich"

Special to Motion Picture News

Philadelphia, Jan. 15.

THE icy fingers of winter have in no way curbed the activities of the Lubinites. All day and every day, yea, far into the night, are the clicking cameras on the job, turning the efforts of authors, directors, actors, extras, scene shifters and—the like into features, dramas, comedies, Units, three-reelers, two-reelers, one-reelers what not—all is grist that comes to the big mill.

At Twentieth and Indiana avenue, the oldest of the present studios, George Spink now holds down, or rather "up," the publicity end of the plant. George was writing one reel comedies for the Lubinville powers, when he spied an opening in the office and straightway captured it.

He says he has been in the game eighteen long and weary years, as author, actor, any other thing that came his way, but likes this corner better than any he has struck yet. As he has been here one whole month already, he ought to know.

Helping to "brighten that corner where he is" is that indefatigable worker and valuable assistant, Clara Forrest. Men may come and men may go, but Clara goes on forever. Every man who comes to Lubin's declares he could not get on without her.

As efficiency and elimination of waste is the cry at Lubin's, as elsewhere, new steps are continually being taken along such lines. The latest is the installation of several assistants to the art director, Allen Farnham.

With somebody whose sole business it is to see that every set is perfect in detail and every detail in its place when wanted, much less valuable time of director and stars is wasted.

Two Studios Equipped with Lights

Two new indoor studios have just been equipped with Cooper Hewitt and Klieg lights, same as the rest of the studios. Now there is more room for companies on bad days and dark nights.

Earl Metcalfe, who has made a kaleidoscopic jump from handsome hero to comedy director, is busy at Betzwood some days, and busier still at the studio some nights, showing Billy Reeves how to be funny on the screen. He is making a success of his directorship.

Mark Swan is writing the comedies for English Billy now, and they are really funny, so amongst the three of them, something is doing and everybody happy.

It makes you laugh just to look at Dave Don; his is the face of a true comedian. Edward McKim not only directs Don, but writes a lot of the funny scenarios. This company is not only working, but living out at Betzwood.

They say the women of Betzwood are going to elect McKim mayor, he has proved such a philanthropist to the place in giving work to all its idle inhabitants, four loafers, two babies, three scrub women being now on the salary list.

At Seventeenth and Glenwood avenue, where the studio of latest acquisition is located, Edgar Lewis and Jack Pratt hold forth with their respective companies.

This is still too new for the Lubinites to feel real "homey" about it, but accommodations are much better than at the other buildings. Here are green rooms for men and women, large dressing rooms with every comfort, and real bathrooms at your service.

Those tubs were needed the other day. In the "Gods of Fate," Daniel Carson Goodman, author, and Pratt director, a five-reel feature, there is a factory fire scene. Nothing daunted, an empty iron works was bought at Tacony, a Philadelphia suburb, the extras engaged, the actors in their places and the scene set.

Well, they counted without their host, for so quickly did the fire get away with the act it was registering terror by turning into a genuine fire before any one realized it.

Realism Unadulterated

Then excitement reigned supreme. The whole of Tacony's population was on the ground in less time than it takes to tell it; the fire department was called out, and after some work the blaze controlled.

For realism now, commend me to this, the genuine article and trust those cameramen to lose no jot and tittle of the happening. The tubs gaped for the boys on their return.

In this same feature, there is a big railroad wreck. The nearest place where this could be staged on account of space, proper track room and other facilities was at Altoona, over two hundred miles away.

Thither then the company repaired. Two trains, one passenger and one freight were purchased. The trains were carefully placed one and a half miles apart, the throttles opened wide and there was (so the spectators say) the realest wreck ever done, spite of the many that have gone before. In order to get this action from every angle, fifteen cameramen were on the ground.

It being impossible to get close to the explosion ordinarily, one of the cameramen had the happy thought of employing armor plate as a shield. This worked to perfection.

The men encased in shields such as are used in the United States army were enabled to get within twelve feet of the actual wreck.

This photo play, which ought to be a thriller from these two scenes alone, is to be released on V-L-S-E program the middle of January. Rosetta Brice and Richard Buhler are the leads in the big cast.

Since Nance O'Neil and House Peters joined the Lubin forces, a few weeks ago, no new names of prominence have been added to the long list of stars already shining at Lubinville.

Irene Page Solomon.

Metro's Hand Stretches to Antipodes for Business

Company Takes in Australia and New Zealand Through Vogel and Howells, of Sydney, New South Wales, Who Make Contract with Rowland for Shipments, Beginning Jan 11

THE completing link in the world-wide chain which makes Metro, after less than a year of existence, a factor in motion picture affairs in every corner of the civilized globe, is Australia and New Zealand, contracts for which were entered into early this week.

Upon the report of his representatives, B. T. Howells, of Vogel and Howells, of Sydney, New South Wales, came to New York to open negotiations with the Metro Pictures Corporation for the exclusive rights to the Australian market for Metro productions. These arrangements were concluded last week, and the new contracts were signed by President Richard A. Rowland on behalf of the Metro Pictures Corporation, and by B. T. Howells on behalf of his concern, Vogel and Howells, of Sydney, New South Wales. The first shipment of prints to Australia was made on January 11.

Mr. Howells is to remain in New York, maintaining his headquarters here for the purpose of keeping in close touch with the parent organization, and in order to avail himself of the publicity and advertising departments, who will give Australia and New Zealand the benefit of their American campaign plans, copy and literature.

Vogel and Howells have contracted to release Metro pictures through two of the largest film distributing companies in the Antipodes. The Co-Operative Film Exchange, Ltd., of Sydney, Australia, and the Dominion Pictures Company, Ltd., of Auckland, New Zealand.

It is also announced by the Metro Pictures Corporation that Canadian Metro, Limited, who for the past five months has been handling Metro productions in eastern Canada, has contracted for the selling rights in western Canada, and now control the Metro releases for the entire Dominion.

This contract also was closed within the past fortnight, President Rowland acting for Metro, and Herbert Lubin, general manager of Canadian Metro, Limited, acting for the officials of that company.

Ruffles Exclusive, Ltd., of London, who represent the Metro Pictures Corporation in Great Britain and on the Continent, began distribution of Metro Pictures during the past fortnight in the Scandinavian countries. They also hold the exclusive rights to Metro productions in South America, and under their selling campaign Metro plays during the months of December and January have entered Brazil and the Argentine, Spain, Italy and Russia.

V-L-S-E Issues 20 Per Cent. Bonus to Employees

Company Rewards Men in Its Service with Part of Profits for Period of Thirteen Weeks —25 Per Cent. More Participate Than in Last Award

THE bonus of twenty per cent. of the net profits of the V-L-S-E for the past thirteen weeks awarded by the directors of the organization to its employees, was distributed at the home office and all the branches, on Monday of this week.

Fully twenty-five per cent. more persons shared in this liberal division than in the first of these disbursements, made October 19.

Despite this increase in number to whom the profit sharing checks applied, it is understood that this expression of appreciation on the part of the Big Four directorate to its employees, approximated very closely that of the preceding period, indicating that notwithstanding the widespread expansion on the part of the V-L-S-E, the company's business has shown a most substantial increase.

As originally announced, this division will be continued regularly at the expiration of each period of thirteen weeks. The guiding forces of the V-L-S-E feel, it is understood, that the plan of making the company's employees partners in very actuality as well as in theory, has more than paid for itself during the past six months, in the increased co-operation, and in the added business such co-operative service to the company's customers has stimulated.

And, not only does this plan make for greater profit in the end for the employers, but it means greater profit for those whom the organization serves, as exhibitors throughout the country will attest.

For since the increased business placed by each customer of the organization means increased earnings personally to every member of the organization's force, it is to the very vital profit of each individual to see to it that every customer receives the fullest help in developing the possibilities of his business.

"Such self interest," said E. L. Masters, advertising and publicity manager of the V-L-S-E, in commenting upon this latest disbursement, "means service to the theatre owner wilth a capital 'S'—and it may be said parenthetically, that this is the calibre of service which the Big Four is rendering—a service with the breadth and depth that is making the company's sales organization stand out as one of notable efficiency throughout the commercial field.

"Some people have tried to depreciate the value of the Board of Directors' liberality, by declaring that it must eventually come out of the pockets of the moving picture exhibitor, on the ground that we must charge more for our product in order to meet the outlay which these profit sharing checks represent.

"The fallacy of this reasoning is made apparent when consideration is given to the fact that although the individual manufacturers making up the V-L-S-E have a combined capital of from $30,000,000 to $40,000,000 the company itself is capitalized for only $40,000.

Instead, therefore, of having to go into Wall Street and issue $6,000,000 worth of stocks in order to get $3,000,000 in cash for which it would be necessary to pay a six per cent. interest charge amounting to $360,000 a year, the V-L-S-E has to meet only $2,400 a year interest on its stock, so that it can give its employees a handsome share of its profits and still offer its exhibitors the most efficient selling service and first grade pictures at prices well within reason."

That the fund is doing much to promote the best interests of the individuals in the organization, is attested by the reports which have been received at the home office, of the usages to which the money has been placed.

HELEN WEIR IS NOW A LUBIN PLAYER

Helen Weir, a newcomer to the Lubin studios, made her first screen appearance in

HELEN WEIR

"A Barnyard Romeo," and later appeared in "The Fatal Card" and "The Incorrigible Dukane." Miss Weir is a native of Anderson, Ind., and confesses to having been on earth just eighteen years.

STONE GRIST MILL BUILT FOR PATHE'S "HAZEL KIRKE"

When the Whartons began to make "Hazel Kirke" for the Pathé Gold Rooster program, they were confronted with the necessity of finding an old stone mill with waterwheel in working condition.

At Ludlowville, N. Y., not far from Ithaca, they hired masons to put up a real structure of stone, modelled on an old engraving of a one-time grist mill in New England. The Wharton mill was put up on the banks of a charming stream with sufficient power to turn the huge wheel their carpenters installed.

A cast, headed by Pearl White, William Riley Hatch, Bruce McRae, Creighton Hale, Florence Edney and Allen Murnane was used in this picture which will bring fond memories to playgoers.

BEAUMONT, ACTOR, DIRECTOR AND SCENARIO MAN, JOINS ESSANAY

Harry Beaumont, well known as an actor on the stage and in photoplays, and as a director, has joined Essanay as a leading man. His first play for Essanay,

HARRY BEAUMONT

which is now being produced, is "The White Alley," a three-act drama by Carolyn Wells.

Mr. Beaumont has been in the film business four years, playing juvenile leads and directing. He also has had a wide stage experience. He played the title role in "Chequers," in "Under Southern Skies," "Captain Clay of Missouri" and "The County Chairman."

He played in cities all over the country in stock and was in vaudeville three years.

He is a writer as well as actor and director and has written and produced about seventy comedies and dramas for the screen.

Mr. Beaumont was born in Abilene, Kan. He went on the stage at an early age and has lived in various parts of the country.

RUSSELL AND CHARLOTTE BURTON IN "THOROUGHBRED"

William Russell and Charlotte Burton, the two American players who appeared in "The Diamond from the Sky," will be seen again in the first Mutual Masterpicture, De Luxe Edition, "The Thoroughbred," which is released on January 17.

In this American feature picture Mr. Russell plays the role of Kelso Hamilton, a young chap who loses his possessions in speculation, and then goes west.

Charlotte Burton, too, is seen in a different type of role in "The Thoroughbred" from the ones in which she appeared recently.

She appears as Angela Earle, the daughter of a wealthy New Yorker, and her friends will hardly recognize Vivian Marston, the vampire of "The Diamond" in this gentle character.

Exciting Moments in Chapter 5 of "The Girl and the Game," Signal-Mutual

RUBE MILLER IS ADDED TO VOGUE STAFF OF DIRECTORS

Rube Miller has been added to the directing staff of Vogue comedies. Mr. Miller earned an enviable reputation in the making of comedy pictures for Keystone and L-KO, as well as playing many leading roles.

Madge Kirby and Arthur Tavares, the latter a Keystone slap-stick graduate, will appear under Mr. Miller's direction. Miss Kirby is a typical English girl and is a convert from the speaking stage, where she appeared with Richard Carle and Fred Walton.

In addition to these new stars Alice Neice, formerly character lead for the Lubin-Melville company has been signed to play the heavy dramatic parts.

"Oh, For the Life of a Fireman," a forthcoming Vogue release produced by Jack Dillon, with Russ Powell in the leading role and Priscilla Dean as ingenue, has been shown to exhibitors and declared to be the style of slap-stick comedy desired.

TEN STATES SOLD FOR "MARVELOUS MACISTE"

The Hanover Film Company, handling "Marvelous Maciste," announce that it has sold ten states for this feature as a result of private screenings. It has been sold in all Eastern territory, except Ohio, and in part of the Western territory.

The company has also recccntly acquired a five-reel feature, entitled "Should a Baby Die?" featuring Camille Dalberg, Arthur Donaldson, Gazelle Marche, Sonia Marcelle, and Florence Hackett.

Charles E. Kimball and Samuel Grant are managing the New York office of the company, located at 904 Columbia theatre building.

EARLE TOURS CALIFORNIA FOR PARAMOUNT

Ralph Earle, who was recently appointed news service cameraman for the Paramount News Service, with headquarters in San Francisco, is now touring California to secure material for the new service.

Frank McCoy, who formerly conducted the Regal Film Exchange in that city, has been placed in charge of the Paramount travel series and news service at the San Francisco office of the Progressive Motion Picture Company.

Morosco Closes Contract for Broadhurst Plays

Well Known Dramatist Thus Gives Producer Control of Many Stage Successes, Including "Bought and Paid For," "Kick In," "The Wrong Mr. Wright" and "Why Smith Left Home"

THE Oliver Morosco Photoplay Company has just closed a contract with George Broadhurst for all of his plays and for all of his future productions, extending over a term of years. Among the plays to which the Oliver Morosco Photoplay Company has acquired the motion picture rights are the following:

"The American Lord"; "The Wrong Mr. Wright"; "Why Smith Left Hhome"; "The Speculator"; "A Fool and His Money"; "An International Marriage"; "The Crown Prince"; "The Law of the Land"; "The Captain"; "The Easterner"; "What Money Can't Buy"; "Don't Weaken"; "A Man and His Wife"; "A Lucky Dog."

OLIVER MOROSCO — GEORGE BROADHURST

Included in the Morosco-Broadhurst deal also are the following played by T. W. Broadhurst: "Justice"; "The Plainsman"; "The Holy City"; and "Winning Him Back."

Mr. Broadhurst will supervise the scenarios of all these plays. An arrangement has also been made, whereby Mr. Broadhurst will be closely associated with the Oliver Morosco Photoplay Company in future and will be in a position to give this company the benefit of his knowledge, experience and skill in the development of these plays upon the screen and the selection of proper artists for their portrayal.

"Mr. Broadhurst is undoubtedly the foremost dramatist in America and his association with this organization proves conclusively the advance that motion pictures are making in the development of the silent drama," said a prominent Morosco official. "Mr. Broadhurst being a comparatively young man, the author of such plays as 'Bought and Paid For,' and 'The Man of the Hour,' it is felt that he should in the next four or five years be able to give to the motion picture art some of the most important original plays ever seen on the screen."

In a thousand word wire received from the Oliver Morosco studios today conveying this information is included some information as to the tremendous royalties Mr. Broadhurst is already receiving from his works and the figure at which his services were obtained.

The wire reads in part: "As illustrating the importance of this acquisition, we would inform you that Mr. Broadhurst's royalties amount to more than $150,000 per year and that several companies were bidding very high for his association with them. The check which passed to Mr. Broadhurst today was undoubtedly the largest check ever passed to any author for his services."

"EXHIBITORS' DIARY" FROM MELIES PUTS "VIM" IN EXHIBITOR COMMENT

That the Exhibitors' Diary, sent out by the Vim Comedy Company as a Christmas present, is appreciated by exhibitors, is witnessed in letters received by the Melies Manufacturing Company. The following is a typical one:

"Vim Comedy Company:

"Gentlemen—Your diary received this morning, and I hasten to thank you for the same. Permit me to add that of all the Christmas and New Year forms of greeting from film manufacturers, yours is far and away the best, and will be more appreciated by exhibitors.

"Wishing you a happy and prosperous New Year,

"Yours, for success,

"F. P. McCutcheon,

"Riverhead, N. Y."

"Photodrama Is a Distinct Art," Declares Tourneur

Traditions of the Speaking Stage Have no Effect on Vice-President and Director-in-Chief of Paragon, Releasing Through World Film, in Selection of Material

MAURICE TOURNEUR, until recently director at the Peerless studio in Fort Lee, New Jersey, and now vice-president, director-in-chief and general manager of the Paragon company, which is to release through the World Film Corporation, is a firm believer in the motion picture as a separate and distinct art.

He cares little for traditions of the speaking stage as applied to pictures, which statement he confirmed when he recently said:

"I do not believe in paying high prices for plays or novels that are purported to have had a successful career in their individual fields. The good picture should be written specially for the screen, and as long as it is good, the name on the leader is secondary.

"But where I do adhere to existing conditions on the speaking stage," continued Mr. Tourneur, "is in the matter of stock companies.

"The picture producer of today is crazy to get a star player, which adds to the picture's box office value but often has a deteriorating effect in respect to its artistic value. A star generally is unused to his or her support and consequently the players are not able to work in unison.

"When work starts at the Paragon studio I intend to retain a regular stock company, the members of which will by constant association with one another before the camera, be fully able to judge each other's work and become familiar with each other's peculiarities. Stars will be employed but they too will in all probability be members of the regular company.

Mr. Tourneur was asked as to the nature of the Paragon-World Film agreement and declined to go into detail.

"Paragon," he said, "is not bound by contract to produce a certain number of pictures a year. We will make as many as possible, probably two or three a month. The length will be five reels."

It is generally known that Mr. Tourneur, a Frenchman by birth, was formerly connected with the French Eclair Company in a directing capacity. He has been in this country for almost two years as director at the Peerless studio, and he says heartily he likes America better than any other land.

"You, over here," he said, "have long thought foreign settings and photography much better than your own. You are wrong, for with the exception of Italy there is no country that can attain such wonderful photographic effects as this. It is merely modesty on your part, for a French producer thinks American pictures better than his in those same respects.

"As for the acting, the American and English players are much easier to work with than the more temperamental Continental. Your European actor will tire after rehearsing two or three times and then fuss and fume when he is obliged to listen to the director. Americans, on the other hand, are willing to work all day on one scene if necessary.

"And as for facilities for pictcure producing in this country and abroad there is no comparison."

Mr. Tourneur has just finished work on a feature starring George Beban, his last with the Peerless studio. The Paragon, now practically completed, will shortly house Mr. Tourneur, Albert Capellani and Emile Chautard, the trio of French directors who have been so successful in this country.

The Paragon studio, situated in Fort Lee, N. J., only a few blocks from the Peerless, is equipped with all the latest improvements. Two revolving stages will allow for the erection of three adjacent settings while the remaining floor space is large enough to accommodate six or eight sets of average size.

SELIG BACK FROM SOUTH

William N. Selig has returned from the South, where he accompanied Colin Campbell, dean of Selig Polyscope Company directors, on an inspection tour of picture play locations called for in the forthcoming Selig production "The Crisis."

True to life scenes, as called for in Winston Churchill's best novel, were carefully inspected and Colin Campbell will at once begin work on the picture.

He has recently visited St. Louis in search of locations.

Mr. Selig has personally planned details of the production of "The Crisis" just as he gave the details of "The Spoilers," and "The Ne'er-Do-Well" his personal attention. A cast of Selig all-star players will be selected and no time will be lost in beginning practical work.

Metro's "Kiss of Hate" an Ethel Barrymore Medium

Five-Reeler Will Be Put in Work by Rolfe, Under Direction of Nigh, Who Will Rehearse Cliffe with Star in Play by Mme. De Gressac

METRO'S next offering, with Ethel Barrymore in the stellar role, will be "The Kiss of Hate," a story of romance, intrigue and politics in Russia, according to an announcement just made in the Metro offices, in the Longacre building, New York. This five-part feature will be put into production immediately by the Rolfe Photoplays, Inc.

Miss Barrymore will have in her cast H. Cooper Cliffe, the noted dramatic actor, who was recently starred in a big production. Mr. Cliffe was last seen on the Metro program, in support of Miss Barrymore, in "The Final Judgment."

William Nigh, one of the youngest directors on the Metro staff, who has gained fame recently with "A Yellow Streak," in which Lionel Barrymore is starred, and "Emmy of Stork's Nest," with little Mary Miles Minter in the stellar part, will direct the new Ethel Barrymore feature.

The story of "The Kiss of Hate," which was written by Mme. De Gressac, deals largely with the question of justice for the Jew in Russia. A prominent and wealthy merchant, who sympathizes with a new revolutionary group that is seeking to obtain equal rights for all, comes under the displeasure of the police and military.

He is murdered and all the male members of his family are banished to Siberia. A daughter, who is noted for her beauty and keen wits, seeks out the superintendent of police, and asks that her brother, who is frail and dying, be returned from Siberia.

The superintendent agrees to act favorably upon her petition, providing she will give herself to him, body and soul. In desperation, the girl consents. A counter plot follows, in which the son of the police head falls in love with the girl.

Complications result, which the girl succeeds in clearing.

The production will be mounted on an elaborate scale, and in the many big scenes several hundred persons will be seen.

A chase by wolves and scenes typical of life in the grim Siberian prison pens will also be among the noteworthy features of the production.

This feature marks the first of the new Barrymore productions since she signed the three-year contract with Metro.

PRODUCER FITZMAURICE, PATHÉ, GETS REAL ATMOSPHERE IN A CABARET SCENE FOR "NEW YORK," FORTHCOMING GOLD ROOSTER PLAY

LOOKING AT THREE KALEMS: "THE MOTH AND THE STAR" (EPISODE 11 OF "STINGAREE"), "WURRA-WURRA," AND "THE LURKING PERIL," AN EPISODE IN "THE VENTURES OF MARGUERITE"

"HAM AND EGGS" LAST CASINO STAR RELEASE FOR GAUMONT

With "Ham and Eggs" on the screen January 16, the final Casino Star Comedy of the present Gaumont series has been released. The scenario is written by Harry Palmer, the Gaumont cartoonist who animates "Keepin' Up with the Joneses."

"Budd" Ross played the star role. The comedy was directed by Edwin Middleton, who left the following week for Jacksonville, where he will direct Mutual Masterpictures at the Gaumont Studios.

KLASKY APPOINTED MANAGER FOR BLUE BIRD IN ST. LOUIS

I. Leon Klasky, formerly with Pathé, and World Film exchanges in St. Louis, has been appointed manager of the Blue Bird Photo Plays, with an office in the Universal Exchange, at 2116 Locust street, St. Louis.

Mr. Klasky has already begun an extensive advertising campaign concerning his features, of which the first to be released is Sarah Bernhardt in Jeanne Dore.

Projection Rooms in Every Branch for General

President Berst's Plan for Saving Time of Exhibitors Is Under Way—Screen Examination Places in Cleveland, Los Angeles and Many Other Cities Near Completion

CONSIDERABLE progress has already been made in carrying out the policy of co-operation with the exhibitor, inaugurated by President J. A. Berst, of the General Film Company. Soon after his election to the presidency, Mr. Berst gave directions that projection rooms for the exhibitors' benefit be established as soon as possible in every branch.

Mr. Berst's idea was to have one or two days' private showing of all subjects, whether on the regular program, the Unit program, or handled by the special feature department.

It was his desire that the exhibitors have an opportunity of seeing all General releases before he booked them, as a first step toward the open booking system favored by Mr. Berst.

A number of the branches have now fitted up projection rooms and are holding private exhibitions for the exhibitors weekly. F. C. Aiken, division manager for the Middle West, arranged for such weekly showings in Chicago.

The first private exhibition for the benefit of exhibitors in Chicago and vicinity was held in the Essanay projection room in the First National Bank building on January 10, when the releases for the week beginning Monday, January 17, were shown.

The exhibition began at 9:30 a. m. and, with an intermission for luncheon, continued until 4:30 p. m. The following day the rest of the releases were shown.

On Monday and Tuesday, January 17 and 18, all General subjects for the following week will be displayed in the projection room of the Selig Polyscope Company. After that date the exhiibtors' showings will alternate between the Essanay and Selig rooms.

This arrangement is to continue until spring, when the Wabash branch will move into new quarters with a large projection room as a prominent feature.

The establishing of this service for exhibitors in Chicago greatly pleased the men who own and manage theatres there and in surrounding towns.

Formerly they were obliged to spend parts of several days in different localities in order to review General releases. Less than fifty per cent. of a week's releases were available for exhibition under the old plan.

In Boston, General releases are shown to New England exhibitors every Tuesday and Wednesday, a week in advance of their release. The Newark branch has a fine projection room.

Before it was fitted up, special showings for the benefit of exhibitors were given in Newark theatres.

Projection rooms are approaching completion in Cleveland, Los Angeles, and many other cities.

"U" Search for Handsome Man Leads to a Prince

His Name Is Pong Yee—He Has Been in America Nine Years After Banishment from His Native Country—He Wants His Life Story Put in the "Pictyoors"

IN its search for the handsomest man, the Universal Film Manufacturing Company announces it has discovered a genuine Korean Prince, Pong Yee by name.

The company started January 1 to look for the handsomest man in America. Among the photographs received was one from Yee, who, on January 5, was stopping at the Dodge Hotel, Omaha, Neb.

This young man, according to the information gathered by the Universal, was banished from Korea at the age of 12, coming to this country where he gained his education at the University of Michigan. He is said to have written two dramatic plays for college production there.

"I have been in America nine years," says Yee in a letter to Universal, "and I spent most of the time up until 1914 studying. Then I was unable to finance myself further to renew my education.

"I am very desirous of writing the story of my life for the films, which I would call 'Prince Pong Yee's Struggling Life,' which I am certain would be of interest to the American people."

The contest will close April 1. Those desiring to enter must send their photographs, with a brief biographical sketch, to the "Handsome Man Contest Editor," care of the Universal Film Manufacturing Company, 1600 Broadway, New York, or to the newspaper which is handling the contest in their state.

The announcement of the handsomest man in each state will be made April 15, at which time the photographs of the forty-eight winners and the reports of the various committees will be forwarded to the Universal offices, where a committee will judge who is the winner of the grand prize.

The winner will be given a trip to Universal City, and a year's contract as a motion picture star.

The Universal reports it has received a great many photographs from nearly every state in the country.

FOX DIRECTORS ESCAPE DEATH FROM STUDIO ACCIDENT

W. S. Davis, director of the William Fox production, "The Fool's Revenge," and Arthur Vaughan, assistant director, barely escaped death when an overhead bank of studio lights fell to the floor during the making of that picture.

VIEWS OF STRIKING SCENES IN "A FOOL'S PARADISE," NEW IVAN PHOTODRAMA

ESSANAY STUDIO PROMISED FOR FEB. 1 BY CONTRACTORS

Essanay's new studio, built on the extreme west of the Essanay property in Chicago, is nearing completion, promises being made by the contractors that it will be ready for occupancy in February. Already the executive offices on the second floor are being finished in mahogany.

The studio on the first floor, which has more floor space than any other studio lighted by artificial light, soon will be in use in the filming of the latest Essanay pictures.

One of the novelties of the new building is a greenroom for actors and another for actresses in which those waiting to go on the floor will not be compelled to wait where action is going on.

A system of telephones with automatic exchanges is being installed so that an assistant director may call his cast together without leaving the floor. The whole building will be devoted to the executive offices and the studio with gymnasium, reading rooms and a few dressing rooms.

"AS A WOMAN SOWS," GAUMONT, READY ON JAN. 24

The important part being played by the Gaumont Company in the production of Mutual Masterpictures, de luxe edition, is evidenced by the character and the frequency of its early releases of these five-reel features.

"As a Woman Sows," with Alexander Gaden and Gertrude Robinson is to see the screen January 24.

February 3, Malcolm Williams appears as a Gaumont Star in the big feature. "The Idol of the Stage." Lucille Taft and Alexander Gaden will be seen in "The Drifter" on February 7. Marguerite Courtot is now completing her first Gaumont Feature which as "The Dead Alive" will be released February 17.

EDNA WALLACE HOPPER IS A STAR FOR EQUITABLE

Edna Wallace Hopper, for a number of years, a prime favorite among theatregoers of this country and Europe, who, for the past eighteen months, has been serving in the British Red Cross behind the firing lines in France, arrived in New York last Tuesday on the *Lafayette* and began work two days later at the studio of the Equitable Motion Pictures Corporation on Fifty-second street, where an elaborate film production is in the course of construction.

Miss Hopper earned her laurels on the American stage in "The Girl I Left Behind Me," as Dolly Chester in "The Younger Son," Betsy in "Poor Girls," and then joined the company of De Wolf Hopper whom she subsequently married. She appeared with Hopper in "Pajandrum" and later starred in "Yankee Doodle Dandy."

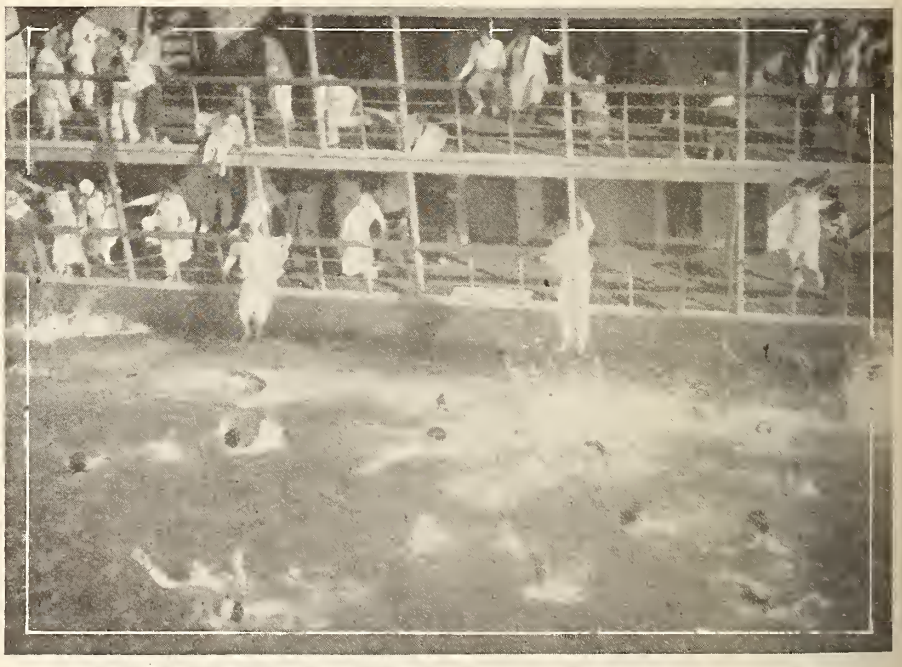
Her work in "The Wonderful Lamp" won fame for her and she was then chosen to play the principal part in "Floradora," a part she has played over and over.

BETTY HART STAR IN "THE BAIT"

In the "copy" announcing the release of David Horsley's five-reel Mutual Masterpicture, de luxe edition, "The Bait," on January 22, Margaret Gibson was mentioned as co-star with William Clifford.

This was due to an unintentional error. The leading role in "The Bait" is played by Betty Hart, a photoplayer of rare ability and with a large following, who gives in this release one of her finest characterizations. The correction is made in justice to Miss Hart.

Vivid Shipwreck Scene, with Thousands Jumping in Water, Part of "Thou Shalt Not Covet," Selig



A VIEW OF THE STRIKING SHIPWRECK SCENE IN "THOU SHALT NOT COVET"

IN the Selig Red Seal play, "Thou Shalt Not Covet," written by James Oliver Curwood, and featuring Tyrone Power and Kathlyn Williams, supported by Eugenie Besserer and Guy Oliver, to be released through V-L-S-E on February 7, there is a succession of photoplay "punches," which are guaranteed to make the photoplay public enjoy the much-wished-for thrills.

There is a true-to-life shipwreck in which an ocean-going liner strikes a derelict, and thousands of men, women and children plunge headlong in their night clothing from the various decks into the dark waters below.

Miss Kathlyn also plunges headlong from the back of an infuriated horse; there is a battle to the death between a royal Bengal tiger and a monster leopard defending its young, and a desperate conflict between white hunters and a horde of African tribesmen.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

SEATTLE THEATRE TAKES WHOLE NEWSPAPER SECTION FOR ANNOUNCEMENT OF OPENING

One of the best newspaper advertising stunts ever consummated by an exhibitor came to light in the January 2 issue of the Seattle Sunday *Times*. An entire section of the paper was given over to the Coliseum theatre, Seattle.

The occasion was the formal opening of the theatre, one of the largest and handsomest in the country. Messrs. Jensen and Von Herberg, the managers, took three and a half pages in the *Times* for their announcement.

The first page of the section is occupied with a drawing of the theatre, articles descriptive of its construction and equipment, and an eight-column box bearing an announcement to Seattle photoplay patrons.

The following pages carrying advertising from every firm which had anything to do with the building of the theatre: architects, construction firms, accessory dealers, music stores, decorators, etc. A large advertisement of the Progressive Motion Picture Company distributors of Paramount Pictures, also appears. The Coliseum will be a Paramount first-run house.

Every possible angle of interest with regard to the theatre is covered in readable stories. Picture patrons reading this section knew that their city had gained a photoplay house of remarkable beauty and convenience.

MOTION PICTURE NEWS congratulates the managers of the Coliseum on this great piece of advertising. They selected the best medium for it, and carried it out with intelligence and skill.

SOUTH CAROLINA HOUSE ORGAN AN EXAMPLE OF ENTERPRISE

A commendable piece of exhibitor enterprise is furnished in the Strand-Rex-Bijou Weekly Review, house organ of three theatres in Spartanburg, S. C. The Christmas number, which is before us, consists of ten pages, 12x9, and covers.

The pages are about equally divided between advertising and text. We note several exchange ads. in the lot, besides a good representation of Spartanburg business firms. Each of the theatres has a page to itself for announcements of features for the week, etc. In the case of two, the features are itemized; in the other, which evidently a different class house, a blanket statement serves.

There is also a considerable amount of matter about the industry in general—well selected. Some space is devoted to short items. Probably the Review will find it to its advantage to run more of these in future. We suggest also the use of a larger number of cuts. Certainly if the present size is to be continued, it will be practicable to use illustrations to good effect. The illustrations in the Christmas issue are good.

This is another bit of testimony to the growth of house organs from small sheets or folders to sizable magazines—a development that evidences the lifting of photoplay theatres to their rightful plane of dignity.

BOSTON NEWSPAPERS RECOGNIZING IMPORTANCE OF PICTURES

Boston has a new motion picture page which the followers of the films can read every Saturday night. The Boston *Traveler* is the latest Boston paper to devote special full-page space to the films. Its first page has just appeared, headed by an artistic strip across the eight columns, carrying a good number of advertisements for a first time, and publishing stories both long and short concerning the pictures, including a story of Bernhardt's life, and a well written review of the question of stage stars on the screen.

Solita Salano, who edits the page, is a close observer of the pictures, as well as a well known dramatic reviewer. Her first effort, on the whole, is a credit to the film industry as well as her paper, and is another step toward bringing the public and the film men into closer touch with each other.

It may be noted here that the Boston *Transcript*, one of the most conservative newspapers in the country, as well as one of the best written and most authoritative on subjects of art, has begun to review the better films. Beginning with the Lasky "Carmen" from time to time initialed criticisms of the more prominent of the pictures have been published, apparently written in an attitude favorable to the film as a whole, but still courageous enough to point out its weak points.

The Boston *Sunday American* publishes a motion picture page, and the *Record*

THE SEATTLE SUNDAY TIMES, JANUARY 2, 1916.

NEW COLISEUM OPENS WEDNESDAY

COLISEUM PRODUCT OF SEATTLE FIRMS

Many Leading Local Establishments Represented in Building of Beautiful New Photoplay House.

Paramount Stars to Appear at Coliseum

KNABE
THE WORLD'S BEST PIANO

EXCLUSIVE REPRESENTATIVES
JONES, ROSQUIST, KILLEN CO.
INCORPORATED
1510 THIRD AVENUE

THE SEATTLE SUNDAY TIMES, JANUARY 2, 1916.

NEW COLISEUM OPENS WEDNESDAY

MINUSA

Born in the West seven years ago the MINUSA GOLD FIBER SCREEN today represents the acme of perfection in screen actions. Not the twitching of a muscle, the twinkling of an eye, or the high light of a single hair is missed by the marvelous reproducing powers of this screen. The management of the Coliseum Theatre has installed it in order to give their patrons phenomena that can be truly said to be MOVING PAINTINGS. This order was placed through the H. A. JOHNSON SEATING CO. of Seattle, outfitters for discriminating theatre owners.

MINUSA CINÉ PRODUCTS COMPANY
St. Louis New York
Branch in Seattle

FIRM'S HISTORY IS LIKE FICTION

Coliseum Ushers Pretty Feature

Simplex De Luxe Projector

Seattle Stage Lighting Company

Eighth Ave. Sand and Gravel Co.
Sand and Gravel

Eckart Plumbing & Heating Co.
HIGH-GRADE
Plumbing and Heating

Finishing Hardware furnished by Schwabacher Hardware Co. Seattle

The MacDougall-Southwick
Department of Interior Decoration

ILLUSTRATING THE COLISEUM THEATRE SECTION OF "THE SEATTLE SUNDAY TIMES"

prints a picture department each night. Thus far, however, Boston has no paper publishing a development film page every day in the week.

That will come later, it is safe to predict.

NEWSPAPER DEVOTES WHOLE PAGE TO MILWAUKEE THEATRE

The ever growing importance of photoplay theatres in the eyes of the Milwaukee newspapers could no better be illustrated than by the fact that the Milwaukee Free Press devoted an entire page of the issue of January 10 to the new Merrill theatre, that city.

This page which by the way is the first ever devoted entirely to a Milwaukee photoplay house contained illustrations of the interior and exterior of the theatre and a long descriptive article on the policy of the house on Triangle plays and the construction of the theatre.

The story was written by J. W. Martin of the Press Publicity Company who is handling the press work for the theatre and it was through his efforts that the story was put over.

STRAND PROGRAM

Monday, Dec. 27

DUSTIN FARNUM

"The Gentleman from Indiana"

Tuesday Dec. 28

EUGENIE BESSERER

'The Circular Staircase'

Wednesday, Dec. 29

VIRGINIA PEARSON

"The Turn of the Road"

Thursday, Dec 30

WALLACE REID

"Enoch Arden"

Friday, Dec. 31

CLARA KIMBALL YOUNG

"Marrying Money"

Saturday, Jan.

HAROLD LOCKWOOD

"The End of the Road"

"THE BANK"

CLARK TO PLAY DUAL ROLE IN GREAT PICTURE

Charming Little Actress will Appear here Monday, January 3, in first Production of Mark Twain's Immortal Masterpiece.

MARGUERITE CLARK

HOUSE ORGAN SERIES NO. 17: ILLUSTRATING STRAND-REX-BIJOU REVIEW, SPARTANBURG, S. C.

A HINT TO EXHIBITORS ABOUT THE IMPORTANCE OF NEWSPAPER PHOTOPLAY REVIEWS

THERE is another angle in the entente between exhibitor and newspaper which needs to be emphasized, and one to which exhibitors would do well to devote attention. It is persuading the newspaper to review the pictures you show at your theater.

This is not possible, to be sure, in every town, because many exhibitors change their program daily. But in the larger cities, where features are run two or three days, there is no reason why the newspapers should not send representatives to witness the pictures, and run reviews of them the next morning or afternoon.

In some cities already the newspapers have made reviews of pictures a regular part of the week's routine; but not in all. Here is a chance for the exhibitor to push his campaign to win the newspaper one step further by claiming for the photoplay the same consideration accorded stage productions. In advancing such a claim he is on sure ground—the tremendous popularity of the motion picture. The newspaper has everything to gain, and nothing to lose, by this forward step. It is a service its readers will appreciate.

Not only so, but the exhibitor will gain thereby additional publicity, legitimate publicity, too, and the kind that will become increasingly valuable to him. Newspaper readers will come to rely on the reviews. The exhibitor will have a new medium for gauging the kind of pictures his town wants.

Invite the newspapers to review your features. Provide the newspapers with a pass to your theater. Tell the newspapers you want them to judge the kind of pictures you are offering. If your pictures are good, you have nothing to fear. If they are not good, the sooner you learn it the better. See that the newspaper reviews your pictures fairly—most of them will, we think. But don't be afraid of honest criticism. Court it. It is one of the ways in which you can make your theater a successful theater.

If your newspaper offers objection to such a scheme, tell it that some of the largest newspapers in the country regularly run picture reviews. If they think it worth while, devote the space to it, other newspapers certainly cannot afford to do less.

And insist on this: the motion picture should be reviewed as a motion picture.

NEWSPAPER AD. SERIES NO. 6

THE LYRIA THEATRE

Iowa's Finest Motion Picture Theatre

Built up to a Standard, Not down to a Price.

TODAY, Monday and Tuesday

Triangle Plays

THOS. H. INCE Production

ALOHA OH

Featuring Willard Mack and Enid Markey

Also 3 Reel Keystone

The Village Scandal

With Raymond Hitchcock and Fatty Arbuckle

This is a great bill—Eight Reels

Willard Mack, the Distinguished Dramatic Star Appearing In "Aloha Oe," a New Triangle-Kay Bee Play.

PRICES 10--15c

SHOWS START 2.30 4:00 9:30 and 9:00

AN AD. WHICH IS POOR TYPOGRAPHICALLY, AND DOES NOT AROUSE INTEREST

The two are very different. Their similarity is only superficial. The motion picture has its own art, its own appeal. The time has come when newspapers everywhere ought to recognize this fact, and one of the surest methods of bringing that recognition is to get the newspaper to run regular reviews of your screen features.

TIME CARD OF DAY'S PICTURES A CONVENIENCE TO PATRONS

A convenience to patrons which many exhibitors overlook is a schedule of hours when each picture is shown during the afternoon and night. This schedule can be lettered on a sheet of cardboard, and placed on a stand in the front of the lobby. Patrons can then avoid, if they wish, entering the theatre in the middle of a feature. One schedule should be made out each day.

Another scheme is to post in the lobby or on the theatre front a calendar of the important pictures of the week. At the end of each day the feature can be crossed off. People passing the theatre tell at a glance what the principal attraction for the day is. This stunt is worked by Loew's New York theatre, on Broadway.

HOUSE ORGAN CARRIES REPRINT OF NEWSPAPER AD

The Village Theatre Company, Wilmette, Ill., sends its house organ, *The Village Movie,* upon whose excellent make-up we have already commented, to every householder in the village—about 2,200. Several sheets carrying ads. of business houses go out with the *Movie* as inserts.

The week of January 8 the *Movie* also carried a reprint of the theatre's advertisement, 3 columns full length page, which had appeared in the two Wilmette weeklies. The Village theatre owners had this ad. especially set up by their own printers, and the type delivered to the newspapers.

AMONG THE EXCHANGES

PAY-IN-ADVANCE SYSTEM IS PLAN UNDER WAY IN NEW ORLEANS TERRITORY

AN endeavor to interest all exchange men in the New Orleans territory with a pay-in-advance system of marketing films, so successful in the New England States, has been made by representatives of two well-known film companies.

On Tuesday of last week an informal "Dutch" luncheon of all New Orleans exchange managers was held at Fabacher's Rathskellar. The pay-in-advance proposition was the piece-de-resistance of the talkfest which preceded the luncheon.

Another reason for this luncheon was that due to many shifts since the New Year, and other changes of personnel, exchange managers were not acquainted with one another.

E. J. Farrell, Southern division manager of the General Film Company, on a recent swing of the territory which will henceforth come under his jurisdiction, sowed the first seeds of the exhibitors' advance payment idea, although the idea had been discussed informally for weeks previous to his visit.

No agreement was reached, it is understood, as the time is not ripe in that territory for any radical, sudden change in the present marketing conditions. But at least exchange managers have had an opportunity to air their views on the subject.

Interest this week centers upon the new office of the V-L-S-E. Some weeks ago C. A. Meade, manager of the Dallas office of the Big Four paid a visit to the Crescent City with the intention of looking over the local situation. He experienced some trouble in getting a location, as offices with fireproof vaults are scarce in New Orleans.

Mr. Meade temporarily took over an office at 316 St. Charles street, and this will be the New Orleans headquarters of the company until permanent headquarters are secured. R. King Evans, an experienced film man of Texas, who accompanied Mr. Meade here, will be the New Orleans manager.

Another new opening in exchange circles of more than passing importance is the appointment of Maurice F. Barr as manager of the New Orleans office of the Blue Bird Photo Plays. Offices for the company have been secured at 912 Gravier street. Effective local advertising had been inserted in advance of the opening of the Blue Bird office.

The New Orleans office will include in its territory Louisiana, Central Mississippi, southwest Texas and southern Alabama.

Mr. Barr is an old newspaper man whose rise in the ranks of motion pictures has been rapid. Only recently he was manager of the New Orleans office of the World Film Corporation.

Sam Dembow, Jr., Southern division manager of the Fox Film Corporation, has left for New York City, after several weeks spent here in the interest of his company.

A permanent manager of Fox will be appointed just as soon as Mr. Dembow arrives in New York, it is stated.

Paul L. Ford, who is booking the official pictures of the fighting in France, which came to New Orleans through arrangement with the New Orleans *Time-Picayune* and a New York newspaper, reports that booking on the picture throughout several States is heavy.

Samuels and Leopold, of New Orleans, control the picture, with Mr. Ford as their booking agent.

Announcement of the biggest advertising campaign that the New Orleans territory has ever witnessed is expected shortly. One of the biggest film companies will launch it.

S. T. Stephens, the new manager of the Mutual Film Corporation, is devoting his time to improving the efficiency of Mutual. He has added new employes to his already large staff, and in other ways is improving Mutual service.

LISTEN! BENNETT, "IT'S A GIRL"

Anybody who sees Hunter Bennett, sales manager of Mutual, in New York this week, can tell him that Mr. Stephens of New Orleans says to tell him "it's a girl."

Mr. Bennett paid New Orleans a visit a few weeks ago. He went there incidental to the transfer of S. T. Stephens from the Fox office to service as New Orleans manager of Mutual.

The appointment of Mr. Stephens to manage the New Orleans branch of Mutual was an important one, but just at this time there was something far more important happening in the Stephens' household.

For the stork was daily expected at Mr. Stephens' home. Mr. Bennett and Mr. Stephens' are old friends. So an agreement was effected between them like this: If it was a boy it would be named after Bennett, and if a girl, after Mr. Bennett's wife.

It happened last week. It was a girl. Penelope Ida Bennett Stephens is about as enthusiastic a picture fan as her several weeks' experience allows her to be. At present her study is confined to the pictures on the wall of her little bedroom, but to a representative of MOTION PICTURE NEWS she stated that she would accompany her mother to the neighborhood picture show before many months have passed.

"H-V" PICTORIALS KEEP V-L-S-E EXCHANGEMEN WORKING AT HIGH PRESSURE

THE Philadelphia V-L-S-E is always a busy place, but now, since the Hearst Vitagraph News Pictorial has come upon the scene, the office heads positively do not get time to eat.

Ocular demonstration was given of this when a dry sandwich was seen reposing on J. S. Hebrew's desk, which the poor man, between calls and 'phone messages, vainly tried to bite. Exhibitors are just rushing to add the new Pictorial to their program.

Several promotions in the office force have been effected. E. F. Mowery steps from booking clerk to assistant manager. D. F. Heenan becomes city salesman from shipping clerk, new employees filling the old places.

Arthur Lucas, district manager for Triangle, is taking a Western trip in the interests of the Griffith, Ince, Sennet releases.

J. H. Butner, manager, reports good luck for Triangle in his recent Southern tour.

Felt Brothers, now owning the Locust theatre, have also taken over the Belmont and Fifty-second street theatres, and will run Fox features the majority of the time in all three houses.

J. J. Harkins, house manager of the Chestnut Street Opera House, announces "The Fourth Estate," with Clifford Bruce and Ruth Blair as the next Fox feature to run a week at the Chestnut.

Until a new manager is appointed for the Fox Philadelphia office, George Denbow, assistant manager under several regimes, is in full command of the exchange ship.

Simon Libros, of New York, assistant general manager of the Picture Playhouse Film Corporation, was in Philadelphia a few days on his homeward journey, after spending six months visiting all the playhouse exchanges from New York as far west as Denver, as far south as Dallas.

While finding features rather a glut in the Western market, Mr. Libros found results in Philadelphia excellent.

Greater New York Film Rental Company managers are still at their game of hide and seek.

Karl Kinzler's name again adorns the manager's private office. This time it is for keeps, as Austin Interrante has left Greater New York.

Mr. Kinzler has just returned form a little trip through his territory, adding ten new accounts in two days to his Philadelphia office business.

BUSINESS IN THE INTERMOUNTAIN DISTRICT IS VERY ACTIVE, DENVER EXCHANGES REPORT

CARL STEARN has returned to Denver from Memphis, Tenn., where he was manager of the Mutual Exchange of that city.

Stearn will manage the Blue Bird Feature's office at Denver, and as he knows the inter-mountain territory well, his return to Denver is only one more reason why the exhibitors will book the Blue Bird photo plays.

He is thoroughly familiar with the policy of the Blue Bird Features, and his friends feel assured that the success of this particular brand of photo plays is certain. Up to the present Stearn has secured the Paris theatre, Denver; Princess theatre, Colorado Springs; Grand Opera House, Pueblo; West theatre, Trinidad, and Rex theatre, Boulder.

The Paris theatre of Denver is one of the largest and most beautiful theatres on Curtis street—Denver's "white way." With the Paris showing Blue Bird Features, Stearn's smile broadens.

James Cumock is to work under Stearn through the Salt Lake territory.

S. Carmichael, manager of the Fox Exchange of Denver, made a hurried trip to Cheyenne, Wyo., on January 3 to meet General Manager Sheehan and Harry Leonhart, the Western representative of the Fox Corporation.

Mr. Sheehan has been touring the Western States, and will start in his way back to New York City very soon.

H. L. Knappen, manager of the Pathé Exchange in Denver, is making a special tour of the inter-mountain territory, calling on all Pathé customers.

Venadian, Colo., with a population of seventy-five, has a regular picture show under the management of H. R. Mosley. According to Manager M. H. Cohn, of the Paramount Exchange, he has the smallest town that regularly books two features a week.

Cohn also reports that the Bray Animated Cartoons are very successful in that territory.

Manager Louis Goldstein, of the Universal Film Exchange of Denver, has added two more men to his forces. Roscoe Moore, formerly manager of the United Film Service of that city, has resigned to accept a place in Mr. Goldstein's office. It is expected that Moore will head the booking department.

The other addition is M. J. Courson as a roadman. He is one of the livest roadmen in that territory, and is looked upon as a business-getter.

Manager Goldstein reports that the serial "Graft" will be a record-breaker in that territory, and that the Universal program has had an enormous increase in bookings of late.

Manager Scott of the Mutual Film Exchange of Denver, states that "The Girl and the Game," featuring Helen Holmes, is steadily increasing in bookings, and that he looks for this picture to be a record-breaker.

The United Film Service of Denver has had a change in managers again. L. D. Purdy, former manager of the Salt Lake branch of the United Film Service, was transferred to the Denver office. He will succeed Roscoe Moore.

Mr. Moore resigned as manager of the Denver office, and joined the Universal Exchange forces. Moore is a very efficient man, and his acquisition to the Universal is a most pleasant surprise to all of his friends.

W. H. Cree, manager of the General Film Exchange in Denver, has added A. E. Fair and Thomas Hyneman as roadmen to work out of the Denver office. Fair will work the northern part of the inter-mountain territory, and Hyneman the southern part. Both are experienced roadmen, and as new business getters they are proving wonders.

H. Bradley Fish has also taken to the road in quest of new business for Essanay's "The Strange Case of Mary Page," featuring Henry B. Walthall and Edna Mayo. The first release of this picture has been booked for an entire week at the Empress theatre.

This theatre is one of the largest on Denver's great "white way," and is being remodeled. It will be one of the brightest spots on the street.

BOWER JOINS FAMOUS PLAYERS IN QUAKER CITY

Oscar Bower, former General Film manager in Philadelphia, has gone to the Famous Players Exchange, where he will be manager. H. E. Smith, president of the Famous exchange, finds his presence required almost constantly in New York, hence his desire to place in charge an experienced film man such as he knew Mr. Bower to be.

Herbert Given continues as general assistant manager. Oscar Morgan is still attending to the publicity. That is a mistake; Oscar isn't ever "still" when it comes to Paramount publicity.

JACK WARNER BECOMES EXCHANGE MAN AGAIN

For the past six months Jack L. Warner, a well-known exchange man of San Francisco, has been enlisted in the ranks of exhibitors, having been conducting the All Star theatre on Sutter street, but he has disposed of his interests in this house and has returned to the exchange field.

He has recently been made manager of the local branch of the New Film Corporation, and has opened a large exchange at 120 Golden Gate avenue, opposite the California Film Exchange.

TEN ADDITIONS MADE TO V-L-S-E EXCHANGE FORCES, FOLLOWING GOFF TOUR

THE sales force of the Big Four during the past week was augmented by the addition of ten new members, and further increases in the staffs of the branch offices will be made immediately.

The new representatives are attached to the Pittsburgh, Kansas City and Chicago offices. The enlargement of the forces of these offices followed a tour of inspection by A. W. Goff, assistant general manager, and were made necessary by the large volume of business which Mr. Goff found the organizations in those cities were handling.

General Manager Walter W. Irwin has also made several other noteworthy changes, working toward increased efficiency in handling the ever-growing patronage of the Big Four.

One of these is the establishment of a sub-office in New Orleans, at the head of which has been placed R. King Evans, working under the direction of C. A. Meade, manager of the Dallas V-L-S-E office.

Mr. Evans has been associated with Mr. Meade at Dallas for some time past, and has earned his promotion through the splendid showing which he has made for the Big Four, and the regard with which he is held by exibitors.

It is also said that St. Louis, which is at present a sub-office of the V-L-S-E, under the management of S.. W. Hatch, will soon be converted into a branch office. At the present time, E. R. Pearson, manager of the Big Four's Kansas City office, has supervision of the St. Louis sub-branch.

Mr. Hatch, however, has developed his territory to the extent that it is now necessary to make it a buying instead of a relay office.

The Detroit sub-office has been placed in charge of David Kline, the former representative of the Mutual Film Corporation, at that city. This is one of the first vacancies which the V-L-S-E has gone out of its ranks to fill, and was due simply to the fact that Sydney E. Abel, Cleveland manager for the V-L-S-E who has supervision of the Detroit sub-office, has such efficient lieutenants in his own territory, that he did not feel that he could spare anyone of them for the Detroit office.

Mr. Abel now has associated with him also, R. S. Shrader, who was formerly branch manager at Cincinnati—a change which was made necessary by the fact that the climate at Cincinnati did not agree with Mr. Shrader's health.

Mr. Shrader's place in Cincinnati as branch manager has been taken by C. E. Shurtleff, who was formerly in charge of the Detroit sub-office. Mr. Shurtleff's rise has been most rapid, he having only recently been promoted from assistant branch manager at Atlanta to the direction of the Detroit office, and now advanced to the head of the Cincinnati branch.

UNITED FILM SECURES RIGHTS OF STANDARD FOR WASHINGTON STATE

The name "Warner's Features, Inc." has been changed to that of the United Film Service, Seattle, which has also secured the rights for the Standard Feature Film Company's service for the State of Washington. This includes the Apex, Sawyer's and Alliance features, including "The Hoosier Schoolmaster," "Beulah," "Lena Rivers," "Jane Eyre" and other subjects.

The Standard Feature Film Company is located at Portland, Ore. Fred Simonton is the manager.

"SOMEWHERE IN FRANCE" RIGHTS SOLD BY KANE TO FLINTOM

A. D. Flintom, of the Kansas City Feature Film Company, spent last week in New York City. It was Mr. Flintom's first visit to the metropolis in many months, as his rapidly growing film business in the Middle West has occupied his entire attention.

While in New York he circulated among the trade, renewing old acquaintances and arranging for various supplies. One of the subjects for which he secured territory was the five-reel French war picture, "Somewhere in France," which Arthur S. Kane is distributing. Mr. Flintom will handle this in Missouri, Kansas, Nebraska and Iowa.

Other exchanges which have arranged with Mr. Kane to handle the subject in their territories are: Famous Players Film Company, of New England, Boston, Mass; the William L. Sherry Feature Film Company, Inc., 126 West Forty-sixth street, New York City; Famous Players Exchange, 71 West Twenty-third street, New York City; Famous Players Film Service, Inc., Pittsburgh, Pa.; Famous Players Film Service, Inc., Chicago, Ill.; Famous Players Film Service, Inc., Cincinnati, Ohio; Progressive Motion Picture Company, San Francisco, Cal., and Progressive Motion Picture Company, Seattle, Wash.

HOFFMAN AWARDS GOLD WATCH TO HENLEY OF OKLAHOMA CITY

M. H. Hoffman, manager of exchanges for the Universal Film Manufacturing Company, announces that L. L. Henley, manager of the Universal Film and Supply Company, Oklahoma City, Okla., is the winner of the solid gold engraved watch, which he offered six weeks ago to the branch exchange manager who showed the greatest net profit increase for a four-week period beginning November 22.

It is Mr. Hoffman's intention to give a prize valued at one hundred dollars every four weeks to the manager showing the greatest net profit over the preceding four weeks, and Mr. Henley has the distinction of being the first prize winner.

On December 30, when the auditor showed to Mr. Hoffman the standing of all his exchanges for the four-week period ending November 11, it was found that Mr. Henley was first; R. C. Cropper, manager of the Kansas City Universal Exchange, second; S. B. Kramer, manager Universal Mecca Exchange, New York City, third; George W. Weeks, manager Detroit Universal Film Exchange, fourth, and Clair Hague, manager Canadian Universal Film Company, fifth.

The present period closed January 8, and the winner will be announced shortly.

TAUBE AND BYERLE TO HANDLE BLUE BIRD FILMS IN MONTREAL

By far the most important news that has broken in Toronto, during the last few weeks, is that the Canadian Universal company will purchase and book the new Bluebird features.

Mr. Haque, the general manager of the Universal company in Canada, stated that in all probability the head office for Canada for the new company would be at Toronto with branches in Montreal and the West.

Although Mr. Haque will supervise the the new company there will be a traveling manager, who will look after the bookings and general interest of the Bluebird films in Canada.

A comprehensive advertising and publicity campaign is contemplated, which will probably be handled by the publicity department of the Universal company in Toronto.

Mr. Haque has returned to Toronto from Montreal, where, with W. H. Davidson, he completed arrangements with Messrs. Taube and Byerle, by which the latter gentlemen will look after the interests of the Bluebird company in the Montreal district.

EXCHANGEMEN IN DALLAS MAKE CHANGES

Important shifts among Dallas Exchange circles have been announced this week. Exchange men there report that they are getting good business from the exhibitors, and that there has been no lull as is usual following the holidays.

Max Graf, late of the Pacific Coast, has been appointed to manage the Dallas office of the World Film Corporation. L. C. McHenry, it is announced, has resigned from this post, and will take Texas rights to "Cabiria" and also exploit the picture in Oklahoma and Arkansas.

LeRoy Bickell, formerly connected with Paramount, will manage the new office of the Blue Bird Photo Plays, Inc. Incidentally, a number of Blue Bird appointments are announced this week for various cities in the South, including Maurice F. Barr, at New Orleans.

C. R. Scott, formerly with the Film Service Association, now is sales manager for the Dallas Paramount office.

UNION FILM, BOSTON, BUYS RIGHTS TO "BURGLAR AND LADY"

The Sun Feature Film Company has sold the New England rights on "The Burglar and the Lady," featuring James A. Corbett and Claire Whitney, to the Union Film Supply Company of Boston.

PITTSBURGH EXCHANGES COMPLAIN OF CARELESS REEL SHIPMENTS FROM EXHIBITORS

Many of the proprietors of the film exchanges in Pittsburgh are complaining that the exhibitors do not exercise proper care in the return of the films to the exchanges and send them back in such shape that they are ruined in a few weeks.

Films cost money and should be taken care of by the exhibitor as though it were his own personal property and not the property of a corporation.

Not long ago one of the Pittsburgh exchanges received its film which had been sent out in good shape in a tin cracker box. No attempt had been made by the exhibitor to wind it on a reel, but he had run the film off into the cracker box and had shipped it in a tangled condition. The exchange as a result has cancelled its contract with the exhibitor.

That is only one instance and it is possible that a list of printed instructions will be sent to all the exhibitors in that district by the exchangemen.

ROSENBERG LEAVES SEATTLE FOR THE EAST

M. Rosenberg, of Seattle, Wash., well known on the Pacific Coast through his former connection with the Golden Gate Film Exchange, and later through private operations with big feature productions, was in San Francisco last week visiting old friends preparatory to starting for the East to engage in the film exchange business.

BIRSCH GOES TO FRISCO FOR SELIG-TRIBUNE

Harry Birsch, who is to represent the Selig-*Tribune* in the San Francisco field, with headquarters there, arrived a short time ago to take up his duties, but has not been able to do much work so far, owing to the heavy storm that has held practically all the Pacific Coast in its grip since the first of the year.

KANSAS CITY EXCHANGES ARE CENTRE OF WINTER ACTIVITY

FRED G. Gettinger has been added to the force of the V-L-S-E in Kansas City by Manager E. R. Pearson. Mr. Gettinger is to have the title of manager of the sales promotion department. He went to Kansas City from Norfolk, Nebraska, where he was in the sales department of a large hosiery concern.

According to Manager Pearson, his business there is all that could be expected. It has increased from the day that the office was opened and the indications are that the coming year will be the banner year for that branch.

Good business is reported from the Fox Kansas City branch. Charles W. Harden, the manager, has just returned from a week's trip through Kansas and reports that he closed a contract for Fox Features in Wellington, Wichita and Winfield.

T. Y. Henry has resigned as manager of the World Film Corporation's branch in Kansas City. He is to go with the General Film Company as branch manager at Salt Lake City. Richard Robertson, a former road man for the World in that territory, is to succeed Mr. Henry.

Two old time film men have joined the sales force of the Universal Film and Supply Company, under Manager R. C. Cropper. They are J. E. Dodson and William G. Parsons. Mr. Dodson formerly was connected with the Mutual and the World, while Mr. Parsons has seen service with the old Western Film Exchange and later with the World as assistant manager in Kansas City.

R. C. Cropper, manager of the Universal Film and Supply Company in Kansas City, held a get-together meeting on Monday, January 10.

Practically every employee attended and all are enthusiastic over the indications for good business the new year.

Film News From Foreign Parts

Nearly All Films in Britain Are Made in America

Special to Motion Picture News

London, Jan. 3.

OF considerable interest are the returns which have just been published by the Board of Trade, giving particulars of Britain's trade with America and France in films.

During the eleven months ending November 30, England has imported films to the value of £1,103,002 of which the American contribution was £1,015,342, the French £59,488, and other countries £28,172.

The import trade was at its height in June, when no less than £141,000 worth of film was deposited here, and all with the exception of £6,000 came from the States. Since that time there has been a gradual decline as the following figures will indicate:

	From All countries.	From America only.
July	£129,000	£124,000
Aug.	120,000	111,000
Sept.	112,000	106,000
Oct.	94,500	83,000
Nov.	53,000	41,611

During the eleven months in question, England has exported film to the value of £186,500, and re-exported £155,000. Conditions imposed by the war no doubt are responsible for the decline in imports, although business at the picture theaters has kept up wonderfully.

The film tax too, has evidently had a depressing effect, but now that the duties have been considerably modified, one might reasonably expect an immediate improvement in trade.

Metro films are achieving wonderful success, and it is expected that "The Final Judgment" and "Her Reckoning" will rank among the top-notchers. Metro and the Trans-Atlantic Broadway features seem to be having a neck to neck struggle for supremacy.

Other American films acknowledged by the trade to be of outstanding importance are: "The Criminal" (Broadway) and "The Cheval Mystery" (Universal, Victory Brand). "Across the Great Divide" (Edison) and "Business Is Business" (Broadway) are recording extremely heavy bookings.

Lasky and Famous Players Popular

For all round popularity the Lasky and Famous Players Films win their laurels. The consistent high tone, superb finish, distinctive plot, and delightful acting have won a large following and films like "Esmeralda," "Seven Sisters," and "Incorrigible Dukane" will certainly increase it.

On January 17 will be released the first instalment of a cinematograph record of the doings of the British Army in Flanders and France. Taken with the approval of the Army Council, there will be five sections, each about five hundred feet in length, to be released at intervals of a week.

The photographers were Messrs. Gaumont and Jury. All the profits on the sale or hire of the films will go to the funds for the soldiers. The whole film is absolutely free from "fake," and some of the most striking scenes show: a battery of 9.2 howitzers in action; what the Indian and Canadian contingents are doing, and the aerial machine guns at work.

The First Lord of the Admiralty, Mr. Balfour, and several other notable public men at the Empire Theater, London, recently witnessed a remarkable series of films showing the British soldiers and sailors training and fighting on land and sea. The entertainment, which was given by Charles Anton, was quite educational and the views of the fleet were simply unique, showing service in almost every branch of the navy.

One of the most interesting views was that of Admiral Jellicoe, welcoming the photographing party on board his flagship—the *Iron Duke*. The exhibition of the film was the occasion of a notable speech of the First Lord of the Admiralty.

Gaumont Opens New Studio

The Gaumont Company has opened a new studio at Shepherds Bush, London, at which it has just completed the first film entitled "Ultus," a five-reel drama. On the occasion of the trade show some five hundred representatives of the film industry were given the opportunity of inspecting the premises.

The commodious building, constructed on the lines of the firm's Paris studio, has great possibilities, and equipped with the company's most modern conveniences and contrivances, is capable of turning out up to 150,000 feet of film per day. To ensure this output, everything has been done in every department to facilitate speedy production, and the resources of the studio as evidenced in "Ultus," certainly encourages the hope that Gaumon't British films will maintain the high standard set by the Paris factory.

In "Ultus" the fertile imagination of the producers is manifest throughout, and the double photography scenes are acknowledged to be superb.

The story is of two fortune hunters. Returning through the desert with a valuable collection of diamonds, one deserts his chum in a state of exhaustion, and hoping for his death, escapes to England, where he quickly obtains rank and position.

His partner, however, survives, and avenges himself in a most extraordinary manner. Every advantage has been taken of the scope afforded for sensation.

A London Screen Club, Perhaps

In emulation of New York, London, it is expected, will shortly have its Screen Club. The proposition has been taken up with enthusiasm. There is plenty of room for a central meeting place of this description, particularly in an industry which commands £14,000,000, and in view of the fact that there are 6,000 theatres in the country.

The promoters have three buildings to choose from, the largest having six floors, and a floor area of 13,300 square feet. It is intended to have a private theater on the premises.

To meet the increasing demand for films of an interesting nature, something apart from dramas and comedies, Kineto, Ltd., is issuing a series of films dealing with the animal world. The first of the series known as the Animal World (475 feet) has such titles as "Our Supposed Ancestors," "Are We Descended from Them?" "Contentment," "Mischief," etc., which are quite expressive of distinctive merits of the production. The second of the series is 425 feet.

The Yorkshire Cine. Company announces that another novel by Victoria Cross, author of "Five Nights," is in preparation for the screen. The title is "Paula." The company is ready to dispose of the foreign rights of a magnificent Bamforth feature, "Won by Losing." Fred Gronback.

FRANCE OFFERS CHANCE FOR PICTURES MADE BY AMERICAN PRODUCERS

Special to Motion Picture News

Paris, Jan. 1.

THE Kinema has undoubtedly become an official function. It is an everyday occurence now, that the President or some of the ministers assist at the opening of some establishments, or are present at the projection of some special films.

Such an event took place last Saturday when "Alsace" with Madame Rejane playing the principal part, was shown for the first time at the theater Rejane. The Minister of Fine Arts assisted at this matinee. The theater was crowded and looked splendid indeed.

Soon after the Marseillaise was played

GLIMPSES OF EDMUND BREESE IN "THE LURE OF HEART'S DESIRE," METRO OFFERING JANUARY 17

by the large orchestra, Mme. Rejane, quite young looking, with her charming and fascinating smile appeared on the stage and delivered the following speech:

"Ladies, Monsieur le Minister, Gentlemen: I only consented to be filmed in 'Madame-Sans-Gene.' I really thought that I was entitled to see this masterpiece of Victorien Sardou for myself, having shown it to nearly all the world, I must confess that I was proud and happy at the same time when I was approached with the request to be filmed in 'Alsace,' a piece produced at my theater and created by me. I may also say, that it is a part I love most.

"When first produced in January 1913, I did not think the authors would prove such good prophets. Looking at the beautiful scenery representing the charming town Thann in our beloved Alsace, I never dreamed that only two years later Thann will be French again.

"O dear Alsace! O dear, dear Lorraine! We never forget you. Our husbands and our sons worship your soil. We have pledged our words to our grandparents and to our parents to defend you, to regain your liberty and your independence. Sleep well and in peace, we don't forget you.

"The film 'Alsace' will show you, better than anything else could do, the existing conflict between two nations. To distinguish the difference, no guide nor explanation is needed. Look at the faces, watch the family Schwartz, Hauptmann Karl—they bear the mark of the Uhns. Gretchen (Marguerite) is rather nice looking. What a contrast to her soul.

"She is one of the German girls whose letters have been found with the prisoners taken at our front, who write to their brothers and bridegrooms, 'Don't forget; take all the jewels from the French people you get hold of and send them home.' The pure and innocent home of our Marguerite, from 'Faust,' has been turned into a shop of stolen goods from France. Our melodious linnet turned to a magpie with Gretchen.

"I am very happy that this great film is shown to you for the first time, at my theater, and what is more, the scenes you are going to see on the screen, are actually played just now by our Poilus, who are at Thann and who will soon lead us to victory."

Madame Rejane had to come on again and again, and then the film was projected. No words will describe the effect produced on the audience by this marvellous picture. It is the best of its kind and is bound to go big everywhere.

Mr. Nalpas, manager of the film d'Art looked happy and proud. He fully deserves it.

The "Journèe du Poilu" at the Cinématographs. As all the Cinemas of France agreed to the proposal made by the Syndicate des Directeurs to devote the whole of the takings on Tuesday, December 21, to the funds collected by the organizers of the "Poilu Day," everybody considered it a duty to go to the kinema on that day.

In view of this special occasion, all the establishments organized special shows, veritable galas with artists and music-hall turns. At the Gaumont Palace the Garde Republicain Band played, while the programs were sold by such well-known artists as Mmes. Robine, René Carl, Marcelle Praince, Max Linder, Rigadin, Charlot and Girier.

Special films were shown. All these matinees were crowded. The list is not yet published, but I hear that the receipts have surpassed every expectation.

Not only the theaters in Paris are giving picture shows. Most of the municipal theaters in the provinces have become picture shows. What would have seemed impossible two years ago, has now become a reality. The celebrated Casino at Monte Carlo, the temple of high class music, the home of the greatest artists, is also going in for pictures this season.

I am pleased to have to report that A. Kaffenbourg, an American gentleman who a few years ago opened a large picture show called the American Theater and made a big success, has been awarded a decoration by the French government for many charitable donations since the beginning of the war.

Mr. Kaffenbourg is the only exhibitor in Paris changing his program twice a week and showing mostly American films.

Last Friday saw the opening of a new kinema called Cinéma Saint Paul. It is undoubtedly one of the finest kinemas yet built containing over 3,000 seats.

Good films are very scarce just now. A good American producing firm, with interesting features would do very well in France. The Eclair Company is trying to supply the shortness of American films, by producing some in the neighborhood of Paris.

Mr. Kogan, who was many years with the late Frank Bostock has returned to Paris after an absence of many years. A large kinema was offered to him the same evening. He bought it the next day and opened the house on the following day. This is in the American style—not done here.

J. Downie finds spare time to manage a big kinema at Boulogne, where he shows only American pictures. He represents the Trans-Atlantic Film Company here.

It is remarkable what an enormous demand for films has sprung up in Italy in the last few months. One firm in Rome is releasing "La Dame aux Camelias," "Odette," "Fedora," "Fernanda," with the great Bertini playing all principal parts. The following are in preparation—"Le Fiacre 13," "La Mandiante de St. Sulpice," "Huit Million de Dollars," "Dans l'Enfer" and "La Tour Silencieuse."

G. Kaczka.

CORINNE GRIFFITHS, WEINGARTEN SIGNED FOR VITAGRAPH

Several new faces among the Vitagraph players will be seen in a new release of the company at Hollywood, Cal. Corinne Griffiths, who has the distinction of winning more than one beauty prize in Los Angeles and other California towns, is considered a valuable addition to the screen.

Lawrence Weingarten is another new player. Both will be seen in "Bittersweet," a one-reel drama, written by Daisey E. Smith and produced by Rollin S. Sturgeon. George Stanley, Anne Schaefer and Webster Campbell play important roles in the production.

Vivian Marshall, well known as a swimmer and diver, is to be featured in a new film now under course of production.

TERRISS TO PRODUCE SMITH FIVE REELER

Tom Terriss is busy with the equipping of his new studio in Brooklyn, N. Y., where he will next week begin the production of an original photoplay in five parts by Russell E. Smith, whom Mr. Terriss has especially engaged for the purpose.

Mr. Smith has left the scenario forces of the Equitable and Mr. Terriss has a short option on his services before he leaves for the coast to again join D. W. Griffith, with whom he was associated for several years.

Mr. Terriss will appear in the principal role in the new feature and will direct the picture himself.

STARS AND SCENES FROM WORLD FILM PHOTOPLAYS: (Left to right, above) Kitty Gordon in "As in a Looking Glass," Clara Kimball Young in "Russia," George Beban in "The Genius," Frances Nelson in "The Point of View." (Below) Alice Brady in "The Ballet Girl"

THEDA BARA AS THE SERPENT FOR FOX, RELEASED JAN. 23

"The Serpent," a story of Russian life with Theda Bara, as the Serpent, will be the William Fox release for January 23. The play was conceived by R. A. Walsh under whose direction it was produced.

The story of "The Serpent" opens in the home of a Russian serf, situated near the private estates of one of the Russian nobility.

From this source it builds up to a tremendous climax and involves glimpses of every degree of Russian life, even to that of the Czar, and is tinged with the realism of man-made sports, pastimes and differences that culminate in battle scenes that are realistic reproductions of engagements that have been fought in the present European war, focusing on that part of the great struggle which is now being waged between the Teutonic Allies and the Russians.

The cast included in its principal numbers are Miss Bara, James Marcus, George Walsh, Nan Carter, Carl Harbaugh, Lillian Hathaway, Charles Craig and Marcel Morhange.

UNIVERSAL PLANS THEATRES IN AFRICAN MINE DISTRICTS

The Universal Film Manufacturing Company is going to invade South Africa. In the mining districts, where pictures were shown to the kaffirs, the restrictions placed upon the theatres by the mine management and their strict censorship caused the theatres to go out of business.

President Carl Laemmle, of the Universal, will take hold of about fifteen closed theatres in Africa.

It is Mr. Laemmle's earnest intention to start operations there within the next two months.

IONE BRIGHT CAST FOR MIRROR FEATURE

Ione Bright has just been engaged by Captain Harry Lambart of the Mirror Films, Inc., to play ingenue roles in several Mirror features which will be made and released during this year.

Miss Bright has been assigned to the company under the direction of Lawrence Marston and will play the ingenue lead in the first Mirror feature in which Nat C. Goodwin will be starred.

STEVENSON, BRITISH EDITOR OF UNIVERSAL PUBLICATION, SAILS

George Stevenson, editor of the *Trans-Atlantic Weekly*, a publication devoted to Universal interests in the British Isles, departs for England January 18. Mr. Stevenson spent the last six weeks in America on a combined business and pleasure trip. He formerly edited the *Universal Weekly*.

World Plans Signing of More Directors Soon

Company Will Also Enlarge Studios in North as Well as Increase Facilities of Its Plant in Cuba, in the Santiago District

LEWIS J. SELZNICK and other heads of the World Film Corporation have aligned with their interests six of the ablest producers in the business.

Valuable additions to the present corps of directors of World Film are contemplated in the immediate future. Negotiations are now pending for the enlargement of local studio space and facilities in addition to the big plant planned for Cuba in the Santiago district where Clara Kimball Young will be featured in a series of noteworthy film plays.

Each director is in constant personal touch with Mr. Selznick, who inspects every inch of film released.

There is Maurice Tourneur, the big amiable Frenchman whose masterly craftsmanship was never better shown than in the recent World production of "Trilby." There is the veteran Barry O'Neill, and Oscar Eagle, who, before pictures became the rage was doing such important creative work as staging "The Christian," for Liebler and Company.

Hardly less well-known is Emile Chautard, who learned his art staging the first of the famous French film comedies and who since then have given the screen more than a score of successful feature productions. Lastly, and named in that order only because of their comparative youth, come Frank Crane and Edwin August, both of whom have been responsible for numerous film successes, and are now at work upon two of the World Film's productions.

Director Tourneur is at present engaged in screening George Beban's new and delightfully original story temporarily entitled "The Genius-Pierre."

For more than ten weeks, Tourneur, Beban and a company of specially selected actors have worked upon more than 350 scenes and the picture is only now nearing completion.

Director O'Neill, whose latest work is the film presentation of Holbrook Blinn in "Life's Whirlpool," has returned to the South with Mr. Blinn and a large company to begin work on his next production.

This will be a picture dealing with life during the reconstruction period in the South just after the Civil War. Montgomery, Alabama, will be Mr. O'Neill's headquarters until the main exteriors of the new feature play have been completed.

Director Eagle's latest contribution to the World Film program is the presentation of Henry Russell Miller's American novel, "The Ambition of Mark Truitt." The final interiors of this picture are now being completed at Fort Lee, N. J., after which Director Eagle will begin work on a new script with the same star.

Director Chautard is in the middle of his work on the film version of Jules Eckert Goodman's sociological drama, "The Point of View," in which Frances Nelson will make her debut as a star.

Frank Crane at present holds the fort alone in the new Paragon studio where he is putting Kitty Gordon through her first experience as a film star with satisfactory results.

This picture, adapted from the novel "As in a Looking Glass," deals with official and social life in Washington, the nation's capital, and offers both Mr. Crane and Miss Gordon opportunities for colorful and brillant effects.

Edwin August is making his premiere with the World Film as director in the production of a Russian drama in which Clara Kimball Young is next to be seen.

The Press, Press Representative and the Picture—XVI

Publicity Men Must Not "Advertise False Goods"—Boston Man Who Is Close Student of the Industry Declares That a Policy of Frankness Must Be Observed to Get the Best Results—The Public Not Only Wants the Truth, But Insists Upon Getting Facts About Plays and Stars

LET the publicity man beware of advertising false goods. That is the gist of the message given to the NEWS man recently, by a close student of films in Boston, and at the same time a man who knows the newspaper publicity game from A to Z, and back again.

"You will find in these day," he said, "few to dispute your statement that motion picture art has taken its rightful place side by side with the art of the speaking stage. The improvement in projection and in exhibiting generally has kept pace with the better quality of productions made in the great outdoor studios.

"The immense popularity of the films has made possible the lavish productions to which we have become accustomed and which have come to characterize more than any other single feature the art of the cinema.

"So that while in some respects a motion picture production far outstrips in magnitude a production of the regular stage, we have come to regard this form of amusement equal in importance to the drama.

"Since the art has come to occupy this place in the esteem of the people who patronize the screen, the producers have been gradually finding that a great name on the dramatic stage transferred to the films may count for little or nothing with their own public.

"Gallery Gods" Now Screen Angels

"As the theatres have lost their galleries to the moving pictures, so these same galleries, settled comfortably in their new place of amusement, have become familiar with a new technique of acting, and are connoisseurs in the peculiar ability necessary for success in the pictures.

"Accordingly, a famous star of the speaking stage, appearing on the screen, say, in a part similar to her greatest previous success, may, with the help of the publicity man, attract great crowds into the theatres.

"Her first appearance of course interests, and allowance is made for her deficiencies in the technique of the screen. Judgment is suspended until her next attempt. On that her value as a film actress is really based.

"Here is where, however, the publicity man may slip a cog. He should not allow his prejudice in favor of the lady or gentleman, founded on her or his initial success, which in itself was more a matter of novelty than personal ability, to persuade him to say in his advertising anything about the star which is not so.

"For instance, the second film in which that star appears may be of the tawdriest description; it may be unworthy of both her art and that of the film itself.

"Hence, how can she continue to be hailed as a great motion picture actress, if her vehicle is not at all adapted to her ability? And why should the publicity man, if he has any thought at all of the industry as a whole, allow his stuff to become stultified with the stereotyped descriptive announcements.

Must Impress Audience Right

"If he knows that a stranger to the film houses who may be drawn within them to see a familiar stage star perform will probably go out saying, 'Well, if all film stories are as sensational, tawdry and are as carelessly put together as this one, it is a surprise to me why so many people go to see them.'

"Again, three times out of four, the stage star fails in her second film, if she didn't in her first. The work of the screen must above all be intimate, and the emotion genuine. The concentration of attention on a small area makes it imperative that the action which goes on in that area shall be logical, the result of true feeling.

"Any inability on the part of the actor to portray the range of emotion demanded is detected at once. The stage star is usually a failure on the screen.

"Why, then, should the publicity man feel comfortable in booming a film player whom he knows to be unworthy of the title, 'screen star'? It is not inconceivable that in the selling of film publicity, as well as in the selling of soap, there may be such a thing as false goods.

"The picture industry has passed miles beyond the fly-by-night stage. Its business methods, if the industry as a whole is to attain its rightful place, in the fullness of its powers, must be founded upon absolute honesty.

"And there must be as much honesty in publicity as in every other department of the business. The public now doesn't care two bits whether Jennie Prune used to be a famous stage star or not.

The Public Cannot Be Fooled

"Usually, the public knows, when a film player is advertised as so-and-so, the 'famous star of the speaking stage' it's very likely that the lady in question never did much more in a Broadway production than dust the furniture for two minutes after the first curtain rose.

"And when the player really was a stage star, and certainly is not a film star, why try to make her one in cold type? It can't be done. The public won't stand for it. The public wants the truth. Give it to them.

"If you can't find truth to tell, or don't want to tell it, or if you believe the public wants you to try to fool them, then quit. You're back in the Barnum publicity days. Publicity methods, like everything else, are progressing towards the truth in all things."

Booksellers to Help Advertise Pallas Film

Solomon Arranges with Grossett and Dunlap for Edition of "Call of the Cumberlands," by Buck, to Be Put on Sale Simultaneously with Photodrama

PALLAS PICTURES, the new Paramount producing organization, has arranged an advertising campaign for its next release, "The Call of the Cumberlands," starring Dustin Farnum.

After several conferences between the book publishers of this subject, Grossett and Dunlap, Julian H. Solomon, Jr., of the Pallas offices, succeeded in making arrangements to have a special popular edition of the book published, in which will be found stills from the photoplay together with a special frontispiece and autographed announcement from Dustin Farnum himself.

Arrangements have also practically been completed between the publishers and the film producers by which slides can be furnished for the exhibitor's screen announcing the coming of the Charles Neville Buck film at the theatre and also announcing where the special Dustin Farnum edition of the book can be purchased in that locality, thus tying up the sale of the book with the showing of the film.

Another advertising novelty devised by Pallas Pictures is a store window cut-out, announcing the photoplay and so arranged that it can be used as a store card for the book. This cut-out has been gotten up in eight colors mounted on heavy card-board with easel back and presents Dustin Farnum holding a pack of hunting hounds in leash. These will be offered to exhibitors at twenty-five cents each and give him an opportunity to advertise the coming photoplay in every available window in town.

In addition to the above, a throw-away—the store card in miniature—has been gotten up which can be obtained in quantity by the exhibitor from the manufacturer at $1.75 per thousand. These resemble the window card, especially for the purpose of "hooking up" the window advertising with that of the theatre. The throw-aways are also devised so that they can be used as a book-mark in the Dustin Farnum edition.

"SALES REELS" FOR ROADMEN IS PLAN OF DRUM, WORLD

World Film salesmen now carry "sales-reels" with them, as the result of a plan initiated by Harry C. Drum, assistant general manager of the World Film.

The reel consists of about a thousand feet of film, showing scenes from the World's recent features, pictures of stars in novel poses, interesting data concerning the corporation, and descriptive matter concerning its activities.

Lewis J. Selznick, vice-president and general manager, reports that enthusiastic testimonials have been received from all parts of the country as to the actual contracts that have been booked on these sales reels.

EXTRA!!

The Greatest Living Exponent of Physical Culture

BERNARR MACFADDEN

in

SPECIAL UNIVERSAL FEATURE

"BUILDING UP THE HEALTH OF A NATION"

Without a doubt, one of the greatest achievements in the history of Moving Pictures.

AT last it has been accomplished. Bernarr Macfadden in Universal Pictures, in a series of health exercises that will delight his army of followers throughout the world.

You have followed and profited by the health exercise talks and illustrations in Bernarr Macfadden's famous PHYSICAL CULTURE magazine; now you have the opportunity of seeing the exercises demonstrated by Bernarr Macfadden himself in moving pictures.

Every two weeks a lesson on Health Building will be shown in all Universal theatres—consisting of the pictures by Bernarr Macfadden, and complete instructions which enable you to practice them just exactly as he does.

Not in cold type and lifeless illustrations, but in animated moving pictures—personal lessons that would cost you a large sum if demonstrated for you personally or exclusively.

Your Favorite Moving Picture Theatre will show this great series if you simply tell the manager you want to see them.

Read these splendid Health Lessons in the PHYSICAL CULTURE Magazine and see Bernarr Macfadden's demonstration at all Universal Theatres. Exhibitors can clean up with this series. The exercises demonstrated will delight your patrons, pack your house and net you a big profit.

Universal Film Manufacturing Co.

CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, NEW YORK

The UNIVERSAL PROGRAM

Greatest program on earth

According to Shakespeare and Carl Laemmle "The Play's the Thing"

The greatest writers for stage and screen contribute to the excellence of the Universal Program every week. The Universal doesn't care who writes its photoplays so long as they are the BEST—and it produces the works of great writers of reputation because it is usually from their training and experience that THE BEST IS SURE TO COME. Look at this list of writers—among them men and women who are responsible for the greatest stage, screen and book or story successes of the day. They contribute to the Universal Program:

Clara Louise Burnham
Frances Hodgson Burnett
Bayard Veiller
Meredith Nicholson
Lois Weber
George Ade
George Bronson Howard
C. N. Williamson
Mrs. A. M. Williamson
Wallace Irwin
Rupert Hughes
Joseph Medill Patterson
Augustus Thomas
Anne Katherine Green
Louis Joseph Vance
R. W. Kauffman
Eustace Hale Ball
Elaine Sterne
Olga Printzlau
Wm. McLeod Raine
James Oliver Curwood
Peter B. Kyne
Lottie Blair Parker
Wm. Addison Lathrop
Randall Parrish
Hal Reid
Frederic S. Isham
Frederic J. Haskins
Bernarr Macfadden
Phil Hunt
Vera Tyler
Ethel Lloyd Patterson
Joe Mitchell Chapple

On what other program, or what two programs will you find the works of such a list of notables? THEY CAN BE FOUND ONLY ON THE UNIVERSAL PROGRAM. That is why when you want to see the best plays to be seen in moving pictures you will find them on the Universal Program at Universal Theatres. Watch for the writer's names on the titles of Universal Features on the Universal Program.

More than a thousand Universal actors will protest the statement that the "play's the thing," and to prove that the Universal believes in competent actors as well as good plays we present the names of the featured players on the Universal Program for the week of February 7:

Billie Rhodes and Ray Gallagher
Bob Leonard, Ella Hall and Rex de Rosselli
Harry Myers and Rosemary Theby
Alice Howell and Harry Coleman
Mina Cunard and Malcolm Blevins
Paul Panzer and Edith Roberts
Baby Early
Francis Ford and Grace Cunard
Rupert Julian and Elsie Jane Wilson
Gertrude Selby and Reggie Morris

Search the world's programs and you will not find such a list of talent except on the Universal Program. Players of personality that capture the fans and win their loyalty appear on the regular Universal Program. They mean profit and popularity for your house.

Universal Film Manufacturing Company

CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK

Looking Ahead With The Producers

"TO HAVE AND TO HOLD" WILL BE FILMIZED BY LASKY, INTRODUCING MAE MURRAY AS A STAR

EMPLOYING more than one thousand "extras" in the roles of early Virginia settlers and American Indians will lend atmosphere to the picturization of "To Have and to Hold," from Mary Johnson's novel of the same name, which is now being made at the studios of the Jesse L. Lasky Feature Play Company at Hollywood, Cal.

This photoplay, which is a picturization of one of the widest read and best-known novels in the last ten years, will serve to introduce Miss Mae Murray as a photoplay star.

She will divide the stellar honors with Wallace Reid, who recently appeared with Cleo Ridgley in "The Golden Chance."

On the Lasky ranch in southern California they are building an entire village representing Jamestown, Va., as it was in the days of the early seventeenth century.

Among the historical features which will be a part of this production is a representation of the Council Meeting of the Jamestown Settlement, based on authoritative records now in possession of the Congressional Library. The Lasky company is making every effort to give to this production the semblance of historical correctness.

Fannie Ward, the popular comedienne, who has given up her work on the legitimate stage to appear exclusively in photoplay productions of the Jesse L. Lasky Feature Play Company, will be seen in her third photoplay production by that firm on the Paramount Program, February 3, in a picturization of Scott Marble's play, "Tennessee's Pardner," suggested by Bret Harte's story.

Exceptional interest is felt in this production, in view of the recent success achieved by Miss Ward in Cecil B. De Mille's production, "The Cheat." Previously Miss Ward had appeared in "The Marriage of Kitty."

"Tennessee's Pardner" is entirely different from either of Miss Ward's previous photoplays. The scenes are laid in the Far West in the days when the "forty-niners" crossed the continent, lured by the promise of great riches in the gold regions.

Miss Ward will play the role of "Tennessee," a child whose parents are separated during the journey across the desert and who is left in care of her father's friend when her father is killed.

Some of the scenes in the production were taken in San Fernando Mission, a Jesuit mission built about 1800, which is one of a string of missions extending from Mexico to Monterey and situated about a day's journey apart.

Other portions of the production were made on the great American desert, and one of the interesting features of the picture is the use of an old-time stage coach which was obtained by the Lasky company in a little village in Nevada.

In addition to the star the cast will include: Jack Dean, Charley Clary, Jessie Mae Arnold, Raymond Hatton and William Bradbury.

LARGE SETS REQUIRED FOR "THE CITY," ESSANAY

In the filming of "Captain Jinks of the Horse Marines," Essanay's spectacular film version in five acts of Clyde Fitch's satire of the early '70s, the largest sets since those used in "Graustark" were requisitioned.

The action of the story takes place in big places, hotel lobbies, docks, New York streets, the Metropolitan Opera House and in the upper city. Crowds, large, moving, restless, are always in the shifting backgrounds.

Fred E. Wright, who directed the picture, has caught the spirit of bigness that Fitch put in his original story. In the scenes, as well as in the acting, the sense of bigness is ever prevalent. There is scarcely a small set in the whole play. Ann Murdock takes the leading role in the comedy.

VERA MICHELENA, "DRIFTWOOD" STAR, IS VERSATILE ACTRESS

Vera Michelena, who is being starred in the forthcoming release of the Ocean Film Corporation, entitled "Driftwood, or, The Wrong Way," adapted from the stage play written by Owen Davis, is reputed to be one of the most versatile actresses on the

VERA MICHELENA

legitimate stage, having appeared as prima donna in light opera, leading heavy in dramatic productions, and comedy star.

Her appearance in "Driftwood" is her initial performance for the screen, and she was rather hesitant in appearing in motion pictures until convinced that her versatility included silent drama.

MABEL NORMAND, ROSCOE ARBUCKLE AND SCENES FROM THREE COMING TRIANGLE-KEYSTONES: "A MODERN ENOCH ARDEN," "BECAUSE HE LOVED HER," AND "FATTY AND MABEL ADRIFT"

ILLUSTRATING "THE CALL OF THE CUMBERLANDS," NEW PALLAS-PARAMOUNT, FEATURING DUSTIN FARNUM AND WINIFRED KINGSTON

JACKIE SAUNDERS TO MAKE WINSOME APPEAL IN "HEART BREAKERS"

Jackie Saunders, who is to be featured in "The Heart Breakers," a stirring semi-comedy in three acts, by the Knickerbocker Star Features, on the General Film Program of January 28, does some exceptional work according to report.

The drama is a combination of hilarity and humanity. Burdened with the prospect of inheriting a fortune, a number of men are awakened with an unusual amount of love and adoration, and while they put in good work with little real success, a young cub reporter edges in and wins the day.

Jackie is one of those persistent and determined actresses; she makes a business of her work, and never flinches before any task and is fearless in every feat.

Jackie has the honor to be chosen out of a large list, by a newspaper syndicate for the illustrations for a series of articles illustrating "screen talk."

REPUBLIC THEATRE USED AS SET FOR "NEW YORK" BY PATHE

On the night of January 3, Pathè got over a new stunt at the Republic theatre, New York, with the assistance of A. H. Woods, the theatrical producer.

As soon as the curtain was rung down at 11 o'clock on "Common Clay," producer Fitzmaurice with his players Fania Marinoff, John Miltern and many extras came in and took possession of the theatre. Special lights were installed and some twenty scenes taken in jig time.

The use of a big theatre as a motion picture set is a new scheme, and proved to be a very effective one. In order to carry out the realism the floor of the theatre was crowded with extras and friends of various Pathé officials. Mr. Woods himself was present and gave many valuable hints as to detail. The picture is "New York," an adaptation of one of Mr. Woods' theatrical productions.

SIXTH VAN LOAN "BUCK PARVIN" STORY UNDER WAY

"The Extra Man and the Milk-Fed Lion," the sixth of the Charles E. Van Loan *Saturday Evening Post* motion picture stories, in the series, "Buck Parvin and the Movies," is under way at the American-Mutual studios.

"GOLD AND THE WOMAN," A FOX MEDIUM FOR THEDA BARA

Theda Bara has been selected by William Fox to create the leading part in a new feature picture entitled "Gold and the Woman," being filmed under the direction of James Vincent.

H. Cooper Cliffe, George Walsh, the Indian chief Black Eagle; Carleton Macy and Pauline Barry are prominent members.

"STINGAREE" EPISODE RELEASED FEB. 9; "ARTFUL ARTISTS" READY FEBRUARY 1

AFTER establishing a mark as Kalem's most popular serial production, next to the "Hazards of Helen," "Stingaree" will in February round out its twelve-week career. The closing issues of the series begin with "The Villain Worshipper," and will be released next Wednesday.

Though the Hornung series will be officially ended on February 9, it is probable that there are many more months of life awaiting it in the theatres, for the General Film exchanges report a surprising number of exhibitors who are at this late date beginning the series with plans to run through the twelve. Twelve newspapers last week were added to the list of those publishing the stories.

In "The Villain Worshipper" Hornung allows the picture to close with his hero still behind prison bars. Stingaree sets out to cure a misguided youth with ambitions to follow in the footsteps of the bushranger, but his well-meant efforts result disastrously in the young man's capture.

The bushranger then attempts to secure his release and succeeds at the price of his own liberty. As if to further show his disregard for precedent, Hornung follows this episode with "The Moth and the Star," released February 2, which sees Stingaree out of jail and in again.

Had it not been for his audacious daring in attending a concert at which Ethel, his former sweetheart, was to sing, the bushranger might have made good his escape. Needless to say, however, "The Darkest Hour," which closes the series on February 9, enables Stingaree to once more make his escape and this time to find happiness in the arms of Ethel. Like the initial episode of the series, "The Darkest Hour" is an original story written to adapt the novel to screen purposes.

Kalem's five-reel a week schedule includes a varied list of offerings for the early part of February in addition to the "Stingaree" series. Chief in importance on the calendar is the "Hazards of Helen" series, in which the railroad heroine continues to devise new means of tempting fate.

"The Broken Wire," a single reeler released Saturday, February 5, starts the month for the "Hazards."

The next few weeks will also see the release of three episodes of "The Ventures of Marguerite." The trio of "Ventures" has been written by Howard Irving Young around the theme of preparedness and with The Wolf, an international spy, as the central character.

"The Fate of America," scheduled for release on January 28, starts this new series.

It is followed by "The Lurking Peril," on February 4, and "The Trail's End," February 11.

The comedy end of the early February schedule for Kalem is taken care of by "Artful Artists," released February 1; "Wurra Wurra," on February 8, and "A Molar Mix-Up," on February 15. Bud Duncan and Ethel Teare are the featured stars in this trio of releases. Gus Leonard, the former Orpheum circuit star, is also seen in these comedies.

"WIVES OF THE RICH" UNDER PRODUCTION AT SELIG STUDIO

Producer T. N. Heffron has begun work on a Selig multiple reel feature, entitled, "The Wives of the Rich." It tells the story of a young society woman whose predilection for games of chance comes near wrecking her life's happiness.

"THOROUGHBRED," AMERICAN, USHERS IN 6-FEATURES-A-WEEK MUTUAL PROGRAM ON JAN. 17

THE six-features-a-week releasing schedule of the Mutual Film Corporation will be ushered in January 17 with the five-part American Mutual Masterpicture De Luxe, featuring Charlotte Burtin and William Russell, entitled "The Thoroughbred."

"The Five Faults of Flo," a Thanhouser five-reeler, featuring Florence La Badie, and "The Bait," a Horsley production of similar length, starring Betty Hart and William Clifford, will be shown January 20 and January 22, respectively.

One three reeler, "The Phantom Witness," from Thanhouser, with Kathryn Adams and Edwin Stanley in the leads, will appear January 19. In the two following weeks two three-reel features will be issued. The week of February 7 will see the Mutual's new policy of releasing three three-reel pictures a week, in addition to three Masterpictures De Luxe, in full swing, it is announced.

"The Bait" features a pretty girl, who is used as a decoy to lure men to a frontier saloon, where the man whom she thinks is her husband soon despoils them. The drama pictures a parallel in the trapping of wild beasts. "The Bait" gets away form her evil environment, and raises her standards to meet the ideas offered by new surroundings and the man who becomes her real husband.

In "The Five Faults of Flo" the five faults which the heroine possesses are pictured with the climax which brought them to an end. "The Thoroughbred" is a story of commercial intrigue, with Fifth Avenue and Wall Street forming part of the background. It was directed by Charles Bartlett, and is said to be a photoplay of unique appeal.

In "The Phantom Witness" a dead girl comes as a phantom into the court-room of her lover, to testify against the evidence which would make it seem she had taken her own life.

The Mutual Masterpictures, De Luxe Edition, which will constitute the Mutual's release of the second week, are "As a Woman Sows," Gaumont; "Lord Loveland Discovers America," American, and "Betrayed," Horsley.

The two three-reel features of the same week will be "The Burglars' Picnic," Thanhouser, and "The Smugglers of Santa Cruz," Mustang.

VITAGRAPH COMPLETES "A NIGHT OUT," WITH MAY ROBSON

The Vitagraph Company announces the completion of "A Night Out," a new feature showing May Robson, whose name is high in the ranks of histrionic fame. "A Night Out" was written by Miss Robson and Charles T. Dazey, who is noted as the author of "In Old Kentucky."

Cast as Granmum, whose girlhood has been denied her and whose buoyant tendencies are ever squelched by her hatchet-faced daughter, the old lady is a favorite with her two grandsons, entering into their play and pranks with a vivacity belied by her gray hair.

Miss Robson plays Granmum in a thoroughly refreshing manner and throws a personality of youth into the role that marks her "one of the youngest women on the stage." She is assisted by a corps of Vitagraph comedians, including Kate Price, Flora Finch, Hughey Mack, Arthur Cozine, William Shea, Ethel Corcoran, George Cooper, Belle Bruce, Eva Taylor and Charles Brown.

The film was produced under the direction of George D. Baker, and is released through the V-L-S-E.

NO LIMIT TO NUMBER OF REELS IN IVAN FEATURES

Determined not to sacrifice the story value of any productions, the Ivan Film Productions have decided not to limit the length of any of its future releases to five reels.

If the legitimate length of the drama requires six or even seven reels to properly characterize the different roles enacted by the cast, the feature will be released in six thousand or even seven thousand feet, as the case may be. An example of this new policy is "A Fool's Paradise," the Ivan release for February which is a six-reel feature.

DONALDSON AND JOSIE COLLINS CAST FOR ERBOGRAPH SUBJECT

Arthur Donaldson is being starred with Josie Collins in a six-reel feature being financed by Roland West.

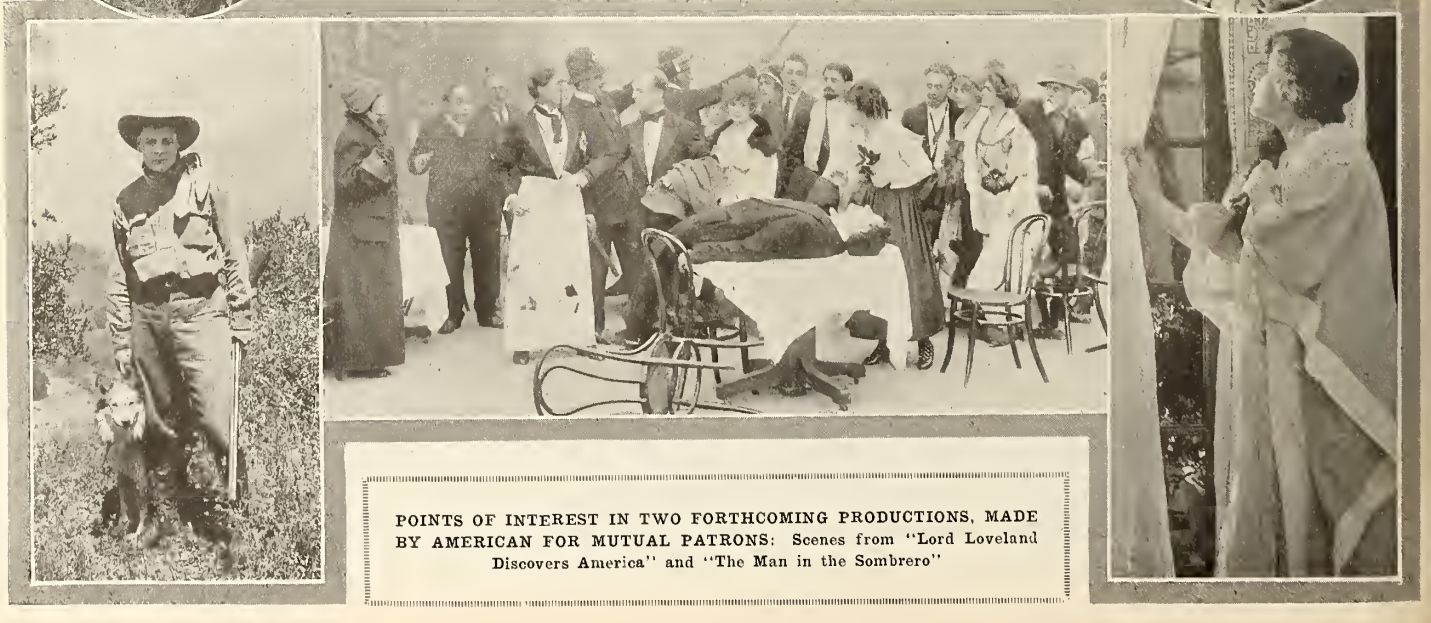
It is an Italian story dealing with the Camorra. Mr. Donaldson will do the heavy lead, and intends to come out with another one of his character make-ups to play the part of a repulsive Italian woman fancier.

The production is being made at the Erbograph studio, New York.

"BRED IN OLD KENTUCKY," K & R, RELEASED SOON

"Bred in Old Kentucky" will be the name of the K & R Film Company, 126 West Forty-sixth street, New York, next feature, which will be released shortly as the production is now complete.

Details of release plans will be announced later.



POINTS OF INTEREST IN TWO FORTHCOMING PRODUCTIONS, MADE BY AMERICAN FOR MUTUAL PATRONS: Scenes from "Lord Loveland Discovers America" and "The Man in the Sombrero"

"ISLAND OF SURPRISE" IS A VITAGRAPH RELEASE FOR JANUARY 24

"THE ISLAND OF SURPRISE," a five-part Blue Ribbon Vitagraph, by Cyrus Townsend Brady, produced by Paul Scardon, featuring William Courtenay, Eleanor Woodruff, Zena Keefe and other prominent Vitagraphers, heads the films released by the Vitagraph for the week of January 24.

On the same day, Monday, "The Cold-Feet Getaway," a one-reel comedy of the "Itsky Series," is scheduled for release; "Too Clever by Half," a Sidney Drew comedy, is offered on January 28, and the Broadway Star Feature, "The Ruse," is released on the 29th.

"The Island of Surprise" is said to be one of the most pretentious of recent Vitagraph productions. The hero is cast away on a South Sea island with the girl he secretly married, and the girl his father expects him to marry. An injury to his head causes a loss of memory, and he forgets the incident of his wedding.

His real wife claims him, and the other girl, believing the wife "bluffing," also proclaims herself as his wife. The hero, mentally incapacitated, is apparently satisfied with either.

This tense situation on the island is broken by an attack by savages, and the three put up a desperate fight with the few weapons they have at hand. Marines from a gunboat arrive in the nick of time, while a blow from a spear restores the hero's memory, and he clears away the mystery.

Included in the cast are Charles Kent, Anders Randolf, Charles Wellesley, Denton Vane, Julia Swayne Gordon and Logan Paul.

"The Ruse" released on January 28 as a three-part Broadway Star Feature, is the first effort as a director of Eugene Mullin. He is also the author of "The Ruse."

The story tells of the efforts of Dallas to wreak vengeance on Cottrell for a defeat suffered on the stock market. Dallas makes use of the secret knowledge that Mrs. Cottrell's brother is a criminal, and forces her into a compromising position.

Cottrell adopts the ruse of pretending an injury to his head that causes a loss of understanding, and in due time discovers his wife the pawn of the villain, and not his paramour.

Joseph Kilgour, Harry Morey and Naomi Childers play the "Triangle," assisted by a cast including Denton Vane, Charles Kent and Helen Pillsbury.

"Too Clever by Half" is a typical Sidney Drew vehicle. "The Cold-Feet Getaway," written by Graham Baker, will be of interest to card-players, in that Itsky, the inventor, shows a contrivance that enables a man to quit a poker game while ahead. The invention works at first and then causes a mix-up that shows that a successful getaway from a poker game is as impossible as perpetual motion. Harry Fisher is the inventor and Albert Roccardi is the poker fiend.

COURT ROOM SCENE IN "MARY PAGE" REPLICA OF THAW-TRIAL CHAMBER

A court-room scene, showing Mary Page on trial for the murder of Dave Pollock, the man she hated, is the basis of the second episode of "The Strange Case of Mary Page," which is to be released by Essanay on January 31.

In this episode Henry Walthall appears as the attorney for the defense, and Edna Mayo as the accused actress.

The court-room, erected in the Essanay studios in Chicago, is a reproduction of the room in which Harry Thaw was tried for the murder of Stanford White.

The exciting stories of the witnesses are shown in fade-backs. Each witness begins his testimony in the court-room, then the film fades away into the portrayal of the story he tells.

In the second episode the prosecution piles up damning evidence against Mary Page, who does not know herself whether she committed the crime of which she is charged.

A sudden twist in the testimony throws suspicion on Philip Langdon (Mr. Walthall). Before him is laid an opportunity to save his sweetheart by a fake confession that he committed the murder.

Miss Mayo wears a new outfit of gowns by Lady Duff Gordon (Lucile) in this episode.

"SHOULD A BABY DIE?" READY FOR THE FILM MARKET

Charles K. Harris has written a photoplay which is now ready for release, "Should A Baby Die?"

Included in the cast are the following: Arthur Donaldson, Florence Hackett, Camille Dahlberg, Sonia Marcelle, Gazelle Marche and Jack Johnson.

The part of the baby is taken by Baby Christine, an infant from one of the hospitals. Mr. Harris contends that love can save the life of a child and mend its broken body, and his new picture tells the story of a child who is thus saved.

The Hanover Film Company, of 904 Columbia Theatre Building, New York City, are handling the state rights on this picture as well as on the six-reel feature production "Marvelous Maciste."

WINNIFRED GREENWOOD CAST FOR "SUPPRESSED ORDER"

An interesting bit of southern romanticism is pictured in the three-reel drama from the pen of Kenneth B. Clarke, "The Suppressed Order," which is being produced at the American studios for release on the Mutual Program.

Edward Coxen plays the role of a young Southern lover, while Winnifred Greenwood is the daughter of a tavern keeper.

Through it all croons Mammy June (Sylvia Ashton), a typical old southern darky who helps roll the burden off the shoulders of the other members of the cast. George Field also appears in this picture.

ANNETTE KELLERMANN PICTURE PROGRESSING RAPIDLY

Word has been received from Kingston, Jamaica, where William Fox is producing what is known as the Annette Kellermann picture under the direction of Herbert Brenon, that work is progressing rapidly on this feature.

The principal players working with Miss Kellermann, including William E. Shay, Jane Lee and her sister, Florence Deshon, a host of bathing girls and extras numbering fifteen hundred are being kept busy every minute of available daylight on exterior scenes, and sometimes far into the night under the glare of the huge banks of electric lights installed in the studios.

"RULING PASSION" SENT NORTH TO FOX FROM JAMAICA

"The Ruling Passion," a dramatic story with an oriental atmosphere, has been received by William Fox from his Kingston, Jamaica, studios, where it was filmed under the direction of Herbert Brenon.

In "The Ruling Passion" Claire Whitney will be seen as a girl of the London slums who goes to India, where she comes under the hypnotic influence of a native potentate, portrayed by William Shay, and becomes a member of his harem.

SCENES FROM "THE COLD FEET GETAWAY," "THE ISLAND OF SURPRISE," AND "TOO CLEVER BY HALF," VITAGRAPH PRODUCTIONS

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

OFFICIALS IN BIRMINGHAM, ALABAMA, AUTHORIZE SUNDAY OPENING IN RESPONSE TO PUBLIC DEMAND

NOT backed by any concerted move on the part of the exhibitors, but simply because the public demanded them, Sunday motion pictures will henceforth be projected in Birmingham, Ala., without any interference on the part of the city authorities, it was decided by the city commission of Birmingham on Christmas Eve, following three days of decidedly unharmonious debate.

The demand for Sunday motion pictures in Birmingham was first agitated in that city two years ago not by the exhibitors, but by a newspaper, the *Age-Herald*. Since that time the question has been paramount to any other issue in the Alabama city.

All throughout the various debates staged at the city hall in December, the theatre managers did not participate in any way, nor did they attempt to influence the commissioners; the movement for the opening of screen houses being kept up by the *Age-Herald* in response to a strong public demand for innocent entertainment on Sunday.

Heretofore the moving picture theatres kept open on Sunday, in defiance of the blue laws. No opposition came from the city commissioners, despite the blue laws on the subject. At first the opposition against Sunday showing came from the Pastors' Union.

This organization practically withdrew from the fight, which was taken up by a laymen's committee. . About eight weeks ago the Sunday theatres were opened at the request of Arlie Barber, a city commissioner, two other commissioners of the city's five giving their consent.

Immediately after the opening of the theatres, E. F. Morgan, an anti, marched his forces to the city hall and staged an elaborate and spectacular attack on the action of the commissioners.

He cited an ordinance enacted in 1911 that made it unlawful for motion picture houses to open on the Sabbath.

The three commissioners who had authorized the opening of the houses sought to repeal this ordinance, and explained that once having taken a stand to allow the theatres to open they were loath to see them closed again. Those in Birmingham who favored the closing of the theatres, requested that the law be not repealed until they prepared for a referendum.

Before a referendum, or election, could be called, it was necessary to first get up a petition against Sunday pictures which would contain 1,500 names of qualified voters.

After three days of sensational meetings in which virtually the whole city participated, the situation was saved by an amendment to the existing ordinance; the amendment in itself repealing the offensive portions of the old law and legalizing Sunday motion pictures.

This amendment forbids the opening of any business house, forbids any person working or causing others to work for him, with the exception of druggists and cigar dealers, and newspapers up until 12 o'clock noon, but permits strictly musical concerts or entertainments, if the vaudeville feature is eliminated. With reference to motion pictures, it permits the operation of "high grade" moving picture shows on Sunday.

T. S. Abernathy, president of the Strand Amusement Company, operating one of the largest houses in the South, in Birmingham, declared to Motion Picture News that exhibitors in the city had never requested the opening of the shows on Sunday, but that this request came from the public and the newspapers.

He said the exhibitors were given to understand six weeks ago that their theatres would not be closed unless the antis presented a petition with 1,500 qualified voters calling for a referendum.

Most of the exhibitors had signed up for Sunday film many weeks in advance, and had the ruling of the commissioners been adverse, it would have worked quite a financial loss to them.

SAN FRANCISCO'S STAND ON CENSORSHIP MAY HALT LOS ANGELES PRODUCERS' MIGRATION

ACCORDING to the plans of the city lawmakers an amendment to the present ordinance governing theatrical and motion picture performances was to have been passed at the regular meeting of the Board of Supervisors of San Francisco on January 3, but unexpected opposition developed to the plans and action on the proposition has been deferred until January 17.

In the meantime arbitrary action has been taken by the chief of police in regard to the showing of "Birth of a Nation," and as a result of his action three performances have been lost, with the usual annoyances.

The action of the chief of police is regarded by the owners of the films as being entirely unwarranted and in case it is desired to press the matter it is confidently believed that damages could be recovered from him.

His attitude in the affair was in the nature of a surprise, as the picture recently closed a memorable run of thirty weeks in this city without the least amount of trouble, although harassed in the suburban cities of Oakland and Berkeley.

The new ordinance that is proposed is designed particularly to fit the case of this picture.

That the measure was not passed at the meeting this week is due largely to the energetic opposition of the local newspapers and it is possible that this subtle influence will work to prevent its passage at a later date.

Not only are the papers opposing the passage of this amendment, but they are advocating the repeal of all censorship laws, insisting that the same laws and the same influences which now compel newspapers, publications of all kinds, and the theaters to remain within the proprieties, would have the same and a sufficient, effect upon motion pictures.

It is pointed out that there is now an adequate law in San Francisco, Ordinance No. 959, which expressly forbids improper exhibitions of all kinds, and that if this is enforced there is no need of anything additional in the line of regulation. Under the terms of the proposed measure no picture treating of any political or social movement might be safe for there are but few pictures teaching a lesson to which some one might not take exception.

Another reason why the amendment recently drawn up will probably be allowed to die a peaceful death is because of the fact that censorship in Los Angeles has reached such a stage that producers there are said to be actually looking for new locations and are investigating the San Francisco Bay district.

While the proposed move is looked upon by many as being merely a club held over Los Angeles to secure a marked modification in its policy of censorship those in a position to know declare that it is a fact that many really plan to move their studios.

It is realized that the passage of such a stringent ordinance would have the effect of driving producers to some other locality, and San Francisco is making a strong bid for their favor.

3 MANAGERS ARRESTED IN AUBURN, N. Y., FOR SUNDAY OPENING

Alfred F. Hanning, Charles W. Purdy, and J. Howard Morgan, managers of the Auditorium, Jefferson and Cornell theatres, Auburn, N. Y., respectively, have been arrested charged with sabbath breaking in opening the Cornell theatre. The men were taken to the city hall where they were admitted to bail for five-hundred dollars.

The Cornell theatre opened at 2 p. m. the day of the arrest and over five-hundred tickets were sold in a very short time. Hanning operated the box office, Purdy took the tickets and Morgan ran the projection machine. In this manner each of the three theatres became party to the action.

Officers were stationed at the door and after permitting a complete performance the arrests were made.

The decision to open and charge admission was decided upon after careful plans had been mapped out. For the past three Sundays the theatres have presented free shows and the police have been powerless to act.

The former mayor would not permit Sunday pictures and the new mayor has taken the same stand.

The picture interests will fight the case to the highest court in the state if necessary.

TOOK FIVE JURIES TO CONVICT CROWN IN TEXAS

It took five juries to convict P. C. Crown, manager of the Crown theatre in Houston, Tex., who unwittingly exhibited "The Soul of Broadway," in that city without a permit. On four previous occasions the juries in this *cause celebre* of motion pictures in Texas were unable to agree.

It was Mr. Crown who pioneered in the art of bucking the arbitrary demands of the Houston board of censors. No less than nine times was Mr. Crown arrested, his showed closed by the police, his operators and ushers arrested, all because of the showing of "The Soul of Broadway."

No less a person than Mayor Campbell was called into this censor controversy, which had its beginning early in November, as detailed in a page article in Motion Picture News several weeks ago.

The fifth case was tried late in December in the Houston corporation court, with a special prosecutor, Sewall Meyer, acting for the censor board. Despite a vigorous defense conducted by Mr. Crown's lawyers this fifth jury decided in favor of the censors, fining Mr. Crown $100, the maximum penalty.

Finis of the case has not yet been written, for Mr. Crown has announced that he will appeal it through every court in the country if necessary.

BAY STATE EYESIGHT BILL FILED IN GENERAL ASSEMBLY

The first of the bills to regulate the business of exhibiting motion pictures in Massachusetts has been filed in the general assembly. As predicted in the Motion Picture News, it would require a ten-minute interval of other entertainment after every thirty minutes of motion pictures, under penalty of fifty dollars fine or six months imprisonment.

Thus would those who safeguard the health and eyesight of the residents of the commonwealth perform their bounden duty even in the film house. No mention is made, however, of the sins which may be committed in the name of the cheap vaudeville, which would undoubtedly crowd into more picture houses than it has already entered, under that indefinite phrase, "other entertainment."

The measure is sponsored by Representative Chapman, of Cambridge—"Charlie" Chapman they are calling him. The newspapers speak of him as the only actor "by profession" in the new house.

LOUISVILLE, KY., THEATRES MUST NOT GIVE AWAY PRIZES

Managers of motion picture theatres in Louisville, Ky., have been notified by the Commonwealth attorney's office that the practice of giving away prizes at the houses under their control must stop.

It has been the custom at many theatres, particularly in the residential districts, to give a ticket to each patron entitling the holder to a chance on prizes such as turkeys, candy and household articles. This is declared by the Commonwealth's attorney to be a violation of the lottery laws.

CALIFORNIA CENSOR PICKS PICTURES FOR SCHOOLS

E. J. Carragher, of Sacramento, Cal., a commissioner of that city and official censor of moving pictures for the capital of California, is selecting pictures for use in the public schools of that city and has delegated Harold J. McCurry, a photographer of that place, to assist him.

CHARLOTTE BURTON IN "THE THOROUGHBRED," A MUTUAL MASTERPICTURE, DE LUXE

CANNOT CHARGE MORE THAN $10 LICENSE FEE IN BANGOR, MAINE

City Solicitor Phillips B. Gardner, Bangor, Me., has notified the city clerk, Victor Brett, in answer to the latter's query about the moving picture house license fee, that the city cannot charge in excess of $10, as was formerly the case. His communication follows:

"Dear Mr. Clerk: At your request I hereby submit the following answer to the question raised in your letter of recent date relating to the charge for annual licenses to a theatre devoted exclusively to moving pictures.

"After looking into the above law I am of the opinion that under Chapter 241 of the laws of Maine, 1915, the municipal officers shall not charge a license fee to theatres devoted exclusively to moving picture exhibitions, exceeding $10."

STATE RIGHTS FIGHT OVER FILM, "GUARDING OLD GLORY"

A merry state's rights fight was started in New Orleans courts recently, with H. A. Segrave and R. Williams, exchange men, as the litigants. The latter are trying to enjoin the Columbia theatre, owned by Ernst Boehringer, from showing "Guarding Old Glory," on the grounds that they hold the exclusive right to feature the picture in Louisiana, Arkansas and Oklahoma, and that the Columbia theatre has obtained the picture from the Southern Feature Film Company of Jacksonville, Fla.

After a bond of $1,000 had been furnished, Judge Porter Parker in the Civil District Court ordered a preliminary injunction.

LEXINGTON, KY., JUDGE FINES THREE FOR SUNDAY OPENING

Fines of $10 each have been assessed against four picture theatres at Lexington, Ky., the Ada Meade, the Gem, the Colonial and the Orpheum, in verdicts by a jury which tried the indictments returned last summer charging the theatres with violating an old blue law statute forbidding the conduct of amusements on Sunday.

Judge Kerr declared that the theatres are liable to indictment for each offense if the matter is brought to the attention of the grand jury. It is believed, however, that the law will not be enforced.

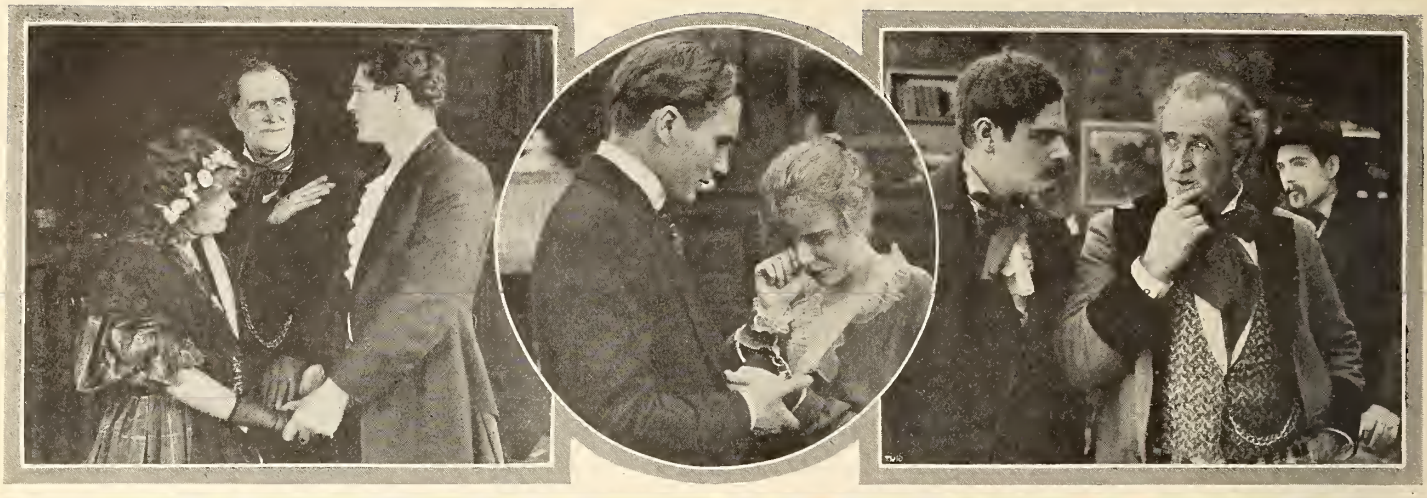
All of the theatres have been open on Sunday since the indictments were returned several months ago, and the authorities have not interfered.

INDIANAPOLIS LEAGUE HOLDS MEETING

The Indianapolis Motion Picture Exhibitors' League held an interesting and well attended annual meeting last Thursday, at the headquarters in the Saks Building, and elected the following officers for the ensuing year:

President, Joseph H. Gavin; vice-president, R. R. Bair; secretary, A. C. Zaring; treasurer, J. J. Herbert; business manager, Dr. J. W. Rhodes.

L. S. Muehmore, of the Cincinnati branch of the Triangle Film Corporation, was a visitor at the headquarters of the league last week.



ILLUSTRATING "PUDDINHEAD WILSON" AND "THE RAGAMUFFIN," TWO NEW LASKY PLAYS, STARRING THEODORE ROBERTS AND BLANCHE SWEET

IVAN FILM PRODUCTIONS ENLARGES OFFICES

In an endeavor to keep pace with its constantly increasing business, the Ivan Film Productions have extended their office space so that it now covers the best part of the ninth floor of 126 West Forty-sixth street.

The new suites contain the offices of Mr. Chadwick, the vice-president and general manager; Mr. Abramson, the director general of productions, and H. Samwick, the treasurer. The office of Jacques Kopfstein, the director of publicity, is also situated in the new wing.

A special room has been set aside for the Ivan exchanges and this will be the headquarters of Ivan exchange owners when in New York.

JACK PICKFORD GUEST OF SELIG

Jack Pickford, youngest member of the versatile Pickford family, that includes Lottie and Mary Pickford, was a guest on Monday, January 10, of William N. Selig, president of the Selig Polyscope Company.

Mr. Pickford was enroute from New York City to Los Angeles, where he will again resume his duties with the Selig Pacific Coast studios. Mr. Pickford will be starred in a series of unusual dramas prepared for him by the Selig company. He was in Chicago but a few hours.

Popular-Metro's List Includes 3 Petrova Films

Francis J. Grandon at Work on a Release, Not Yet Named, Featuring the Dancer, Who Left the Stage to Appear Exclusively in Pictures for a Term of Years

POPULAR Plays and Players productions for Metro during 1916, according to an announcement made this week at the Metro offices in the Longacre Building, 1476 Broadway, will be ushered in by three five part features for Mme. Petrova, Metro's emotional star, while Edmund Breese, whose first Metro production of the New Year, "The Lure of Heart's Desire," was released in the Metro program, January 17, is shortly to be at work upon another feature photoplay, as yet unnamed, under the direction of Francis J. Grandon.

Mme. Petrova, who has now given up her stage engagements altogether, to devote herself exclusively to the production of photoplays for Metro, under the direction of Popular Plays and Players, has already begun work on her first picture.

It is called "The Soul Market," and presents a story built round society and the stage which will call for the highest display of Mme. Petrova's emotional powers.

This feature, with Mme. Petrova and a supporting cast, is now being made in the studio at 228 West Thirty-fifth street, which was recently taken over by the Popular Plays and Players to produce Metro features.

"The Soul Market," is an original story, written especially for Mme. Petrova by Aaron Hoffman. The central character, that of a prima donna, which is essayed by Mme. Petrova, is somewhat different from the vampire roles she has had in the past.

Beside glimpses of life behind the scenes, written by a man who is thoroughly familiar with that life, there will also be shown an interesting phase of New York society, the kind that mingles with the stage folk, such as may be seen nightly along the Great White Way in the restaurants and cabarets.

Following "The Soul Market," Mme. Petrova will immediately begin work on another five part screen production for Metro, "The Scarlet Woman." Next she will be seen in "Playing With Fire." All three of these features were written by Aaron Hoffman especially for Mme. Petrova.

Mr. Hoffman was a writer of musical comedies and vaudeville plays in the country, before he began to devote himself to the silent drama. He wrote most of Rogers Brothers musical comedies, also such productions as "Tom, Dick and Harry," for Watson, Bickle and Roth, and all the Yorke and Adams productions.

For more than fifteen years Mr. Hoffman has written monologues for Lew Dockstader, Bobby North, Cliff Gordon, and other headliners. He now has sixteen playlets running in vaudeville. Incidentally, Mr. Hoffman is vice-president of the Popular Plays and Players.

"Life Without Soul" Shows Life and Soul in Chicago

Ocean Feature, Based on Famous Shelley Story, and Now Exhibited Under Auspices of Celebrated Players Company in Western Metropolis, Favorably Received

"LIFE WITHOUT SOUL" is creating a sensation in Chicago, where it is being exhibited, under the auspices of the Celebrated Players Film Company of that city who have purchased that, as well as all future productions for the next five years to be released by the Ocean Film Corporation.

Certain exchange men, in the first instance, while lauding "Life Without Soul" as an artistic and meritorious production, believed that it was in advance of the time. However, Joseph L. Friedman of the Celebrated Players, communicated with the home office of the Ocean Film Corporation and advised that company that "Life Without Soul" recently played at the De Luxe theatre on Wilson avenue in Chicago, where it played to a greater business than this house had in the four weeks previous.

From the Western Kriterion Film Service of Minneapolis, comes the report "Life Without Soul" has been booked solid for twenty-eight days.

From the Greene's Feature Photoplay, controlling New York State, Charles H. Streimer, the manager of that company states that he is receiving numerous requests for bookings which will occupy all three prints working for the next forty days.

The succeeding release of this company is an adaptation from "The Fortunate Youth," by William J. Locke.

PALS CLUB, SAN FRANCISCO, TO GIVE BALL

The Pals Club of San Francisco, with which a number of prominent film men are affiliated, will give a ball at the Exposition Auditorium at an early date, the guest of honor to be Art Smith, the aviator.

The birdman has promised to do a little entertaining himself and will demonstrate the great size of the auditorium by making an indoor flight.

Miss Young Attributes Her Success to World Film

"One Does Not Achieve Success Alone," Declares Screen Star—"No Matter How Hard an Actress May Strive and Give the Best Within Her, Without the Extraneous Aids of Lavish Investiture of Scenery and Direction Her Efforts Accomplish Little"

CLARA KIMBALL YOUNG, the star developed by the World Film Corporation, is the most popular actress upon the screen today and she can prove it.

Not only by the notable World Film Corporation successes in which she has been starred, including her latest triumph Camille, but also by the vote of more than one million ballots she received as the overwhelming victor of a recent nation-wide popularity contest.

Miss Young, since her enlistment under the banners of the corporation of which Lewis J. Selznick is vice-president and general manager, has bounded in little more than one year to rightful claim to the title "star of stars."

The beautiful young artiste, who like most truly great personalities in any line of endeavor is modesty itself, says:

"Any success I may have attained, I feel grateful to the World Film Corporation for placing within my grasp. No matter how hard an actress may strive and give out of the best that is within her, yet without the extraneous aids of lavish investiture of scenery, direction and constant reaching out for splendid vital stories, such as mark Mr. Selznick's ambition, and that of the World Film Corporation, her efforts would accomplish her little.

"I feel that whatever meed of praise may be accorded me, the major share of the credit must still be due to those who placed it within my grasp by their unfailing support and magnificent productions and capable casts.

Intelligent Co-operator of Star and Company

"One does not achieve success alone. No human being can truthfully say 'I did.' In this world of ours—particularly in the motion-picture art—one depends so much upon the intelligent aid and co-operation of others. Truly then should any screen artist in speaking of his work say 'We did.'"

Miss Young was born in Chicago and educated at Benton Harbor, Mich. Her father was Edgar M. Kimball, an eminent and much loved actor, and her mother was the beautiful Pauline Mattern, whose dramatic genius was as marked as her loveliness. Miss Young made her stage debut when she was three years old.

Forgetting her lines, however, which were about equal in number to her years, she stepped to the footlights, on her appearance on the stage, and burst, in a shrill treble, into "Ta-ra-ra-boom-de-ay!" which was then epidemic. Her first Broadway engagement, after a series of triumphs throughout the country, was in musical comedy.

Then came the pictures, and in the interests of a screen series Miss Young toured the world, in addition to starring in big features.

Since joining the World forces, Miss Young has become the idol of the screen. Her latest picture is "Camille," and it is sufficient testimony to her wonderful work in this production that of her as "the Lady of the Camellias," Archie Bell, the famous critic of the Cleveland *Leader*, wrote:

"Miss Young fully upholds Bernhardt's acting in World Film production of the classic 'Camille.' Deprived of the spoken word she yet succeeds in placing herself well in line with the most famous impersonators of Dumas' heroine. . . . She is also beautiful to look upon. . . . Miss Young elevates herself to a position of distinction by Camille."

Helen Ware a Blue Bird Star in "Secret Love"

Screen Version of "That Lass o' Lowries," by Frances Hodgson Burnett, Directed by Robert Leonard and Visualizing Life in Mining Village, Ready January 31

THE first release made by Bluebird Photoplays, Inc., "Jeanne Dore," which shows Mme. Sarah Bernhardt in the last play in which she appeared upon the stage, is followed by "Secret Love," announced for January 31, in which Helen Ware will be introduced as a Bluebird star.

In their authoritative announcements Bluebird Photoplays, Inc., declared that every factor in high class production of photoplays would be standardized in excellence with their productions.

The star of their films, the character and quality of their scenarios and the completeness of their productions would maintain an even ratio of excellence. And it is declared by the Bluebird people that "Secret Love" makes good these announcements in every particular.

"Secret Love" is the screen-title of Mrs. Frances Hodgson Burnett's widely-read novel, "That Lass o' Lowries." The original caption to the story was not theatrically suitable, and the change has resulted in a film-title that concisely and clearly indicates the nature of the plot.

The action is located in a coal mining village, and the scenes carry such exciting episodes as an explosion of fire-damp in the coal mines; the excitement, above ground, attendant upon the rescue of the entombed miners.

There is a realistic fist-fight, and there is another struggle for life pictured while two men grapple to the death on top of a giant rock. This particular scene ends in a backward fall by a man who drops percipitately into jagged stones fifty feet below.

Interlarded with these sensations are the episodes of "Secret Love," the dominant thread being carried by Helen Ware, who, as a humble and hard-working toiler in the coal fields, is secretly in love with the chief engineer of the mines.

There is another love entanglement that is equally secret, and less honest; and a third thread of love which entangles a pretty daughter of the local minister with a missioner among the miners. Robert Leonard directed the production and is said to provide many vivid scenes.

Australian Rights to Triangle Go for $200,000

President Aitken Announces an Aggregate Annual Business for the Company of $6,400,000 —Corporation Plans to Enter the Canadian Field

WHILE S. L. Rothapfel is making the reconstructed and re-opened Knickerbocker theatre a model playhouse for public and exhibitors. President H. E. Aitken announces an extension of Triangle Film Corporation service not only in this country but also and particularly in foreign lands.

New contracts yielding income of $500,000 per annum have been signed, he states, since December 22. This makes an aggregate annual business of $6,400,000 thus far secured.

What is perhaps the most interesting part of President Aitken's statement refers to the completion of the Australian and Canadian deals.

The importance of the Australasian field may be gauged from the fact that the corporation is to receive a minimum guarantee of more than $200,000 a year for the showing of Triangle films in that territory, which includes not only Australia but New Zealand. Tasmania and the lesser British possessions in the antipodes.

Another interesting announcement is that the Triangle will immediately enter Canada in a big way. Arrangements have just been closed for a Dominion-wide service. The names of the syndicate handling the Canadian service will shortly be made known.

Drawing cards in the Dominion will be such Triangle stars of English nativity or residence as Sir Herbert Beerbohm Tree, Mary Anderson de Navarro, H. B. Warner, Syd Chaplin, Bruce McRae, Frank Mills and others.

Great building and enlarging activities have been going on at Griffithville, Culver City and Keystone, together with the constant increasing of companies in the East.

WORLD COMPANY, 150, GOES SOUTH FOR EXTERIORS

Holbrook Blinn, Barry O'Neill and a company of more than 150 persons will leave for the south this week on a special train to begin work on a pretentious feature picture for the World Film Corporation.

The present title of the story is "The New South," though this may be changed. The picture deals with the period of reconstruction just after the close of the Civil War.

CAMPBELL COMPANY WILL BE IN SELIG CHICAGO STUDIO IN 6 WEEKS

Within six weeks Colin Campbell, dean of the Selig corps of directors, accompanied by such Selig stars as Bessie Eyton, Wheeler Oakman, Thomas Santschi and Eugenie Besserer, are expected to arrive in Chicago, where they will utilize the Selig Chicago studios.

While in Chicago, these and other stars will enact scenes called for in Winston Churchill's story of "The Crisis." The company will also go to St. Louis, Mo., to film scenes called for. Many of the old landmarks described in Churchill's story are yet standing in St. Louis.

Thousands of extra players will be used in the production of "The Crisis." The production will probably run ten or more reels, and William N. Selig, president of the Selig company, is giving the plans for "The Crisis" his personal attention.

Second of Weekly Group of Edition De Luxe, Mutual

"As Woman Sows," Released January 24; "Lord Loveland Discovers America," Ready on the 27th; and "Betrayed" Follows Two Days Later

SECOND of the weekly group of three Mutual Masterpictures, edition de luxe, to be released by the Mutual Film Corporation are announced as follows:

"As a Woman Sows," five reels, Monday, January 24; "Lord Loveland Discovers America," five reels, Thursday, January 27; and "Betrayed," five reels, Saturday, January 29.

"As a Woman Sows," first of the feature release for the week, is a Gaumont production, featuring Gertrude Robinson, supported by Alexander Gaden.

"As a Woman Sows," which marks the initial release of the Gaumont studios, under the title of Mutual Masterpictures, edition de luxe, depicts the story of a young wife's folly, in which Miss Robinson portrays the part of the wife.

The story is based on a man's fight for political supremacy, during which he becomes so absorbed in politics that he neglects his wife, leaving her to the companionship of an unscrupulous friend.

In support of Miss Robinson and Mr. Gaden appear Covington Barratt in the role of Bobbie Hayward; John Reinhardt, the popular Gaumont-Mutual heavy, as Robert Chapman; Charles W. Travis, famous for his many character impersonations in Mutual releases, as Joseph Willoughby; Mathilda Baring as Aunt Abbie, and Yvonne Chappelle, a recent addition to the Gaumont forces, in the role of Georgia.

"Lord Loveland Discovers America," second of the Mutual Masterpictures, edition de luxe, for release during the week of January 24, is a filmization of the famous story of the same name by C. N. and M. Williamson.

In this production, second of the Masterpictures, edition de luxe, produced at the American studios, Arthur Maude scores one of his greatest screen achievements in the role of Lord Loveland.

Constance Crawley, who has shared honors with Mr. Maude in a number of feature productions screened at the American studios for the Mutual, appears in Mr. Maude's support.

The cast includes, besides Mr. Maude and Miss Grawley, William Carroll, Charles Newton, William Frawley, George Clancy and Nell Franzen.

The story, briefly, concerns an English nobleman, who, pressed by debtors, flees to America in the hope of recouping his fortune. The adventures he meets with rounds out a story, the like of which has seldom been presented on a motion picture screen.

"Betrayed," second of the Masterpictures, edition de luxe, screened at the Thanhouser studios, on release January 29, is a story of the East and the West, presenting Grace De Carlton as the star, supported by Robert Whittier.

"Betrayed" was written especially for Miss De Carlton. As the daughter of an old Indian chief, who quits the Western reservation for the Eastern metropolis, this young star renders an exceptionally powerful characterization.

For the filming of "Betrayed," a dozen or more full-blooded Indians were obtained with the sanction of the Federal Government, with the understanding, of course, that they would be returned to the reservation immediately after the picture had been completed.

Durkin, Equitable, Gets Back From Jacksonville

Director, Who Went South with Carlyle Blackwell Company to Film Scenes for "Clarion," Based on Adams' Story, Will Finish Drama at Flushing Studio

JAMES DURKIN, who is producing "The Clarion" for the Equitable Motion Pictures Corporation, in which Caryle Blackwell is to make his debut on the Equitable program, returned early this week from Jacksonville, Florida, where for the past month he has been busily engaged on the exterior and newspaper scenes called for by the Samuel Hopkins Adams' story.

Mr. Durkin will complete the production at the Equitable Flushing studio.

Frank Sheridan, Arthur Ashley, eighteen other principals and the directorial staff, headed by John Ince, will go to Buffalo, New York, shortly to work out on the ice of Lake Erie.

Several of the scenes in "The Struggle," Sheridan's first Equitable vehicle, requires winter, water and ice scenes—and from upstate reports, they will get plenty of winter stuff at Buffalo.

Harry Handworth, the latest acquisition to the Equitable directing roster, is at work on Marguerite Leslie's first screen effort "The Pain Flower." This title will, in all likelihood, be changed.

The story is more vivid than the original scenario portended and necessitates a more formidable title.

George Anderson, Fritzi Scheff's husband, is the male lead.

Henry Kolker, who created so favorable an impression in "The Warning," a Triumph-Equitable production, was to have begun work at once on his second feature.

However, previous to his joining the Equitable forces he had entered into a contract which called for his association with Billie Burke and President Spiegel of Equitable, rather than embarrass him, has suspended his contract until May 15, at which time Mr. Kolker will become an exclusive star for the Equitable.

Burton King, recently of the directorial forces of the Famous Players Film Company, joined the producing staff of the Equitable Motion Pictures Corporation, last week, and has already begun work on the feature "Man and His Angel" in which the two noted players, Jane Grey and Henri Bergman are co-starring.

Irving Cummings will not play opposite Mary Boland in "Three Pairs of Shoes" and Adolph Majou, instead, has been given the part. In addition to Miss Boland and Mr. Majou, Marion Singer, Enid Francis, Charlotte De Felice, Albert Bechtel and Dave Wall have important roles.

Edmund Lawrence, producer of "The Warning," is in charge of production while the picture is being staged at Triumph's Bronx studio.

BERESFORD SIGNS WITH MIRROR AS TECHNICAL DIRECTOR

After touring the country with Irving, after staging Fritzi Scheff musical comedies for Charles B. Dillingham for four years and after sundry other stage and picture experiences, including the technical direction of three Universal studio plants in the East, Frank S. Beresford is about to add to his years as an expert in the mounting of things theatrical by accepting the position of technical director of the Mirror Films, Inc.

His force of artists and workmen is now at work at the Glendale studio of the Mirror company getting ready for the first picture in which Nat C. Goodwin will appear and on the big sets for a historical spectacle which will be the first picture produced for the Mirror by Captain Harry Lambart, its chief producer.

JAN. 23 SET FOR RELEASE OF "KEEPING UP WITH THE JONESES"

With the various changes being made in Mutual releases, the "See America First" scenic and the animated cartoon, "Keepin' up with the Joneses," both on the same reel, change from Tuesday to Sunday.

The first Sunday release will be dated January 23. The Mutual Traveler acts as guide to St. Paul and Minneapolis, and the cartoon shows how the McGinises go in for Tuna fishing.

THEDA BARA CAST FOR "GOLD AND THE WOMAN"

Theda Bara has begun work on a new picture entitled "Gold and the Woman," in which she will be seen as a Mexican adventuress.

It is being produced for William Fox by James Vincent and includes in its cast such well known screen stars as H. Cooper Cliffe, who created the character of Baron Chevrial in photoplay; George Walsh, Carleton Macy and Pauline Barry.

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, Jan. 12.

THE first five-reel photoplays produced at the David Horsley studios for the Centaur Film Company, to be shown on the Mutual program, have been completed.

The first is "Vengeance Is Mine," which was written by Crane Wilbur, who is also starred in the play, and was directed by Robert Broadwell.

The second is "The Bait," starring William Clifford, which was written by William J. Bowman in collaboration with Theodosia Harris, and under the direction of the former. Edward Alexander and Betty Harte are the other principals.

Director Broadwell, in charge of the company featuring Crane Wilbur, is now at work on a five-reel, up-to-the-minute Western drama, entitled "A Pal of the Devil," which was written by Lillian V. Brockwell.

In this, Mr. Wilbur portrays the dual role of a "gentleman sheriff" and a young French surveyor, who, as the result of his half-witted brother being put to death for the crime of another, abandons society and becomes a bandit.

Principals in "Pal of the Devil"

Other principals in the cast are Steve Murphy as Pascal, the Mexican bandit; Louis Durham as Bill Holden, the political crook; Francis Raymond as Paul Belleau, the half-wit; and George Clare, Jr., in the part of Senator Thurston.

Director William J. Bowman has been selected to direct the photoplay written by Roy McCardell, author of "The Diamond from the Sky," who was recently engaged by David Horsley.

This is entitled "The Little Lady of the Lions." A circus will describe this feature best, and will bring before the camera many of the Bostock wild animals.

C. O. Sprenger, of the David Horsley publicity department, has severed his connection with that company.

Director Fahrney, who is in charge of the company featuring George Ovey at the Horsley studios, has completed his thirty-second picture in as many weeks, which is entitled "Jerry in Mexico."

He is now at work on his thirty-third, entitled "The Girl of His Dreams." In this, Jerry, taken by George Ovey, after gazing at a flaming poster depicting a Grecian scene, falls to sleep in a dry goods box in an alley, and dreams he is a Grecian nobleman and that his sweetheart and he are Grecian youths surrounded with every luxury.

He is awakened by officers who mistake him for a burglar, and after proving his innocence, he aids in capturing the criminals.

Brothers United by Screen

The Crapo brothers, Arthur and Albert, who have been lost to each other for nine years, were recently reunited through the screen, when the former, a sailor on the Atlantic visited a New York theatre which was showing "The Counsel for the Defense," in which his brother Albert played a prominent part.

Albert Crapo is known to the profession as "Bert Francis," and is a member of the Balboa producing company. This brings out another phase of the screen's service to humanity.

Bessie Eyton, Edith Johnson, Marion Warner, Wheeler Oakman and Frank Clark composed the cast for the Selig multiple reel feature entitled, "The Cycle of Fate," which was written and is being produced by Marshall Neilan. The story is intensely dramatic with a very out of the ordinary ending.

"Wives of the Rich," is the title of another Selig multiple reel feature being produced by T. T. N. Heffron. This reveals the story of a society woman whose love for games of chance almost ruins her life's happiness.

The story has a novel and unusual ending. The cast is composed of Harry Mestayer, Grace Darmond, Lafayette McKee, Lillian Hayward, William Hutchinson and Emma Glenwood.

Producer Frank Beal of the Selig company will soon take up the work of a subject entitled "The Devil, the Servant, and the Man," which will offer exceptional opportunities for Kathlyn Williams and Eugenie Bresserer, two principals of the cast.

Phunphilms Tickle Ribs in Upper California

Reports to the effect that Phunphilms are daily getting bigger in demand in Northern California, were made by General Manager Whiting of the Rolin Company, who recently returned from a trip to San Francisco.

High voltage electrical currents is the latest method utilized by the Rolin company to obtain new and alarming effects for its most recent Phunphilm picture produced for Pathé.

The recent rains caused the ground and woodwork to become very damp, which short-circuited some of the current, and the whole company was very much shocked, as were also the feelings of several visitors present.

Harold Lloyd, the "Lonesome Luke" of the Rolin comedies, and Del Lampton, the Rolin fat boy, unfortunately got into a wrestling match and Lampton was the loser of over five pounds of avoirdupois by the unusual exercise.

The management has made the statement that if it ever happens again Lloyd's salary will be docked at the rate of ten dollars a pound.

The new Culver City studios of the New York Motion Picture Corporation has been completed with the exception of a few finishing touches to many of the buildings, and the stocking of wardrobe and property rooms. The Culver City studio will in the future be recognized as the producing headquarters for this corporation.

(Right and Left) WHEN SNOW CAME TO UNIVERSAL CITY; (Center) FLOAT ENTERED BY UNIVERSAL CITY IN THE PASADENA ROSE TOURNAMENT

FRANCIS FORD AND GRACE CUNARD ARRIVING AT U CITY IN THEIR SNOW COVERED LIMOUSINE

Production has begun in earnest, and the majority of scenes for forthcoming Ince-Triangle-Kay-Bee subjects will be made here. A reception and ball, held last week, marked the opening of this big producing plant.

Staging Plays in Four Glass Studios

Under the supervision of Thos. H. Ince, directors Reginald Barker, Raymond West, Walter Edwards and Charles Giblyn are now staging subjects in the four mammoth glass enclosed stages.

Director Barker is working on interior scenes for the feature starring William Collier, Jr. This is a war drama with a heart interest and young Collier appears as the boyish hero of a romance.

The company, under the direction of Charles Giblyn, is working on a pretentious modern society story which stars Bessie Barriscale, supported by William Desmond and Franklin Ritchie.

Director West is engaged in making scenes for the subject in which Enid Markey will make her debut as a Triangle star. Several very elaborate sets are being erected for this.

Director Edwards is working on a production in which William H. Thompson and Charles Ray will be co-stars. This is a modern problem play, and will contain a number of scenes in which three or four hundred people will take part.

Directors William S. Hart and Charles Swickard are still working at the Inceville studios. Hart is making exterior scenes for the Canadian Northwest story in which he is starred; and Director Swickard is making preparations for his next production.

Song by Ince Gains Popularity

Reports received by Producer Thos. H. Ince are to the effect that his song, "Peggy," the music of which was adapted by Victor L. Schertzinger from the incidental music of the photoplay of the same name, and dedicated to Billie Burke, who was starred in the production, is daily gaining in popularity.

This song was introduced in Los Angeles at the initial showing of the production.

Richard V. Spencer of the Ince scenario staff is reported dangerously ill at his home in Hollywood, as the result of contracting a very severe cold, which later developed into pneumonia.

H. B. Warner has completed his work in a Triangle Kay-Bee feature under the direction of Charles Swickard, and is now enjoying a short vacation at San Diego, after which he will begin rehearsals for the stellar role of another Ince subject which is being prepared by J. G. Hawks.

Alexander Moore, Philadelphia publisher and husband of Lillian Russell, was a recent visitor at Inceville. He was escorted by Frank Tannehill of the Ince scenario department from Los Angeles, and shown about the grounds by Producer Ince. Later in the day he visited the new Culver City.

Members of the Los Angeles photoplay colony have entered with considerable enthusiasm into the business of raising funds for the Actors' Fund of America.

Before leaving for New York, Jesse L. Lasky, chairman of the California Committee, called a meeting of the committee to discuss ways and means and decide upon a definite campaign to be launched later for the purpose of raising the desired funds.

Actors' Fund Day on February 10

According to the plan as now outlined, the campaign will open formally on February 10, which has been named Actors' Fund day at practically all of the Los Angeles motion picture theatres.

Actors and actresses picked from among the most prominent on the coast will work on the principal streets of the city selling tickets to the various theatres. In addition to this, the other theatres are to charge a somewhat higher price of admission, all surplus to be devoted to the cause.

On the night of February 12, a ball will be given in one of the principal hotels of the city, all the money received from the sale of tickets to be used for the same purpose.

In addition to this, on the evening of March 3, Al Levy, proprietor of the popular cafe of that name, has promised to donate as his share, sixty per cent. of the gross receipts of the evening to swell the fund.

Notices calling for subscriptions have been posted at the various picture studios and already a considerable sum has been subscribed.

Friday evening, March 31, has been chosen to conclude the campaign. From one till six o'clock on this day a monster benefit is to be held, at which many of the head-line vaudeville acts will appear, together with other acts cast from the various studios.

De Mille at Work on "Blacklist"

At the Lasky studios, William C. De Mille is at work on the production of another Blanche Sweet feature, "The Blacklist." As the title suggests, the story deals with American labor troubles and the consequent shutouts that follow in the wake of such disturbances. Miss Sweet appears in the role of an anarchist.

The heavy fall of snow in southern California during the latter part of last week caused an indefinite postponement of the making of the mountain scenes in Cecil De Mille's production of "The Trail of the Lonesome Pine."

The company was on their way to the mountain location when the storm struck, but had to abandon the trip because of the depth of the snow. Charlotte Walker is being starred in this production.

Anita King, the Paramount Girl, has once more (if but temporarily) taken up her wanderings. In answer to a wire received on New Year's day, she left Los Angeles within two hours of its receipt and arrived in Seattle in time to open the Coliseum theatre of that city on Tuesday night.

Before leaving her hotel the following morning, she received two other wires requesting that she stop at Tacoma and Portland on her return trip to Los Angeles. She complied with the requests, arriving at the studios five days later.

The Lasky company is at present building at San Pedro two ships, replicas of the type in use at the time of the story, "To Have and to Hold," which that company is to use in the production of their filmization of the novel of that name.

The ships will be ready by the first of the week, when they are to be taken to Catalina for the necessary scenes.

More than one hundred extra players will be used in these scenes as background for

VIEWS OF "THE MAN IN THE SOMBRERO," AN AMERICAN-MUTUAL PHOTOPLAY

GLIMPSES OF "THE UNWRITTEN LAW," CALIFORNIA M. P. CORPORATION'S NEW VEHICLE FOR BEATRIZ MICHELENA

the action of the two principals, Wallace Reid and Mae Murray.

Stage in Lasky Projection Room

A stage is to be constructed in the projecting room now in course of construction at the Lasky studios in conjunction with the new laboratories being built at that studio.

Upon its completion, a cast chosen from the players at the studio are to present at the opening, an original one-act satirical drama, based on the motion picture industry. The name, or more exact nature of the playlet, are thus far not public property.

To Anne Schaefer, of the Western Vitagraph studios, is due much of the credit for Santa Monica's securing the first prize award at the Pasadena Rose Tournament.

Miss Schaefer attended to the selection and robing of the girls who rode on the float and also planned a big portion of the floral decorations through which the first prize was granted.

"Dusty" Rhodes, internationally known for the endurance race he ran with a dog team in Alaska, and who is at present working at the western Vitagraph studios, is rapidly recovering from a severe injury sustained when he leaped from one of the company's trucks that threatened to overturn as it skidded into a curb.

William Wolbert's company of Vitagraphers have returned from Truckee, and Rollin Sturgeon has returned from Bear Valley to the Hollywood studios of that company.

Sturgeon to Begin "Bittersweet"

Rollin Sturgeon is soon to begin the production of a Vitagraph feature by Daisy E. Smith entitled, "Bittersweet." The east includes George Stanley, Anne Schaefer, Webster Campbell, Corinne Griffith and Lawrence Weingarten, the latter two being new additions to the Vitagraph staff.

William Wolbert is soon to commence the production of another Vitagraph picture featuring Mary Anderson in the stellar role. The story comes from the pen of William E. Wing, and is to be told in three reels. It is thus far unnamed.

Sydney Ayres, who for the past fifteen months has been acting in the capacity of actor-director at the Universal Pacific Coast studios, has left the service of that company.

Mr. Ayres has made no announcement as to what his plans for the future are, although he would not deny that he will continue before the camera at some one of the other studios.

Acting in accordance with his promise made at the Exhibitors' New Year's ball at the Shrine Auditorium, Los Angeles, Carl Laemmle, president of the Universal Film Manufacturing Company, has placed the name of Thelma Francis on the payroll of the western studios of that organization with the word "lead" opposite it.

To add to the evening's entertainment at the ball, President Laemmle, as guest of honor at the function, asked permission to inaugurate an impromptu beauty contest, the winner to be given a position at Universal City. A committee consisting of Mr. Laemmle, Hobart Henley and Crane Wilbur accordingly passed on the feminine members of the grand mareh as they marched past them in review.

Thelma Francis was chosen above the others and the offer of a position in pictures was made her. She accepted, and this week her name was added to the list of leads at the Universal City studios.

Beauty Contest Winner from Stage

Although Miss Francis is unfamiliar with the motion picture industry, she is not entirely inexperienced in dramatic work. She was formerly a resident of Denver, where she studied dramatic expression under Maude Fealy, later playing minor parts in stock company engagements in that city.

Thus far no director has been assigned to Miss Francis, although her work before the camera is to begin early in the coming week.

A "council of war" between the heads of the Universal and former Director General Henry McRae, this week resulted in the temporary postponement of the latter's proposed trip to the Orient, where he was to have made a number of feature films for the U program.

According to the new arrangement, McRae will shortly begin the production of more 101 Bison pictures of the big, outdoor, spectacular type. Marie Walcamp, his former leading woman, will return to his producing company. Beyond Miss Walcamp no cast is officially announced.

No statement has been issued relative to the length of time the trip to the Far East has been postponed, but it is thought that it will not take place for several months.

The Universal City studios this week received a big consignment of Cooper Hewitts for use in the recently completed indoor studio at that plant. Twelve producing companies are at present staging scenes for forthcoming productions inside this studio.

Brother of Cochrane a "U" Director

George Cochrane, brother of Vice-president Robert H. Cochrane of "U," this week was added to the producing staff at Universal City. His first picture is a one reel drama entitled, "Shackled," adapted for the screen by F. McGrew Willis from the story by Laura Oakley.

Douglas Gerrard, Carmen Phillips and Jay Belasco play the leading roles. The story deals with the reformation of two characters through a series of coincidences.

Ernie Shield and Roy McCray were this week made co-directors on the Universal City producing staff. They are to produce one reel comedies, the first being a story by Ben Cohn entitled, "Time Flies." The co-directors, Sherman Bainbridge and Lois Wilson appear in the leading roles.

Ella Hall is soon to appear in the title role of a five reel comedy drama by Calder Johnstone entitled, "A True Story of Cinderella." Robert Leonard will direct the production and play the leading male role.

In an accident occurring during the production of "The Madcap Queen of Corona," Grace Cunard was last week seriously injured and forced to go to a local hospital, where an operation is regarded as imperative.

The injury is regarded as doubly serious because of a similar hurt received during the production of the "Lucile Love" serial and its subsequent tearing open during the production of "The Broken Coin" serial.

Ferguson a "U" Producer

Edward Ferguson, Elsie Ferguson's husband, next week becomes a member of the Universal's western staff of producers. His first production is to be a two reel drama of theatrical life entitled, "Their him.

True to their promise, the Christie com-

THREE SCENES FROM "HER GOD," A NEW EQUITABLE FEATURE WITH GAIL KANE

edy companies this week packed their belongings and moved from the Universal's studios to their own headquarters in the original Universal studios on Gower street, the studio recently vacated by the Quality Film Company.

Although no longer a direct part of the Universal company, their Nestor Comedies will continue to remain a part of that company's program. Al E. Christie, however, will be the head of the new concern, and the productions of the two companies will be handled by the "U" exchanges on a footage basis.

Under the new conditions, the two producing companies remain the same. Christie himself will direct one of them with Lee Moran, Eddie Lyons and Betty Compson in the leading roles, while Horace Davey will handle the second troupe, using for his leads Neal Burns, Billie Rhodes and Ray Gallagher.

The remainder of the companies remain the same, Ethel Lynn, Stella Adams, Harry Rattenbury, Harry Lyons, Gus Alexander, George French and Eddie Burns comprising the list.

The troubles of a muchly-married man who employs a too-pretty maid for his wife form the basis of this week's Joker offering from Roy Clements' company. Victor Potel, Jane Bernoudy and Eileen Sedgwick are cast for the leading parts. The film is entitled, "When Slim Picked the Peach."

"Dr. Samson" Director by Carleton

"Dr. Samson," a five reel story of the deliberate administration of an overdose of morphine to a helpless patient whose suffering cannot be relieved, is occupying the attention of Lloyd Carleton's company.

The story comes from the pen of Agnes Hayes, and in its production, Hobart Bosworth in the title role is supported by a cast including Dorothy Davenport, Gretchen Lederer, Emory Johnson, Charles Hickman, Adele Farrington and Margaret Whistler.

Joseph De Grasse is staging the first scenes in his production of a five reel story by Isabel Ostrander entitled, "The Altar of Friendship." The story is of the comedy drama type.

Jay Hunt is at work on the production of a two reel animal drama by Rex de Rosselli and Allen Watt entitled, "The Toll of the Jungle."

The scenes are laid in Central Africa, and deal with the life in the wilderness of that locality. Edythe Sterling, Rex de Rosselli, Colin Chase and T. D. Crittenden appear in the leading roles.

Jacques Jaccard is this week producing a two reel western drama entitled, "The Breed and the Girl," with Harry Carey and Olive Fuller Golden in the two name parts.

This is the first of the Jaccard pictures to be started since the return of Carey from the "Graft" serial.

Le Saint Completes 4th Episode, "Lord Jim"

E. J. Le Saint this week is concluding his production of the fourth episode in his production of the series, "The Journal of Lord John," as adapted for the screen by Harvey Gates from the fiction story by C. N. and A. M. Williamson.

As in the preceding chapters, William Garwood, appears in the feature role with Stella Razeto opposite him and a supporting cast including Ogden Crane, Grace Benham, Laura Oakley, Carmen Phillips and Albert MacQuarrie.

Cleo Madison is making the concluding scenes in her production of the five reel story of character reformation, "A Soul's Crucible." Miss Madison is supported in this by a cast including Edward Hearn, Ray Hanford and William Mong.

"Bonita," with Myrtle Gonzalez in the title role, is the name of a two reel story which Lynn Reynolds is this week making at the "U" studios. As the title suggests, the story is laid in Mexico.

The supporting cast in this subject is composed of Walter Belasco, Marjorie Lake, Fred Church, Val Paul, Alfred Allen, Betty Rogers and William Brunton.

"The Illborn," a five reel picture in which the Smalleys are featuring Tyrone Power, is rapidly nearing a conclusion. The story deals with the much discussed question of eugenics and tells some pointed truths in an unusually frank manner.

The question of illicit birth regulation forms the basis of the plot. The supporting cast is a large one, including Marie Walcamp, Helen Riaume, Cora Drew, Rene Rogers, A. D. Blake, Juan de la Cruz, C. Normand Hammond, William Hope, Marjorie Blynn and William Haben.

Stanton on 11th Graft Episode

Episode eleven of the "Graft" serial is this week occupying all the attention of Richard Stanton and his company of "U" players. The story deals with the overthrowing of another of the ring of trust magnates by Bruce Larnigan in the avenging of his father's death.

The cast comprises Glen White, Marc, Fenton, Jane Novak, Hobart Henley, Mina Cunard, Jack Connelly, J. F. Evers, E. Clark and Frank MacQuarrie.

Otis Turner is well along with the production of the five reel comedy drama, "Get the Boy," featuring Carter De Haven and his wife, Flora Parker De Haven.

William Worthington is filming a one reel comedy drama entitled, "A Rainy Day," scenariorized by Ben Cohn from the story by Robert McGowan. Herbert Rawlinson is cast for the leading role in this with Edna Maison, Herbert Barrington and George Berunger supporting.

"Leap and Look Thereafter" is the title of a one reel Joker which Allen Curtis is this week producing at the "U" studios. The story was written by William Farmer, and in it Cale Henry, William Franey, Milburn Moranti and Lillian Peacock play the leading roles.

Robert Ross, assistant to Henry McRae during his incumbency in the position of director general of the "U" studios, and Joe King, co-director with the Cleo Madison Company, this week terminated their connection with the "U" studios.

SOL LESSER WILL OPEN OFFICES IN NEW YORK CITY

Sol L. Lesser, who recently returned to San Francisco after a flying trip to Chicago to negotiate the purchase of the rights to the Selig multiple reel production of "The Ne'er Do Well," with Colonel William N. Selig, will return to New York City, February 1, and establish offices here.

Mr. Lesser promises to become identified with some important undertakings shortly thereafter, but until his arrival in New York declines to go into particulars.

JUST TO MAKE TALK

By LONGACRE

A TERRIBLE accident is reported from the World studios; one of those regrettable incidents which could not have been foreseen. A scaffolding on which three painters were at work, painting a fresh coat of anti-halation gamboge on Kitty Gordon's back, collapsed and hurled them into the river.

Fortunately, the river was not frozen, and the men were picked up unhurt by the whale-boat crew of a passing tramp submarine. Gamboge, as it is explained to us, is a thick yellow paint, which absorbs the rays of light, and things, and is useful in preventing glare from highly polished surfaces.

We do not know what river it was the painters were thrown into, but this is the same 24-sheet back mentioned on page 78 of our issue of January 1, and page 375 of our issue of January 22. A limited quantity of these back numbers are now on hand at this office. Yes, we used the term "back numbers" intentionally.

From a source which will be revealed upon receipt of a properly countersigned request, enclosing four cents in stamps, we have it that Arthur James, after viewing a number of recent releases of the ——— and ——— companies, sat down and scribbled the following parody on the fly leaf of his own private copy of the Pentateuch, and handed it to Albert Le Vino:

"Censors to right of them,
Censors to left of them,
On into the Valley of Death
Rode the sex hundred!"

The Film Uplift is upon us. At a late hour last night, the World Film publicity staff capitulated and admitted that the ballet scenes in the new Brady production, "The Ballet Girl," will be used to instruct the aspiring dancers at the Metropolitan Opera in New York. It seems that in filming the subject, in which Alice Brady is featured, the entire corps de ballet of the Metropolitan was used, and so pleased was M. Bartik, ballet master of the Metropolitan, with the result that he secured a copy of the film to be used in training future coryphees.

Arthur Langan, of the Sun Feature Film Company, has been cast as a proud father. He announces the arrival, on January 3, of Miss Mignon Zinna Langan, who weighed in at eight and a half pounds.

We have it on excellent authority, and nice yellow bond paper, that the William Fox company, which has been operating in the West Indies since last August, has certainly given Jamaica the time of its life. Such things as a group of divine water nymphs, such as Tigellinus used to set afloat on the Lake of Agrippina for Nero's benefit, swimming about in St. Anne's bay, headed by Annette Kellermann, have not only awakened natives to the pitch of enthusiasm, but the announcement that they will continue to thus swim until April, has resulted in a scheme to start dollar excursions from Cuba, Panama, Curacao, Barbadoes and Way Island to see these beautiful fishes disport themselves in the waters which made Schley and the green swizzle famous. The picture, when it is finished, surely ought to live up to all the mighty things which Mr. Fox expects, if time, money and infinite care mean anything.

Realism's the thing; it is, however, sometimes risky. Malcolm Duncan, while working in the new Kleine-Edison picture, "The Scarlet Road," played the part of a hobo; he was walking along the railroad track, paced by a battery of cameras, when a train whistled behind him. The director shouted for him to keep going, and not step off the track until the engine arrived, thus hoping for a little additional realism.

Mr. Duncan followed instructions, but the engineer of the train didn't see the cameras, and took Mr. Duncan at his face value. He threw three lumps of coal and a wrench at the "hobo." The silver lining is found in the fact that one of the lumps of coal missed.

If this space is blank next week, it will be because we are busy weeping with and for Gail Kane; she is down in Arizona, bemoaning the fate of the poor Indian. She had to play the part of an Indian in her next Equitable release, and a mining friend down in Tucson told her that only nitrate of silver would give her complexion the proper shade; so she tried it. It worked beautifully; in fact, it still works. Miss Kane can't get the complexion off, and she has sat down to wait until it wears off, which we understand will be in time for the Decoration Day celebration at Painted Post. Miss Kane and her mining friend do not speak as they pass.

The population of Bayside, L. I., rises up in a body to deny that their own "Jim" Corbett has been seriously injured in an automobile accident. Furthermore, the population asserts its belief that no automobile accident could hurt "Jim" seriously; he might be dented a trifle, but it would take something more than a mere combination of automobiles to make him take the count.

He was in a slight accident last week, but he refuses to admit much of any injury, and around McKenna's grill they are saying that he hurt his left side slightly, but not so that he has had to miss the 8:42 train any morning since.

Incidentally, the static little suburb of Bayside is becoming a great colony of motion picture people, and "Jim," who has had a cottage there for several years, is about the center of the colony; among others are William Farnum, Cyril Scott, George Irving, Arthur James, Maurice Costello, Tom Geraghty, John Clymer, and an all-star cast.

With the Fox studios moving out to join the Gaumont and Equitable at Flushing, Bayside is looking for a still greater influx of "movie" people. If real estate interests find this announcement of any value to them, they may call at this office at any time any day for it.

We are not the first to note, nor the first to offer comment on the fact that Edna Mayo carries a powerful lot of dog through most of her scenes. We understand that Edna has considerable fondness for the dog, and can forgive much for the sake of this. We also like dogs.

But what we do incline to kick at is the retarding of action in the first part of the pictures while the other characters are required to shake hands with the dog. We are in touch with considerable money, offering at odds of eight to three, that the actors don't enjoy it any more than we do.

We have long suspected Paul Gulick of kidding about that position of "City Editor" on the *Motion Picture Weekly;* now we take it all back. Paul has shown us a letter from Robert S. Doman, who now holds down the "city" desk, written from Christiana, where he joined the Ford peace party. It is a most interesting letter, but is too long by 1,337 words for use in this space. Furthermore, if Paul Gulick ever offers us a job as "city editor" we're going to make him specify what city he means.

Two lucky things have happened to us since this cruel war started: one was deciding not to go short of Bethlehem steel, and the other was staying away from that crop of rumors which was let loose in New York last week. A lot of the other fellows got hurt in both cases.

In Memoriam Note.—At the latest luncheon of the publicity committee of the Board of Trade, held at the Hotel Hermitage, New York City, January 13, the members of their committee took their coffee black, out of respect for J. W. Binder, suddenly called away to Washington.

WILL LOUIS JOINS VIM COMEDY COMPANY

Will Louis, formerly director of the Edison comedy productions, has severed his relations with that studio and has joined the Vim Films Corporation at their Southern studios in Jacksonville, Fla.

NAT GOODWIN BEGINS PICTURE FOR MIRROR

Nat C. Goodwin, now working in his first picture for Mirror Films, Inc., will have as his leading woman Margaret Greene, who has appeared in prominent legitimate successes besides being a screen actress of ability.

MARGARET GREENE

Miss Greene was in the original productions of "Broadway Jones," "Ready Money" and "Seven Keys to Baldpate." She was starred at the Longacre theatre, New York, in "Tipping the Winner," and recently appeared with William Gillette in repertoire.

Her principal screen appearances have been for Pathé.

PATHE CLUB TO GIVE NIFTY BALL, WITH EVERYBODY IN "EVENING" SCENERY"

The Pathé Club, a social organization formed by members of the Pathé organization, having tried its wings at its first "beefsteak" last Saturday, is now preparing for something nifty in the way of a ball.

New York clothiers and haberdashers report marked activity in "evening scenery," and those members of the club who are unmarried have become very popular with friends of the fair sex. The date and place have not yet been announced.

LEAGUE-SCREEN CLUB BALL CREATES INTEREST IN FILM CIRCLES

The New York Exhibitors' League, in conjunction with the Screen Club, is preparing for one of the most elaborate social events of the season in the ball to be given at Madison Square Garden, February 19.

Already the interest in the affair has beaten all records, and it is announced from the League headquarters that all the prominent manufacturers and distributors have taken space, or will be represented prominently at the ball.

Prominent actors and actresses have signified the intention to be present, and there is now every indication that the ball will be a complete showing of "who's who" in films.

Irwin Argues for Rights of Motion Picture

Points Out at Hearing on Hughes Bill That the Screen, as a Method of Thought Transmission, Should Be Accorded Same Privileges as Press

IN his argument before the House Committee on Education at Washington, Walter W. Irwin, general manager of Vitagraph-Lubin-Selig-Essanay, Inc., spoke in part as follows, opposing Federal censorship of motion pictures:

"Mr. Chairman and Gentlemen of the Committee on Education:

"In addressing you, I speak primarily as a citizen, and secondarily as the Chairman of the Executive Committee of the Motion Picture Board of Trade of America.

"I am here to perform a duty which the industry owes not only to itself, but to the public at large. That duty, is to see to it, so far as in my power, that the American public does not unthinkingly step back into the tyranny of the Middle Ages, and the resulting darkness.

"The mediums of thought transmission are by word of mouth, writing, printing, painting, drawing, sculpture, song and the moving picture.

"Because of the principles of American freedom, upon which this Government was founded, neither the editor, sculptor, song writer nor painter is compelled to present himself at Police Headquarters before he publishes. On the contrary, his publication is permitted without restraint; and thereafter he is held responsible.

"Why then should the motion picture be differentiated? The picture in motion has become the most effective medium for the transmission of thought, so far known to the world. In fact, there seems to be a spirit to restrict it and punish it because of its very effectiveness, and because of this effectiveness, this power to enlighten, educate and entertain, it is daily gathering unto itself, thousands of adherents," continued Manager Irvine.

"And how does legalized censorship work in actual practice?

"In Pennsylvania, 'The Battle Cry of Peace,' a picture showing the invasion of New York City by a foreign enemy and demonstrating the defenceless condition of our country, was almost destroyed of its value by the censors ordering that there be stricken out, the scene in which a mother saved her two children from worse than death itself; the very scene which would make any man with red blood in his veins feel that he would be willing to die in the trenches one hundred times to save his family from such an outrage, and realize that this country must be prepared to protect the women and children, at least within its borders, from unspeakable crimes. It was only after serious argument and a threat to take the matter to the court, that the censors consented to let the picture retain this effective object lesson.

"Have we not the same right to preach national defence in a picture as is possessed by the editor of a newspaper? Are we to be denied our right to show this intense picture to the people of the interior states, so that their representatives will be permitted to recognize that the interior of the country owes a duty to both seaboards, and thus vote for a proper appropriation for national defence? Shall a vehicle of thought transmission, which will go a long ways towards accomplishing what forty years of oratory and editors have failed to do, be denied upon the arbitrary whim of a few individuals who do not agree with this policy?"

Snow Storm Hits Universal City and Visits 2 Days

Studio Grounds Get 8-Inch Coat and Directors Freeze on to the Chance of Taking Winter Scenes Without Leaving Their Doorsteps for the Mountains

UNIVERSAL CITY was treated to the surprise of its life the other day when it was chosen for a first-class snowstorm, said to be one of the finest ever heard of west of the Rockies.

The studio grounds at the picture city and the hills in the background were covered with a carpet of four to eight inches. The producers, seeing the chance to make some real "winter stuff," got busy immediately.

Cleo Madison's company abandoned their properties and snow effects, stepped forth into real snow, and made some pictures of the real thing, which will be seen in "A Soul's Crucible."

The Francis Ford company put on a one-reel drama in which snow played a prominent part. The story was written hastily by Grace Cunard under the title "The Dumb Bandit," and from the time of the conception of the idea until th camera got to work barely one hour and a half had elapsed, it is said.

The snow remained on the ground two days, and during that time the company was able to make all the exteriors necessary for their winter scenes, and by the time the snow melted they were ready to begin photographing spring and summer scenes.

Statisticians and oldest residents disagree in the matter of dates, some saying that nothing like the recent snowstorm has been known in the Universal City section for more than twenty-seven years, while others declare that a similar storm took place in 1903.

PARSONS GOES TO TAMPA FOR STUDIO; WILL PRODUCE COMEDIES

William Parsons stopped in from California on his way to Tampa, Fla., where it is reported that he is negotiating for a site for a motion picture studio. Mr. Parsons said that he had just incorporated the National Film Corporation of America, under the laws of the State of Virginia, and that this company would supplant the old National Film Corporation.

He announced at the same time that he had contracts with Paul Gilmore and James J. Corbett and that he intended to produce one reel comedies and five reel features for one of the leading distributing companies.

WILBUR IN DUAL ROLE IN "A LAW UNTO HIMSELF," HORSLEY

As the second of his five-reel features presenting Crane Wilbur as the star, David Horsley announces "A Law Unto Himself," a drama of the West, the production of which was started last week at Mr. Horsley's studio in Los Angeles under the direction of Robert Broadwell.

The story is by Lillian Brockwell and features Crane Wilbur in a dual role, that of a Western sheriff and of a French surveyor. The two are almost identical in appearance, a fact which leads to many strong situations throughout the picture.

For its enactment Mr. Horsley has selected a cast of well-known players in support of Mr. Wilbur, including Carl von Schiller, George Clare, Jr., Louis Durham, E. W. Harris, Francis Raymond, Steve Murphy and Mae Adams. The five last named were engaged especially for this release.

"A Law Unto Himself" is the second of Mr. Horsley's features with Mr. Wilbur to be distributed as a Mutual Masterpicture De Luxe Edition, and will be released February 28.

WRESTLING CHAMPION TO STAR WITH KING BAGGOT

Joe Stecher, the wrestling champion, is to appear in a motion picture production soon to be put on by the Universal Film Manufacturing Company.

That he was not under contract with the management of the wrestling tournament has been officially denied by Ben Atwell, publicity representative of the tournament.

The fact in the case is that King Baggot has had for consideration for some time a motion picture play in which a man appearing well enough to be a leading man was also an expert wrestler. That combination was found in Joe Stecher, and as soon as it was announced that King Baggot would start directing pictures again, it was decided to put on this photoplay, with Joe Stecher and King Baggot in the leading male roles, Baggot being the villain.

Stecher is expected in New York City, January 15, and King Baggot expects to start on the production of the photoplay on the seventeenth. It will take from ten days to two weeks to produce this picture.

FRITZI BRUNETTE PLAYS LEAD IN HER FIRST V-L S-E

"Unto Those Who Sin," a Selig Red Seal Play, will be released through V-L-S-E on Monday, March 6. This drama will feature Fritzi Brunette.

The drama is from the pen of James Oliver Curwood and Miss Brunette wears a large number of gorgeous gowns. She is supported by an all-star cast of players. This is the first V-L-S-E subject in which Miss Brunette has enacted the leading role.

PATHE COMPLETES "LIGHT THAT FAILED"

Edward José, the Pathé producer, has now finished "The Light That Failed," the Gold Rooster play adapted from Kipling's famous novel.

He says that in his opinion it is the best picture he ever made.

Looking at Helen Gibson in a Scene from "The Hazards of Helen," An Episode of Kalem Railroad Serial

MRS. BREUIL FOR SPECIAL WORK WITH MIRROR FILMS

Unexpectedly thrown on her own resources at more than thirty years of age, Mrs. Beta Breuil a few years ago plunged into the busy whirl of the motion picture business, rising in a short while to the place where she organized and headed the scenario department of the Vitagraph Company of America.

Now, she had been engaged by the management of the Mirror Films, Inc., to do special work on several features which the Mirror will produce in the next twelve months.

A SCENE FROM "JERRY'S REVENGE," A RECENT CUB RELEASE IN WHICH GEORGE OVEY IS STARRED

CALIFORNIA CORPORATION TO PUT ON "THE WOMAN WHO DARED"

Because of the world war now waging unusual interest centers in the story of "The Woman Who Dared," by C. N. and A. M. Williamson, an exciting story of foreign politics, adventure and intrigue, which is announced as the third release of the California Motion Picture Corporation in its new series of film productions of which "The Unwritten Law," by Edwin Milton Royle, is the second.

"The Woman Who Dared," will also provide a new avenue of endeavor for Beatriz Michelena, whom the California Motion Picture Corporation has been exploiting in a list of feature films which include "Salvation Nell."

As "The Unwritten Law" with Miss Michelena in the star role will be the January release of the California company, "The Woman Who Dared," will be the March release. Official announcement of the May release will be made in due time.

While no information has been vouchsafed as to the method of release of the new productions of the California Motion Picture Corporation it is announced that it will abide by its decision to limit their output to six pictures a year. This policy will be adhered to in order that the determination to produce pictures far above the average feature film may be assured.

VIVIAN RICH FOR CHARACTER PART IN A MUTUAL

Vivian Rich and Alfred Vosburgh, the American (Mutual) stars, are scheduled for a bit of character interpretation in "Dollars of Dross," which is being produced under the direction of Frank Borzage for release in the Mutual Program.

The plot development brings the two principals of the play—the misunderstanding daughter of a money-mad father, and a young clergyman—to the conclusion that love, after all, is far greater than riches.

In the cast supporting Miss Rich and Mr. Vosburgh are Louise Lester and George Periolat.

"A FOOL'S PARADISE" WILL APPEAR IN SIX REELS

The policy of the Ivan Film Productions to manufacture five-reel photoplays will be departed from when "A Fool's Paradise" is released February 10.

Director Abramson and his staff found that the strong dramatic value of the story would lend itself better to six reels than the usual feature length, thus giving the artists who portray the various roles a better opportunity to display their versatility.

McGOWAN CAST FOR DANGEROUS FEAT IN SIGNAL SUBJECT

James P. McGowan, playing the crook in, as well as directing, "The Girl and the Game," offers a unique thrill to the fifth chapter of the big Signal-Mutual feature.

While a train is moving he clings to the sides of four cars, one after another, and erases the name of the consignee from the billing cards tacked on the cars so that the ties with which they are loaded might come into the possession of the crook's employer.

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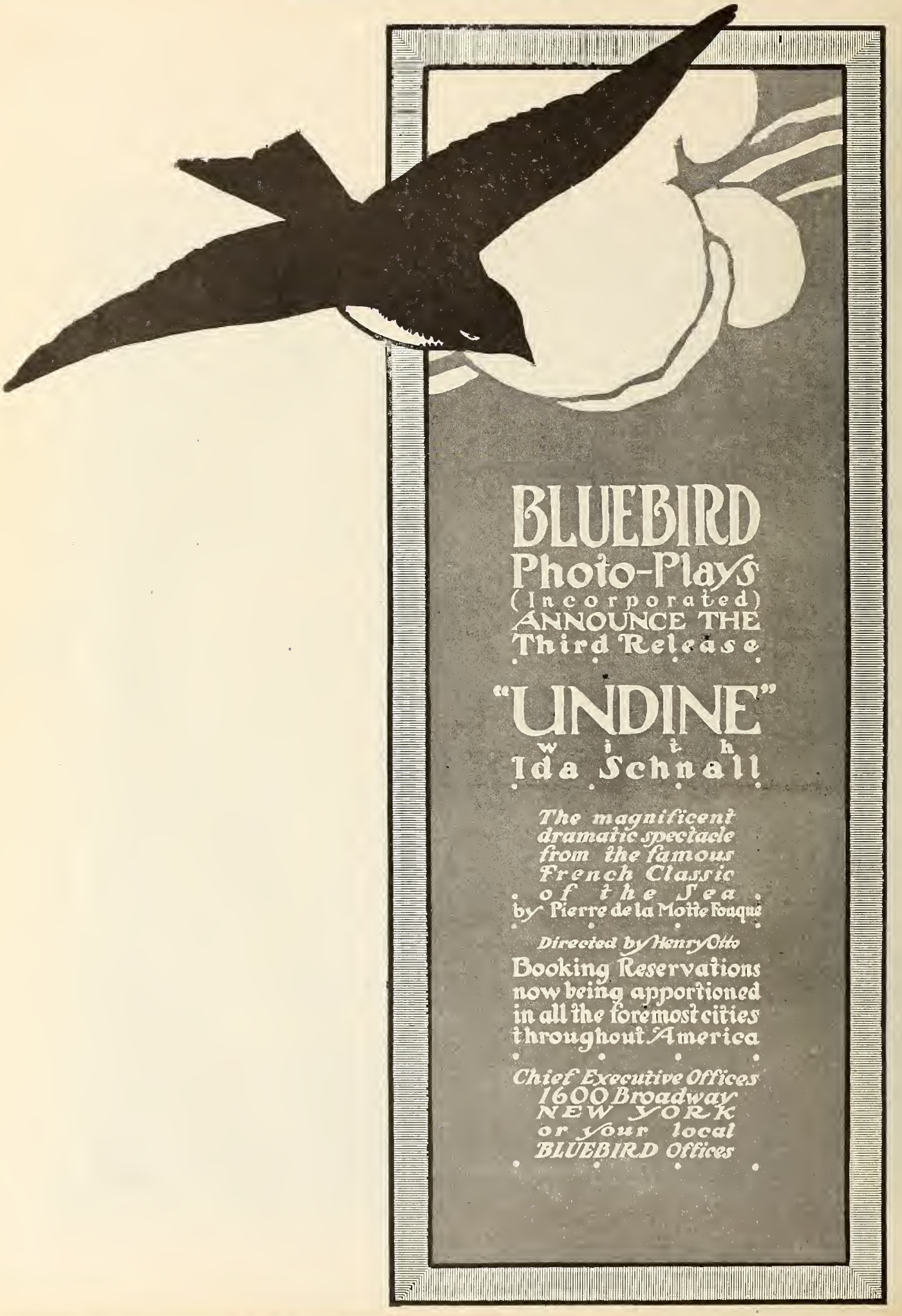
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THREE SCENES FROM THE NEW ONE-REEL COMEDIES FEATURING BICKEL AND WATSON—RELEASED BY GEORGE KLEINE

HORSLEY SIGNS DURHAM, BALL PLAYER-ACTOR

For the role of the heavy in "A Law Unto Himself," a five reel feature production starring Crane Wilbur, which is to be released February 28 as a Mutual Masterpicture, De Luxe Edition, David Horsley announces the engagement of Louis Durham, a man who has achieved popularity in two widely removed fields of endeavor.

Durham first came into the limelight of public favor in 1904 as a baseball player. In that year he joined the Brooklyn Club of the National League as a pitcher.

He jumped that organization, however, for the Coast "outlaw" league, playing in that circuit for three seasons. In 1908 he was signed by Indianapolis of the American Association, where his good work attracted the attention of the New York Giants, who signed him for the folowing season.

He was with the Giants until 1911, when an accident to his pitching arm put an end to his baseball career.

After a long rest he went to California and was engaged by the New York Motion Picture Company. Among the productions in which he appeared were "The Brink," in which he played opposite Florence Wynant; "The Financier," with George Fawcett, and "The Three Musketeers," with Orrin Johnson.

500 NEWSPAPERS WILL USE SECOND SERIES BEATRIZ MICHELENA "TALKS"

Through arrangements just consummated with over five hundred of the leading newspapers of the United States, Beatriz Michelena, heroine of the recently produced "The Unwritten Law" and a number of other celebrated features released under the California brand, is shortly to have published her second series of "Talks With Screen Struck Girls." These talks, each of which is to be a short and poignant observation, are to appear once a week in various papers and are to run over an indefinite period of time.

Some months ago Miss Michelena completed a first series of these talks and the interest at that time created and the innumerable requests for similar advice are responsible for the present series.

Through her "Talks" Miss Michelena will have the opportunity of accomplishing much along the lines indicated in her declaration of purpose, since the circulation already assured them is about ten million.

"Australia's Unknown" from Paramount on January 10-17-24-31

AFTER forty weeks of phenomenal success with the South American Travel series, which concluding release was issued the first week of January, the Paramount Pictures Corporation, during the four weeks of January, between the time of the beginning of the Paramount-Burton Holmes Travel Pictures and the conclusion of the South American series, will release four travel subjects picturing "Australia's Unknown." The release dates are January 10-17-24-31.

The requests for these travel pictures emanate from the exhibitors themselves, with whom Paramount is in continually close touch.

The "Australia's Unknown" pictures were taken by Frank Hurley, who was the chief photographer of the Shackleton Expedition.

Beginning by auto in the heart of the city of Sydney, Australia, the exploring party continues over tilled countries, sandy wastes and barren lands. Prior to reaching their destination, "Australia's Unknown," they view on their way artesian wells of boiling water spurting forth 1,500,000 gallons each day; trains of bullocks, which with the camels, are the chief beasts of burden of the country, dragging tons of freight from the interior to the nearest railway terminus.

Other pictures show civilized natives and white men hunting wild horses; roping and branding them; the gathering of water lilies from the pods of which flour is made; unique shower baths improvised by the partially civilized blacks; the mountains made by white ants which took thousands of years to construct; the "ships of the desert" as in the Sahara clime; ranches of cattle and sheep; and the burial of natives in tree tops.

Still other phases of life in Australia are revealed in pictures of wild duck swamps, a virtual paradise for the huntsman; fights between land lizards and dogs. Thence continuing overland through tall grasses and over streams, the spectator arrives far inland, only to find the chief inhabitants, aborigines, the race of dark-skinned people that has been so rapidly dwindling since the coming of the white man.

The first release of the Paramount-Burton Holmes Travel pictures will be on February 7, which will follow "Australia's Unknown," and take the adherents of the Paramount Travel Pictures throughout the world during the coming year.

Knickerbocker Theatre Opens Under Rothapfel

Theatre After Being Closed a Week, Throws Open Its Doors with Mixed Program of Feature, Pictorial and Travel Subjects and Other Entertainment

AFTER having been closed for a week, the Knickerbocker theatre, the first run Triangle house in New York City, opened Saturday, January 15, under the management of S. L. Rothapfel. The program consisted of "Peggy," the Thomas H. Ince picture starring Billie Burke; "Because He Loved Her," a Keystone with Sam Bernard; the fourth number of the Hearst-Vitagraph News Pictorial and a travel number, "Rivers of France," Beacon brand, as well as a dance, executed by Hilda Biyar and a song by Ruth Freeman.

The prices have been reduced to twenty-five and fifty cents, with a few seats being held at two dollars for patrons who wish to reserve seats in advance.

The music plot for the main feature, "Peggy," was the subject of much complimentary discussion. The incidental theme, "Peggy," the lyrics of which were written by Mr. Ince, and the music by Victor Schertzinger, proved to be a catchy air.

Mr. Rothapfel's method of direction was noticeable in respect to every detail of the program's presentation. The music in its entirety was exceedingly well arranged and adapted for the pictures. The ushers had been visibly drilled along the manager's particular lines. A finger to the cap and a 'Thank You' were never forgotten.

Among the special guests at the reopening of the Knickerbocker were Billie Burke, Florence Ziegfeld, Jr., and party of thirty, Mary Pickford, Allan Dwan, Mary Boland, Mr. and Mrs. Jack Barrymore, George Beban, Adolph Zukor, Mr. and Mrs. Al Jolson, H. E. Aitken, Roy Aitken, Charles Kessel, Ingalls Kimball, members of the Goelet family, owners of the theatre, Diamond Jim Brady and party, F. S. Smithers, R. H. Mainger and many others.

"JEANNE DORE" IS BOOKED FOR PROCTOR HOUSES

Blue Bird Photo Plays, Inc., announces that it has disposed to the circuit of F. F. Proctor houses the first run rights for twenty-three weeks of its first picture, "Jeanne Dore," starring Sarah Bernhardt.

Following this exclusive booking the feature will be placed on the open market through all the Blue Bird exchanges.

Proctor's Twenty-third street theatre was the first house to secure the initial release.

"Don't Blame the Pictures for Stage Failure"

Ridgley, Edison Director, Finds in Weakness of Many Speaking Dramas Now on the Boards the Reason Why People Prefer to Attend Screen Showings

"YOU hear a great deal these days," remarked Director Richard Ridgley, as he stopped in the midst of a scene, at the Edison studio, where he was putting on the last of the Kleine-Edison feature, "The Crucifixion of Phillip Strong," "about the inroads that the motion picture has made into attractions on the stage.

"Now I don't doubt this is true, but I do object to the plaint that many of the theatrical producers put up, throwing a certain onus of criticism on the photodrama, as if it were a weak substitute or an interloper that had given the stage a deadly blow.

"I am not attempting to hold any brief for pictures in this discussion, which has many angles, but an experience of mine at a New York theatre this week fully convinces me that they, the theatrical men, are either trying to throw sand in our eyes, or that they are throwing it into their own eyes and do not realize it.

"I had not been to a theatre in some little time, so I thought I would go to see a play which was getting quite a bit of notice in the New York theatres. So that I could give it full attention and enjoy it to the full, I went alone. I asked for a seat at a price that would ordinarily give me a seat downstairs. I was astonished at being directed up some several flights of stairs, to the top (nearly) of the house. It was about time to start the play. I looked down at 'the house.' 'The house' wasn't there—it looked quite like a barren waste. I guess I spoke my mind to the usher about 'prices and people.'

"The play had not been started when the usher came up to me and said that the manager wished to see me, to give me a seat downstairs. I did not know the manager, nor he know even my name, of course. It would appear that 'the house' made him nervous as to how the play was going to fare, to be so solicitous.

"As to the play itself, I can't conceive what induced them to put it on. I shall leave it unnamed. But it was by a famous dramatist whom I admire. All through the first act, the characters sat and talked and talked.

"The rest of the acts were much the same way—talk, talk. There was nothing to it as a play, although it did afford occasional chances for character acting, an actor's opportunity, not the play's.

"Despite all these very evident reasons for the apparent non-appeal and non-success of the play, I thought I would ask, as I went out, of a man who was connected with the management, the cause for the poor house. 'Oh, motion pictures!' was his reply with an air of helplessness.

"Why should motion pictures be charged with such failures when they will have the prices of admission so high, put on a play with so little appeal, and then hide behind the prestige of a great author's name, implying in their charges that the motion pictures have lowered the taste of the play-going public?"

Director Ridgley has produced two of the four five-act features so far released by Edison through the Kleine-Edison Feature Service and by their success—"The Magic Skin," and "The Destroying Angel"—may safely be spoken of as a man who knows whereof he speaks.

He is now at work on a Kleine-Edison feature, in five acts, in which Mabel Trunnelle and Robert Conness are to be featured.

"Heart Interest Is Best Element" — Horkheimer

Secretary of Balboa Declares That This Quality, Interesting Women and Children, Is Only Sound Foundation for Story of Photodrama Expected to Make a Hit

FILMDOM'S best asset is the interest of women and children. Anything that offends them in a moving picture is against the best interests of the screen.

Such are the conclusions of E. D. Horkheimer, secretary and treasurer of the company that makes the Balboa feature films, after a careful review of the subject on which the whole censorship agitation as it refers to the cinema industry, is based.

The salacious picture is short-lived and it has never been known to create a dependable clientele for any house that specializes in it.

"Heart interest is the best element," says Mr. Horkheimer, "with which to hold picture goers. It applies to the story paper as well as to the spoken drama. Just recall the novels and plays that have gone on indefinitely, like Tennyson's brook, and analyze them.

Their heart interest is what has always appealed to the multitude. In every man, woman and child there is a better nature, as represented by the heart. It can only be touched by a clean story.

"For sake of argument, it is granted that there is a certain class of persons who take some passing delight in seeing things which are not wholesome. But they are only a small part, when taken into consideration with the whole.

"And even these would hesitate to disport the same amusements before their own mothers or children—if they should be blessed with the latter. Here's an infallible test: Is it fit for your mother or your child?

"I realize that there are certain things represented in productions at times from the very best motives of the producer, which advertisers distort in order to make a sensual appeal.

Then, too, some stories, which have been written with a good motive in view, are twisted out of all semblance to the original for the purpose of pandering to the baser part of men and women. But happily, they are becoming fewer and fewer.

"'Dirty dollars are not lasting,' Mr. Horkheimer observed. "The companies that are going ahead are the ones that are putting on photoplays with a constructive viewpoint. Wholesomeness must be the keynote. Each pictureplay should point a moral.

"That does not mean we are to screen dry sermons.

"I don't agree with one theatrical producer's recent remarks that most people want nasty plays, either on the stage or on the screen. I can't think so meanly of the multitude.

The discerning film producer will eschew the pornographic, for it must in time rob him of his own self respect; and it's bad business in the long run. The exhibitor knows this since the patrons of nasty pictures are mostly fickle; while those that prefer the good and clean and wholesome are steady and dependable."

KUHN, PROMOTER OF MUTUAL ADVERTISING, JOINS MAHIN AGENCY

Paul R. Kuhn, for the past five years associated with the Nichols-Finn Advertising Company, has severed his connection with that organization to join the Mahin Advertising Company, Chicago.

Mr. Kuhn is well known in film circles, having planned and written the advertising campaigns for "The Million Dollar Mystery," "The Diamond from the Sky," "The Girl and the Game," the Chicago *Tribune's* Belgian war pictures and the widely advertised film, "The German Side of the War."

Recently Mr. Kuhn has given much of his attention to the interests of the Mutual Film Corporation in promoting "The Eight Million Dollar Mutual Program" and "Mutual Masterpictures, De Luxe Edition."

Ever since the motion picture industry began to break into the advertising limelight, Mr. Kuhn has been identified with its advertising activities. He has successfully applied the power of advertising to such organizations as the Mutual Film Corporation, the American Film Company, the Indian Film Company, the Syndicate Film Corporation, the North American Film Corporation and the States Film Corporation.

In his new association Mr. Kuhn will handle all the advertising for George Kleine's new motion picture novel by Rupert Hughes, in which Billie Burke and Henry Kolker will be featured.

BLUE BIRD PHOTOPLAYS OPENS NEW YORK OFFICES IN MECCA BUILDING

Bluebird Photoplays, Inc., has opened executive offices on the seventh floor of the Mecca Building, 1600 Broadway, with Sol J. Berman in active charge.

One of the departments which will cooperate to the fullest degree with the exhibitor will be the publicity end of Bluebird service.

Industry Before Committee Fights Federal Censorship

(*Continued from page* 503.)

He combatted the remarks that suggestive films had an evil effect upon the minds of children for those of the age referred to by the ladies in their testimony could not grasp the meaning of the pictures. Some of the ladies had given the committee to understand that the reason why certain children whom they reported upon had left theatres was because of the showing of immoral films.

He referred to the "Scarlet Letter," and asked what that story would mean to a child of eight or nine years, or ten years. It would prove a very dull and uninteresting picture and the child would not like it. When the child arrives at the age of understanding and knows what the story of the scarlet letter means, if it has the right to read that book it would have the right to see the picture; they are equally licentious or equally harmless.

He stated that he had been informed by exhibitors who make a practice of showing five-reel features that the children do not visit their theatres any more. The stories are too heavy for them and they prefer the comic reels. He said it was somewhat up to the parents to look after their children.

"Safety First" for Crafts

He declared that we cannot make pictures entirely for childern any more than Congress can make laws to regulate Sunday schools; nor could pictures be made for Sunday schools or for the saloon interests.

He caused the face of Mrs. Crafts to color with pride when he paid tribute to the merits of her husband, but brought down the wrath of that lady when he explained that these merits consisted of the ability of that witness to evade answering the direct questions of the committee, and his ability to sit through a production of "Hamlet" with its three murders, without a quiver, but who shivered when witnessing a Wild West production. He said the "safety first" laws should be applied to Dr. Crafts.

Dr. Brady Makes Forceful Speech

All through these remarks, made in a most gentlemanly way, devoid of actual criticism of the manner in which the ladies had presented their case, and delivered in a well modulated voice, the ladies sat transformed. Their surprise was almost complete, but when the Rev. Dr. Cyrus Townsend Brady took the stand and complained that because of their having declared themselves as the representatives of every other person in the land, he had no one other than himself to represent. He said that it was appalling that in Washington, governed by Congress, it was impossible for the ladies to see a single decent picture and asked as to what must it be in other sections of the country.

Probably never before has the committee had the opportunity of listening to so forcible a speaker, and they appeared duly impressed when he pointed out to them that it was not good business for the manufacturers to make a bad picture; these may have a certain appeal, yet will not produce good business. Those who do the best business are those sending out the best and not the worst types. He declared that there were parts of the Bible that children could not read with profit; until they reach the years of discretion some parts are not good for them to read.

Evils of Federal Censorship

"This proposed censorship would make the Government control the amusement of the poor man," he said, "and it would discriminate against the poor man, for the motion picture is the poor man's grand opera, his golf, his club, his trip to Europe, his only recreation. I defy any of you gentlemen on the committee to mention five grand operas in which the story, if told in English, would not bring a blush of shame to your cheeks. And yet no one censors grand opera. Salome, dancing the dance of the seven veils, never worries the police. The licentious story of Carmen is never censored in grand opera, and yet in motion pictures, I am told, everything that is done on the stage is by the same person who appears in the pictures, and yet in motion pictures there is the suggestion that it should be censored. If there is a censorship it should be that of public opinion."

Dr. Brady intimated that there were other things that needed censoring far more than motion pictures and took a sly rap at Congress when he said that the body will even be censored, in fact it was censored about every two years.

"Moving pictures have already done more to elevate morals, he said, "than anything else, for it has put out of business nearly every low-down, cheap, common variety show that used to tour the country and attract the youth. And another thing it has done; it has lessened the loneliness, the lack of amusement and the monotony of the life, and to an extent that cannot be imagined, of the farmer's wife, and there has been brought to the people of the small communities, at a price within their reach, the great characters of the stage, celebrities of the great cities, the manufacturing industries, and the world itself has been brought to these people. You can establish a board of censorship, but if you do it will blot out a lot of that and there will not be as many theatres left. People will not invest their money in the motion picture industry with censorship hanging over their heads."

Dr. Brady questioned the correctness of the statements of the previous witnesses to the effect that they represented such large interests, and he asked, "What is back of it all?"

Church vs. Motion Pictures

He declared that the church is back of this desire for censorship and it would seek the protection of the laws from anything that appears undesirable to its interests. "One of the greatest American principles that we should insist upon is that the complete disassociation of the church and the State," he declared, and in concluding his case of Church vs. Motion Pictures, he pointed to the fact that where there had been 4,000 saloons in Pennsylvania there were now but 500, and motion pictures thus did what the church has been unable to do.

"The church has never been able to completely free itself of the idea that it needed and must have in some way the co-operation of the State. The church is always calling upon the State to pass laws to make men righteous when it is the business of the church to make men righteous. There is no more pernicious tendency in American institutions than the tendency of the church as an organization to come up and demand the passage of laws to do what the church itself should do.

"If the church cannot compete with motion pictures, it is losing its influence. When I have a church and find that the people are forsaking it and going to the theatres, I do not go to the State and urge the passage of a law to bring back my congregation to me; I go out after the people with the persuasive powers of the spiritual laws."

The members of the House Committee on Education are: D. M. Hughes, Danville, Georgia; Wm. W. Rucker, Keytesville, Missouri; Robert L. Doughton, Laurel Springs, North Carolina; John W. Abercrombie, Tuscaloosa, Alabama; Caleb Powers, Barboursville, Kentucky; Horace M. Towner, Corning, Iowa; Edmund Platt, Poughkeepsie, N. Y.; Simeon D. Fess, Yellow Springs, Ohio; Claudius U. Stone, Peoria, Illinois; John A. Key, Marion, Ohio; William J. Sears, Kissimmee, Florida; Benjamin C. Hilliard, Denver, Colorado; Frederick W. Dallinger, Cambridge, Massachusetts; S. Taylor North, Punxsutawney, Pennsylvania, and Robert M. McCracken, Boise, Idaho.

BURLEIGH AND PAUL, ENGLISH ACTORS OF RENOWN, CAST FOR PATHE'S "THE LOVE TRAIL"

IN Pathé's "The Love Trail," adapted from the very successful English novel, "The Dop Doctor," by Richard Dehan, appear two young actors—Bertram Burleigh, who plays Lord Beauvayse, and Fred Paul, who is cast for the "dop doctor."

Mr. Burleigh is only twenty-five years old and was intended for the law, but ran away from home and secured a very silent part in a road show. An accident resulted in his being given a few lines to speak.

Luck was with him, for a famous London manager saw him and hired him for a "real show." He worked up to leads in such plays as "The Dawn of a Tomorrow," "Priscilla Runs Away," "The Second in Command," and "Mogda."

Mr. Burleigh considers acting in pictures a higher art than on the stage, because the story one has to tell must be told without the aid of the voice.

Fred Paul has had years of experience as photographer, actor and producer, a happy combination for a motion picture player. He was with Cyril Maude for four years, and was stage manager for Weedon Grossmith. His London experience includes stage management at the New theatre, the Garrick, and the Playhouse.

ASHLEY MILLER A MANY-SIDED MAN

Ashley Miller, the moving picture director who is staging Arnold Daly's "Ashton Kirk, Investigator" serial is a many-sided man. He is something of an author, a good deal of an actor, and as Mr. Daly expresses it, "Some director, believe me." He is an expert swimmer, a canoeist, a yachtsman and last, but not least, the "skipper" of the houseboat Arkady.

His wife, Ethel Browning, well-remembered for her work in the support of Mrs. Fiske in "Marta of the Lowlands," is the mate of the Arkady, and bears the proud distinction of being the captain of the houseboat's tender, Arcadian. This summer, while Mr. Miller has been hard at it producing pictures, the couple have been roughing it on the Arkady safely moored at the anchorage of the Huguenot Yacht Club off New Rochelle, N. Y.

Bullock Endorses "News' " Censorship Substitute

"Ohio Is With You," He Writes, in Vigorous Support of Plan Advocated by This Magazine for Amendment to Section 245 of the Federal Penal Code

THE plan of action just outlined and advocated by MOTION PICTURE NEWS, consisting of an amendment to Section 245 of the Federal Penal Code forbidding the transportation of obscene or indecent matter by express companies or common carriers, as a substitute for censorship, has been vigorously endorsed by Sam Bullock of Cleveland, Ohio, in a letter to the NEWS.

It is here reprinted in full:

Editor MOTION PICTURE NEWS,
New York City.

Dear Sir: Your advocacy for an amendment to Section 245 of the Federal Penal Code should meet with the approval of the entire trade.

In every instance where the writer has fought censorship and its advocates they invariably admit when "cornered" that government regulation would suffice and your proposed amendment would provide for the whole nation just what we so earnestly desire—national and legal regulation without legalized censorship, with its horde of political prudes and patriotic pap suckers.

Our Federal penal code would then be applicable to all states in which "bad" pictures might be found circulating just the same as the Federal penal code is now quickly and effectively applied in all states where "bad" money is found circulating. No exhibitor, exchangeman or manufacturer would risk running foul of a government sleuth by circulating illegal pictures, and as motion pictures can only be made profitable by publicly exhibiting them, your proposed amendment should appeal very strongly to the nation's lawmakers.

You are right when you say that "Congress is emphatically disposed to regulate business as a general practice." It is so with "statesmen" of every degree from the village "burgess" to the state governors, and events of the past three years have proved that upon the question of "regulation" as applied to pictures some governors are as "nutty" as a village burgess.

Your state and national lawmaker feels that he is elected to make *some kind of laws.* Very few of them have studied the question of censorship. "Bad" pictures are being discussed everywhere by their constituents "back home," and though they will admit they never see any themselves, they tell you "I see no reason why moving pictures should not be regulated like other business."

A Senator from Cleveland made that very statement last April to the writer at a public hearing in City Hall, though he admitted that he was a movie fan and "had never seen a bad picture yet." He added, "If not legalized national censorship what have you to offer?"

On with the amendment and down with legalized censorship. Ohio is with you.

SAM BULLOCK, Cleveland, O.

No Need for Federal Censorship, Says Freuler

Existing Laws More Than Ample to Safeguard Public Against Any Possible Abuses of Motion Pictures' Rights of Publication, Is the View of Mutual President

"THERE are many reasons why persons concerned in or identified with the motion picture industry should be opposed to censorship, but there are certain fundamental reasons why every citizen should fight censorship, whether it appears as a menace to our free press, our free speech or motion pictures," says John R. Freuler, president of the Mutual Film Corporation.

"Nothing but indolent neglect on the part of the people makes any censorship of the picture possible.

"It is my sincere belief that no existing laws or ordinances of censorship for motion pictures are constitutional. If they are the Constitution ought to be revised.

"Yet even now the annual effort to put a national censorship law through our national legislature is under way.

"It is my contention that the enforcement of the existing laws is more than ample to safeguard the public against any possible abuses of the motion picture's rights of publication.

"When a man desires to publish a pamphlet, a book, a tract, a newspaper or a handbill he is not under our present system required to submit his copy to some board of censors or judges who shall determine whether or not it shall be permitted to be cast into type. If he does, however, publish matter that is obscene, immoral, indecent, treasonable, or otherwise dangerous to society he can be punished by process of law. To that condition of regulation, and to no other, will the motion picture submit.

"Frankly I do not believe that there is to be found anywhere any considerable amount of disinterested sincerity among those who agitate for the censorship of the motion picture. There are of course not a few persons in every community who desire to regulate the life of everybody in it, who yearn to tend to everybody's business, who must be fussing about something. Admitting the misguided sincerity of these few—are their desires for millenial perfection to be permitted to undermine human liberty?

"I know of no body of city or state censors now operating under existing laws which has not been embroiled in situations which have raised questions over its sincerity of purpose. There is no such thing as intelligent censorship."

MacFadden Health Culture Exercises New in Films

Universal Expected That "Building Up the Health of a Nation" Will Prove Helpful in Spreading Knowledge of Best Methods for Obtaining Robust Condition

THE "Building Up the Health of a Nation" series which exhibit the noted physical culturist, Bernarr MacFadden in poses and exercises for the benefit of the human body, is considered by the Universal Company, its producers, to be a new departure in the film world.

Mr. MacFadden has never appeared before the camera, and physical culturists have been overly prominent in screen work. Mr. MacFadden has long since enjoyed wide notoriety and popularity, due to his health teachings in *The Physical Culture Magazine.* Articles bearing his signature are now being run in this widely circulated monthly in conjunction with the pictures for which he is posing.

Special heralds have been prepared by Universal for this instructive series, featuring Mr. MacFadden prominently. The pictures, released bi-monthly in split reel form, contain various lessons for building up the body.

An interesting fact in connection with Mr. MacFadden is that many of the moving picture stars of the present day are graduates and students of his theories.

Alan Holubar, of the Eastern Universal Company, is directing these pictures, and to date has shown Mr. MacFadden to every possible advantage. The camera is well placed, the scenes well arranged and the lighting effectively attended to. The films are released as Powers subjects.

FOX CONSIGNMENT OF CAMELS ASTONISHES NEW YORKERS

The curious who happened to be near Forty-eighth street and Madison avenue, New York City, around ten o'clock one day recently, thought a circus had become mixed-up in its dates and that spring had arrived, when ten camels accompanied by a Howdah in full Arabian costume were led from a private car.

The camels were a consignment from winter quarters at Bridgeport, Conn., shipped to the William Fox Film Corporation, to be used in a picture being taken in Kingston, Jamaica, British West Indies, in which Annette Kellermann is being starred under the direction of Herbert Brenon.

The camels were headed for Pier No. 1, North River, where the steamer *Sorteduero,* which had been chartered, was awaiting to take them to Kingston, after having been diverted from Port Antonio.

Screen Examinations

"THE STRANGE CASE OF MARY PAGE"

(Essanay-First Chapter—Two Parts)

REVIEWED BY PETER MILNE

AN insatiable villain constantly crossing the path of two lovers furnishes a situation sufficiently exciting to open a serial and perform the necessary function of stimulating the interest for further instalments to come.

"The Strange Case of Mary Page" goes even a step farther than that. The villain is killed, ostensibly by the heroine and subsequently she vanishes and leaves no trace of herself.

With such a mysterious ending and with such a triangular situation carried throughout the two reels, this foremost chapter of Essanay's serial does all that an opening number can do and ever does, in a style that leaves little room for improvement.

Henry Walthall appearing as Philip Langdon, the young attorney in love with Mary Page, gives a polished performance.

None of his opportunities are too insignificant for him to disregard. He centers his abilities on every scene, and the result is a finished characterization of a part that would otherwise appear shallow.

Edna Mayo as Mary Page acts very well, save in one or two closeups when her emotional bits seem slightly overdone.

Miss Mayo besides acting and looking pretty, wears a varied selection of costumes, including an evening wrap the replica of which has never seen either sun or electric light.

The heavy is Sydney Ainsworth and the theatrical manager is nicely played by Harry Dunkinson. Others are Frankie Raymond, William Chester, Miss Valli, Frank Hamilton and Arthur Bates.

Mary Page is an actress engaged to Langdon. The angel back of the show is envious of the young lawyer and time and again makes advances toward the girl but to no avail. The first performance is a great success and a dinner is arranged afterwards.

By a trick, the angel Pollock lures Mary into a private room and there attacks her. A shot rings out over the building and the guests entering discover that Pollock is dead and Mary half unconscious beside him.

For only a moment the dead man and the girl are left alone and the next instant the detective and her lover return to discover that the girl has disappeared.

J. Charles Haydon has used effective methods of direction. His theatre scenes are real, and the back stage atmosphere, always attractive to the uninitiated, is very good. The method of showing the effect of the shot in the hotel by having people in every room start and run is excellent.

Frederick Lewis is the author of the stories. The Photographic effects, including those introduced in the auditorium of the theatre, are entire effective.

"THE MISLEADING LADY"

(Essanay—V-L-S-E—Five Reels)

REVIEWED BY HARVEY F. THEW

THIS subject is an excellent vehicle for Henry Walthall. There are a number of excellent actors now appearing on the screen, some of them essentially screen actors, and others successful stage actors who have been made over, but we seriously doubt if any of them excels Walthall in depth, quality and versatility, or as a pleasing and sympathetic figure.

He commands and holds the sympathy, with little regard to the character he presents, and in the "Misleading Lady" he has occasion to use this quality to its fullest power.

The picture is quite a literal translation of the play, by Charles W. Goodard and Paul Dickey, which registered a success on Broadway in 1913, and later "went big" on tour all over the country.

In fact, so literally has the play been moved to the screen that there are at least two characters brought into prominence who really have no reason for appearing at all in the picture version. However, they do not hold up the action appreciably, and they form diversions which are useful constructively.

Mr. Walthall portrays a popular young explorer, who returns from Patagonia in time to join a fashionable house party. Before he appears, Helen Steele, a member of the party, makes a bet that she can get him to propose to her before her fiance, a powerful financier, arrives.

She "goes after" the explorer so successfully that he proposes, then the other members of the party jump out of their hiding places and congratulate her. The young explorer, realizing that he has been made sport of, leaves the party. On his parting with Helen she tells him he has much to learn of women, and should try the "Patagonian method" of stealing a woman, and studying her at his leisure.

He immediately acts on her advice, steals her and carries her off in his automobile to his mountain bungalow, where he chains

ILLUSTRATING "THE STRANGE CASE OF MARY PAGE," THE ESSANAY SERIAL, IN WHICH HENRY B. WALTHILL AND EDNA MAYO ARE FEATURED

her in a room and makes notes of her moods. She saves herself after knocking him senseless with a telephone, and after her fiance and others have arrived in pursuit of her, and have left again, she returns to see if the explorer has recovered from his wound. They fall into each others arms.

Edna Mayo is acceptable as Helen Steele, and exhibits some gorgeous and becoming gowns. In fact, the mounting of the entire piece is faultless, and most of the scenes are attractive.

THE TRAP IS SET

The cast is completed by Sydney Ainsworth, Edward Arnold, Harry Dunkinson, John Junior, John H. Cossar, Frances Raymond, Charles J. Stine, Grant Mitchell and Renee Clemmons. Some pleasing work is also contributed by young women whose names are not furnished.

"BETRAYED"

(Thanhouser-Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

STRONG situations with logically worked out action, and of good dramatic quality, combine to lift a somewhat threadbare theme out of the rut, and make of it an acceptable picture. Although there is much of the obvious in the unfolding of this plot, there is a touch of real poetry and humanity, which is attractive.

The piece is well cast. Grace de Carlton is an appealing and sincere figure as an Indian girl, the product of modern civilization,

VISITORS AT THE RESERVATION

and Robert Whittier gives a strong and forceful picture of her brother, a young college student. For the rest, there is Gladys Leslie, of ingenue type, and as pretty as seventy feet of lilacs, and Roy Pilcher, who plays a polite and refined young villain.

The drama is not a "western." It is located in an Indian reservation in New York State; the young Indian leaves his little sister and people and goes away to college, where he makes his mark as student and athlete, and becomes popular. He meets and falls in love with the sister of a fellow student, but finds her engaged to a young millionaire.

Then the Indian girl wins a scholarship, and joins her brother at college. She immediately attracts the attention of her brother's fellow student and the following winter finds the young man and his sister up at the reservation, inspecting a piece of land they have inherited.

The young man carries the Indian girl away to a cabin on this estate, and there her brother finds them the next morning. He binds the young man, goes and gets his sister, and threatens to treat her in the same manner in which his sister has been treated.

Then the Indian girl appears, and in the presence of her brother, the man who has betrayed her, and his sister, she kills herself.

Overcome with his sorrow, the Indian abandons his plan for revenge and sends the white people away. These last scenes are taken up in the snow covered woods, most of them are very attractive.

There is a little discrepancy in the showing of the rowing races at College; the races, evidently films from the library, show the crews skimming over summer waters, but the flashes of the spectators show them shivering in wintry air, with frozen breaths. These scenes are short and may not impress the average beholder.

"BILL PETERS' KID"

(Vitagraph Broadway Star Feature—Three Reels)

REVIEWED BY OSCAR COOPER

THIS is one of the most human pictures we have seen in some time. Its plot is not new. There is nothing pretentious about it. Its very simplicity wins your interest, and keeps it, chiefly because of the acting of Mary Anderson.

Miss Anderson is Winnie Peters, a wild, untamed child of the desert, who stamps on flowers, murders rabbits, and otherwise conducts herself in a refreshingly uncivilized way.

PROTECTING THE KID

Along comes Dick Stowell, who has been sent out from the East to superintend the Gila mine. Winnie begins to have doubts about herself, and of course ends by falling in love with Dick, but not until, after a term at school, she makes him get down on his knees and admit that he does like little girls who stamp on flowers, murder rabbits, and visit the rooms of a strange man, as Winnie had done once, out of entirely innocent curiosity.

This child of the desert is made natural and convincing by Miss Anderson. Her acting gives distinct promise, if she can retain the ease of expression she shows in this offering. Her support is satisfactory, William Duncan, William Bainbridge and Fred Behrle being the other principals.

Rollin S. Sturgeon, the director, deserves credit for producing a Western subject much above the average. He chose his locations well, many of the scenes having desert backgrounds of wide sweep.

The action moves with a fair degree of rapidity. Several incidental touches, such as close-ups of Winnie with her favorite pet, a horned frog, help to create the proper atmosphere, as well as to interpret character.

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R. J. CLARK, Empress Theatre, Missoula, Mont.
"Wid's" is one of the cleverest things of its kind ever gotten up, and meets a long felt want of the higher type of exhibitor. I will take great pleasure in referring my friends to your magazine.

G. H. FOSTER, Marion Photoplay Co., Marion, Ohio.
After reading two sample copies of your "Films and Film Folk," I find myself "falling" for the most intelligent feature reviews I have ever read. Start me with No. 1.

F. L. STANNARD, Mgr., Gem Theatre, Wenatchee, Wash.
I think "Wid's" great. What we need is some honest opinion and you certainly are giving it to us. Keep up the good work.

E. O'KEEFE, Regent Theatre Co., Billings, Mont.
We look forward to "Wid's" each week with great eagerness. It is the best guide for exhibitors we have yet struck. Your publication is by far the most reliable for us. We wouldn't be without a single issue of "Wid's" for anything. I enclose herewith several names of friends of mine who I am sure would like your publication and would take it, if they have not already done so. Wishing you success in your splendid undertaking.

JAMES Q. CLEMMER, Clemmer Theatre, Seattle, Wash.
Knowing your reputation as the leading critic in this big country and needing just such criticisms as you give, I am enclosing check to cover a year's subscription on "Wid's." I consider your unbiased criticisms invaluable. The Clemmer Theatre usually plays the biggest features and we are prone to listen to a real authority.

CARMACK & BOWER, Olympic Theatre Co., Pocatello, Idaho.
We are very well pleased with your dope on features and look forward to each issue.

RALPH R. RUFFNER, Liberty Theatre, Spokane, Wash.
Your style is infectious and we hope we are not taking advautage of you by guaranteeing a continuation of "Wid's" when we send Five Iron Men along.

H. A. SIMS, Liberty Theatre, Salt Lake City, Utah.
We find "Wid's" very useful. I consider your publication to be something that the exhibitors have been in need of for a long, long time. I believe what the picture industry needs today is a fearless publication along your line.

L. G. ROESNER, Colonial Amusement Co., Winona, Minn.
Your publication deserves a large following. Have boosted to all my friends in this locality.

F. J. McWILLIAMS, Casino Theatre, La Crosse, Wis.
Let's have 'em all from Sept. 9th. We might miss something good otherwise.

V. B. VALLEAU, Broadway Theatre, Albert Lea, Minn.
My first two second glance at "Wid's" convinced me that I could no longer do business without it. It's the best ever and I hasten to send you my check for one year to begin with No. 1. See that we do not miss a single week in the future. Otherwise it would "bust up the show."

T. GUY PERFECT, Huntington Motion Picture Co., Huntington, Ind.
Your criticisms seem to be just what we are looking for.

GEO. J. WARREN, Tepee Theatre, Red Cloud, Neb.
Sure I want "Wid's" and from Number 1. Success to your new enterprise for your reviews are sure, reliable and indispensable to the exhibitor using features.

L. A. DeHOFF, New Theatre, Baltimore, Md.
It is just the article the exhibitor needs and the sooner he begins to realize it the better. Wish you to mail the latest issue to the following and you have the liberty of using my name at any time that it will benefit the circulation of your work.

O. J. SYBERT, C. & M. Amusement Co., Marietta, Ohio.
I wish to say that "Wid's" is the most popular publication that comes to our desk. We look forward to it and are always ready to consult "Wid's." The solution is that he is always invariably right.

FRED H. WOODYATT, Bio Theatre, Moline, Ill.
We have become very much interested in "Wid's." It looks mighty good to us.

N. I. WALKEN, Columbus Theatre, New Kensington, Pa.
I look over the same issue at least several times, not because I wish to refer to who turned out the best picture, but more particularly because it is such interesting material.

D. FILIZOLA, Theaterette, Fort Scott, Kans.
Add my name to your list of "Wid's" Boosters. I think it is the best little advice producer in the business.

O. B. CLEVELAND, Lyric Show Co., Lebanon, Tenn.
.....If you will write the following gentlemen you will probably secure their subscription for your very valuable weekly. We believe in it.

TALI ESEN MORGAN, Mgr. Auditorium, Ocean Grove, N. J., formerly Mgr. Broadway Theatre, N. Y. City.
Permit me to express to you my deepest appreciation of the splendid work you are doing. I have followed your reviews closely for the past year and, in almost every case, I have agreed very thoroughly with your views on the pictures, most of which, as you know, I have seen.

W. L. HOLT, Managing Owner, National Theatre, Lynchburg, Va.
Take it from me, you are the "real thing." I devour your "Films and Film Folk" and every statement, remark, suggestion and criticism you make is TRUE. Thank you, you are "the goods."

S. L. ROTHAPFEL, Mgr., New Rialto Theatre, N. Y. City, Original Mgr. Director of Strand, N. Y.
Have always found your criticisms to be thoroughly reliable and written with a great deal of ability. Honest criticism of motion pictures is a very rare article, and I do not hesitate in saying that I think your criticisms are usually among those I seek first. I wish there were more in the film business like you.

S. H. FRIEDLANDER, Empire Theatre, Los Angeles, Cal.
You have struck the "keynote." No exhibitor should do without your clever journal of review. It is what I have been seeking for a long, long time. I am "with you" and wish you success and shall preserve every issue of "Wid's" for reference.

THOMAS FURNISS, Brunswick Amusement Co., Duluth, Minn.
I have always found you sincere in giving "constructive" criticism. Any one can write that a film is fine, good, bad or rotten, but there has never before been any one to my knowledge in the film world who gave such "constructive" criticism as yours. You tell "why" the film is good, bad or indifferent and that makes all the difference in the world. You see things as the man behind the box office has to see them. You have done more for me than if I had a man paying him a hundred a week to look at films, because I think the training you have had is worth many hundred a week. There are really few absolutely capable judges of films from the viewpoint of the exhibitor.

B. A. ROLFE, Mng. Director Strand Theatre, N. Y. City; Pres. B. A. Rolfe Photoplays, Inc.
You are known everywhere through the excellence of your work and your competence as a critic.

C. A. HOWE, Regent Theatre, Riverside, Cal.
Just what I have been waiting for. Success to you.

"WID"

MAKE ALL CHECKS PAYABLE TO WID GUNNING TIMES BLDG. N.Y. CITY

GLIMPSES OF THEDA BARA IN HER NEWEST PHOTOPLAY: "THE SERPENT," WHICH WAS DIRECTED BY RAOUL A. WALSH, AND WILL SHORTLY BE RELEASED BY WILLIAM FOX

"THE PATH OF HAPPINESS"

(Red Feather—Five Reels)

REVIEWED BY PETER MILNE

ELAINE STERNE, author of the production which happens to be the first of the Red Feather brand, has written a very pretty romance, and it has been handled to good effect.

Miss Sterne has paid special attention to detail, local, color, human interest touches, and the careful delineation of her principal character, Joan, an unsophisticated, wild girl of the backwoods.

Joan is indeed a most attractive personality. She sings with the birds and fondles a pair of little puppies, she wonders at the origin of an inanimate doll and when she receives her first kiss she runs wildly away through the woods.

What is more, Joan goes bathing in a lake, unhampered by clothing, just as nature intended her to.

Violet Mersereau has fitted herself to this attractive role in a manner that leaves no room for improvement. She dominates the majority of the scenes, and with her vivacity and complete air of innocence she makes a fascinating figure of Joan.

Miss Sterne has in fact created a lasting character, ably interpreted by Miss Mersereau, but the author has paid little attention to plot, evidently intending to let Joan carry the picture of herself.

To a certain extent this is the result, but there are times when the ambling nature of the action becomes tiresome. It is not Miss Mersereau's fault for she is better than we have ever known her to be, but the story does not give her quite enough support in carrying the interest.

In other respects Miss Sterne's offering calls for praise. There is the unsophisticated country girl and there is no betraying or unhappiness; there is a quarrel between two men and not a blow is struck, and when the city man is disillusioned by his first fiancee he produced no pistol from the desk drawer. In this way does the picture justify its title.

Harry Benham makes a very nice hero of Merrill, the city man, and Sydney Bracey carries the character role of Grekko, a hunchback in love with Joan, in convincing fashion. Others are Florence Crawford, Joseph Phillips, Dorothy and Leland Benham.

The all important matters of photography and locations have been attended to in appropriate style. The exteriors, for instance, show careful selection and furnish the desired atmosphere of the backwoods to a marked degree.

The story tells how Merrill, a business man, broken down by hard work and forsaken by his fiancee comes to the country to recuperate. Here he meets Joan and in time they become greatly attached to one another.

Grekko, Joan's adopted brother, interferes out of jealousy, and the finale produces a certain amount of suspense when the hunchback attempts to kill his formidable rival.

His shot reaches Joan instead, but she recovers and the two lovers are left to resume an unmolested career on the Path of Happiness.

"TOM MARTIN—A MAN"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

MOST Selig fans know Guy Oliver as a suave, cynical heavy, or as a light-weight society character. This vehicle, in which he has the title role, presents him in a totally different part, and one that he interprets with surprising power. The supporting cast, consisting of Vivian Reed, Lillian Hayward, Al Filson, and Fred Hearne, is adequate.

At the end of the second reel the hero proves his valor and wins the girl, and the villain is discredited. This at first seems to be the logical ending of the drama, but the third reel introduces complications that bring about a tense and tragic finale. Although the closing scenes are grewsome, they give Guy Oliver an opportunity for some of his most compelling work.

Tom Martin, the village blacksmith, is in love with Mary Brandon, and they are engaged. When Gordon is engaged to teach the district school, he boards with the Brandon family, and Mary begins to get interested in him. One day a mad dog attacks a crowd of school children, and Gordon's craven heart prompts him to run away. Martin kills the dog, but not before he has received several bites.

He cauterizes these at his forge, but he is infected with rabies. Realizing that he is going mad, he forges a chain, and fastens himself to a timber, so that he may not injure anybody in his delirium. Mary, completely won back by his bravery, goes to his shop, only to find him in the frightful convulsions of hydrophobia.

QUEBEC EXHIBITORS LEAGUE HOLDS BANQUET ON NEW YEAR'S EVE

Special to MOTION PICTURE NEWS

Toronto, Jan. 15.

THE Exhibitors' League of Quebec held a most successful banquet on New Year's Eve at which the general good feeling and unity of the industry in eastern Canada was greatly increased and fortified.

But theatres and exchanges were well represented and the speeches were both frequent and brilliant. George Nicholas, managing-director of the Independent Amusement Company, and Mr. McMahon, secretary-treasurer of the same company, were particularly to the front in this respect, while Messrs. Bell, of the World Film, and Spardacus, of the Fairyland theatre, contributed a few remarks.

The toast of "Our King and Country" was responded to by Mr. Byerlie, and the toast to the "ladies" by Mr. Taube, both gentlemen representing the Universal Company.

C. B. Price, general manager of the Mutual Company in Canada; Mr. Slessinger, of the Francais theatre; Mr. Hirsch, of the Tivoli theatre; Mr. Kaufman, of the Famous Players Company; and Mr. Hepworth, of the Mutual Company, were among those who took a prominent part in the proceedings.

"MY LADY INCOG"

(Famous Players—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

HAZEL DAWN is seen in a detective comedy drama in "My Lady Incog." The action of the plot does not get in full swing until near the end of the first reel, but everything goes along with so much vigor from then on that interest in the story is maintained to the end without lagging. The sets, with the Florida background, cannot help to give the picture an air of sylvan novelty.

Nell Carroll is a Southern belle who suddenly finds that her property is heavily mortgaged, and poverty stares her in the face. At the suggestion of her lawyer she enters the employ of a detective agency, on the lookout for the right person to send to the wealthy Palm Beach colony in Florida for the purpose of discovering the perpetrator of a series of daring robberies in that exclusive social community.

She is introduced to the members of the colony as the Baroness Du Vassey, and very soon becomes the object of affection of Teddy De Veaux. The private detective at the hotel where Nell first stays learns of her real object. In reality he is a member of the gang of crooks he is supposed to help protect the hotel guests against. He warns his confederates.

The man who does the actual robbery plans to checkmate the activities of the girl detective by a trick, and make her return North. He represents himself as the "Baron Du Vassey" on the night of the first social function Nell attends at the home of the De Veaux.

This leads to embarrassing complications with the heir of the house, who had proposed to the girl, and now wonders why she had allowed him to declare himself if she already had a husband. Overcome with chagrin at her predicament, the girl steals from the house that night and returns to New York. The "Baron" is caught in the act of robbing the De Veaux safe and is put under arrest with his confederate by the local police.

When Nell Carroll, desperate from her failure to earn enough money to pay off the interest of the mortgage, goes to her lawyer for further advice, he tells her to ask for more time from the man who holds the mortgage, as he had just come up from Palm Beach and was then in the office.

To her amazement she sees in him Teddy De Veaux, who had gone North, after her unceremonious flight, in search of her, and all ends happily.

Sidney Olcott showed better directing skill in the later part of the picture than in the first, but evidently he did his best with the scenario given him to work upon. Miss Dawn's acting will make the audience forget, however, any discrepancies in the earlier episodes. As the story is wholesome and contains many amusing comedy scenes, no one will notice the few slow moments in the first reel.

Robert Cain was good as Teddy De Veaux and Frank Wunderlee gave an interesting character in Bull Rice, the fictitious detective.

"HER DEBT OF HONOR"

(Columbia-Metro—Five Reels)

REVIEWED BY PETER MILNE

WHEN this picture is dissected and each essential element that is prominent is judged by itself, there is much to say concerning its merit. William Nigh, for instance, gives a wonderfully expressive performance in the role of the degenerate half-breed, Olin Varcoe. He looks the part and his acting defines the character as feeble-minded, lustful, yet withal a little sorrowful, to a lasting degree of strength.

And then the photography furnished by Nigh's cameraman abounds in light effects of a rare quality. Rays of light strike just one spot in the scene, the characters move across the spot, perhaps only their legs, or a quick view of their faces, is obtained, yet withal the action is significant. Subdued backgrounds have in many instances been employed with equally good effect.

Again, there is a fight. Fights are no uncommon thing in pictures of today, but the fight between Nigh and William Davidson is wonderful because of its realism and the state of mind that the two men are in, when it comes about. Nigh's bones must be wondrously strong, for he is thrown ten feet to the hard floor.

The acting other than Nigh's is praiseworthy. Valli Valli as Marian Delmar gives a most expressive account of herself. Davidson as Hartfield, the lover, does good work, and Frank Bacon and Mrs. Brundage in character parts perform creditably. Others are J. H. Goldsworthy, Ilean Hume, Frank Montgomery, David H. Thompson, R. A. Breese and Jack Murray.

As a whole, "Her Debt of Honor" fails to measure up to its individual, particular merits. The story is a mystery intentionally so at first, but its complications are too manifold to permit of clear understanding.

It resolves itself finally into a characterization of a degenerate rendered by Nigh. His is a weird character, futuristic, uncanny, yet pitiable. His numerous attacks on the girl, Marian, will not be enjoyed by those who frown on anything connected with sex.

The story takes up Marian, an artiste, who is receiving an income from a man unknown to her. She resolves to discover his reasons for supporting her, and enlists as his nurse when he starts to see his "mother." This Varcoe is utterly ruined by riotous living and his "mother" is shocked with him.

But papers are discovered, and Varcoe discovers that his real mother was an Indian. He attempts to take liberties with Marian, who has discovered that Varcoe's father has robbed her father, but at length Hartfield interferes. The fight is terrific, but it remains for another Indian, whose daughter Varcoe had wronged, to do the killing of the degenerate.

Again we must speak of a distinct merit. The locations are fine. The Canadian border is the locale for the greater part of the action, and the old house employed gives an impressive air of gruesomeness to the story itself, which certainly warrants such an atmosphere.

"HIS VINDICATION"

(Cosmofotofilm—Four Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

"HIS VINDICATION" is a clean, clear-cut melodrama, free from any taint of "the sex problem." The story goes along in a whirl of exciting incidents, all developed with pleasing consistency, with the possible exception of the son's failure to recognize his father on the latter's return after a ten years' absence.

However, the succession of surprises the producer has managed to put in the story for the delectation of the spectator, holds the interest and disarms criticism. The various big scenes which bring out the ruling trait of the various characters are provided for by the introduction earlier in the plot of fitting incidents. Consequently nothing is sprung on one's attention with a disconcerting abruptness.

The son's love of card-playing for high stakes is an example of the careful construction observed by the scenario writer. As a lad the son sees his father and his guests sit late over their game in the library, and instead of staying in bed, goes to the servants' hall and insists upon playing poker with one of the footmen.

This comes in the first reel, without at first apppearing to have any excuse for its being. But in the last reel we see the young man, ten years later, an inveterate gambler, upon whose ruling passion the logical development of the plot depends. For, in a card game at the same table, in the same part of the room where the lad's uncle was murdered years before, a scene is enacted which enables the father, escaped from penal servitude for the alleged murder of his brother, to detect the real murderer.

As two country squires sit at a table in the village inn, a stranger claims acquaintance, introducing himself as "Captain" Haverleigh. They invite him to dinner, and a game of cards is proposed after the meal. Haverleigh feigns drunkenness, and for the purpose of proving an alibi, makes sure that on his way back to his quarters in the inn he is seen by a number of persons.

Later he disguises himself, drops from the inn window, and goes back to the home of his host. He is detected in the act of robbing one of the brothers, but throttles him and manages to escape. Because a servant had overheard high words between the brothers, George Faulkner is accused of the crime.

The picture shows many glimpses of country inns and the types of village frequenters of sanded-floor tap-rooms. The scenes in the quaint inn, apparently at least a hundred years old, will be of particular interest to American audiences as they reveal phases of life with which we are totally unacquainted. There is the fat old landlord, rotund of paunch from frequent imbibing of his home-brewed ale; the sly poacher who steals in and sits quietly in a high-backed settle before the open fire. He sits and sips some of the jolly landlord's best until the appearance of a friend, when he stealthily draws from the inner recesses of his coat the furry and feathery spoils he has succeeded in getting past the eye of the squire's gamekeeper.

TWO SCENES FROM "FALSE COLORS," CHAPTER 6 OF PATHE'S "THE RED CIRCLE," AND A SCENE FROM "HAZEL KIRKE"

"THE TRAIL OF THE WILD WOLF"

(Imp-Universal—Two Reels)

REVIEWED BY PETER MILNE

THIS first two-reel production written and staged by Robert Hill, gives credit to Universal for placing confidence in his directorial ability. It is truly an excellent two-reel subject, bordering on the melodramatic in a few of its phases, yet possessing a power to convince.

Commencing with a situation that creates a strong portion of suspense. it continues with incident after incident working up to an effective climax.

It is a simple story and it is told directly, with the utmost simplicity and yet it is pictured in such an intelligent manner that it fascinates throughout its length.

There are little touches here and there during the two reels, that count much toward the logic of the picture, instilling realism where it is necessary and aiding the suspense to a marked degree.

We sincerely hope that in the future Robert Hill will give us more such pictures. Simplicity of story, no double exposures, fadeouts, or flashbacks—the effect produced by these last omissions is in the present case admirable.

The cast has aided Mr. Hill generally in meritorious fashion. Edith Roberts, vivacious, bright, petite, black haired and clever,

THE WOLF DISTURBS THE TRAPPER'S HOME

as the old trapper's younger daughter, creates a character that captivates.

Sydell Dowling as the other daughter, though not fitting any too well into the story's atmosphere, performs her part with sincerity.

Paul Panzer as her lover is a fine type and a good player, while Frank Smith as the father and Willis Clark as the "Wolf" complete the well rounded cast.

The story tells in simple terms how The Wolf attempts to make off with the older daughter of the old trapper. Pursued and overtaken by the lover of the girl he is forced to fight and is no match for the stalwart hero.

The fight incidentally is executed with skill. It is realistic and not repelling. Hill evidently wanted to put on a good fight, and we presume he bothered little about surpassing the one in "The Spoilers," the thorn in the side of so many ambitious producers.

The scenes, filmed while the ground was covered with snow add the necessary atmosphere, while the few settings that appear are good. The photography is likewise of a fine variety. In fact, "On the Trail of the Wolf" is a two-reeler that can deservedly be featured.

"JUST FROM SWEDEN"

(Gold Seal-Universal—Three Reels)

REVIEWED BY PETER MILNE

WHETHER "Just from Sweden" be the title under which this three-reeler goes out to Universal exhibitors, or whether it will be twisted into "Yust fram Sveden," affects its quality not in the least, for in it Bob Leonard once more offers himself in his popular role of The Boob.

However, the picture in hand is not much like his last production, "The Boob's Victory," for that excellent two-reeler was practically entirely comical. "Just from Sweden" is a molodrama that offers comedy as a side issue, just enough, in fact, to balance the picture in desirable style.

Leonard's brainless expression when essaying a Boob's part is quite in a class by itself. He acts his part skilfully and as an instance of this we cite his encounter with the foreman of the lumber camp and the interpreter.

When the latter speaks his face lights up with understanding and comprehension, but when the over-zealous foreman puts in a word he immediately takes on the vacant, "I think you're crazy" stare. Such moments as these are, too, the chief ones that create the comedy.

Ella Hall, this time appearing as his wife, acts equally as well. Her expressions vary as do Leonard's and in appearance she makes an attractive opposite for the burly star. Rex De Rosselli is a very melodramatic villain, while others are Marc Robbins and Duke Worne.

The story opens with the arrival of the Swedish pair in America. A reel later they are installed in a northern lumber camp and the foreman is turning envious eyes toward the wife. The Big Swede is his enemy from first to last and the foreman attempts to incriminate him before their employer, but his plans, though not nipped in the bud, are frustrated in the end and the Swede is promoted to the foreman's job.

Leonard's photographer, Mr. Irish, has as usual furnished clear camera work, aided by excellent light and shadow effects when the action shifts to the forest.

The atmosphere of the lumber camp is well conveyed, save for the scenes in which Leonard is seen hewing away at giant trees, not handling his axe in very experienced fashion.

SPECIAL MEETING OF SCREEN CLUB COMMITTEES IN PITTSBURGH CALLED FOR JANUARY 23

A SPECIAL meeting of the various committees of the Pittsburgh Screen Club has been called for Sunday, January 23, in the rooms of the organization in the Cameraphone building, Fifth avenue, Pittsburgh.

There is a number of important matters to come before the membership committee, and the matter of completing the plans for the holding of the big ball in Motor Square Garden is also coming up for discussion. The ball is to be held on the evening of February 14.

The committees in charge of the decorations will make a report at the meeting on Sunday, January 23.

"THE RANSOM"

(Triumph-Equitable—Five Reels)

REVIEWED BY OSCAR COOPER

"THE RANSOM" is a story of the stage and therefore draws upon a source of dramatic material which seems to be increasingly attractive to makers of photoplays. It is also a picture with a "punch," and although the "punch" is built up in the last few hundred feet, and is preceded by action which drags perceptibly at times, it is effective when it finally does arrive.

The plot takes a mother from her home in the country to the glitter of city life, where she attempts to become an actress. She is a failure, and, taking the line of least resistance, becomes the mistress of a theatrical man.

Years afterward, her daughter comes to the city, succeeds on

THE MOTHER'S APPEAL

the stage, and engages her mother, who has sunk to the lowest depths, as her maid. The mother conceals her identity.

When the theatrical man attempts to lead the daughter into evil ways, the mother "ransoms" her by killing him, and dies without revealing who she is.

In pleasing contrast to the sordid, almost dismal tone of much of the picture, a wholesome love story is introduced near the end. In the earlier scenes also life's sunnier moments have their innings in the portrayal of the mother's devotion to her baby.

Julia Dean gives a sincere interpretation as the mother. Except for its denouement, the plot does not permit Miss Dean to do much more than walk through the part. Her acting is restrained, however, and in keeping with the gloomy atmosphere that characterizes most of the footage.

Louise Huff is captivating in the role of the daughter; Kenneth Hunter is satisfactory as the villain, and with James Hall, Ethel Lloyd, William Mackey, Lorna Volare, Evelyn Dumo, and Adelaide Lawrence, the cast is complete.

Edmund Lawrence provided direction that is adequate. The mountings and photography are of the superior sort. A marionette show, rural exteriors, interiors of apartments, views of a theatre within and without, a dive scene, stand out as scenes especially worthy of enumeration. Eve Unsell wrote the scenario.

"MADAME X"

(Henry W. Savage-Pathé Gold Rooster—Six Reels)

REVIEWED BY HARVEY F. THEW

WITH Dorothy Donnelly, the star of the original stage production, in the leading role, a tensely dramatic picture has been made out of this notable success. It has not been possible in all cases to build up the same strength of dramatic situation, or to take the fullest advantage of it—that depended too much on the lines of the play, but wherever possible, these lines have been preserved in the shape of titles, and a strong subject is the result.

Miss Donnelly has adapted herself admirably to the unusual and exacting requirements of the camera; her work is convincing, and shows deep study and sympathy, and there are few cases in which her emotions fail to register.

Several of the scenes are cut rather short, and the situation is introduced somewhat suddenly, but this appears to be necessary where such long lapses of time are covered, as in this subject. As a whole, the picture dovetails together well, and the story is presented in a straightforward manner, easily understandable.

Madame Floriot, wife of a young Paris attorney, is cast off by her husband when he finds her in a compromising position. She goes to her lover, and when he tires of her, she wanders on about the world, going lower and lower, until twenty years later she is a creature of the streets, in the grip of absinthe and drugs.

She falls in with a crowd of sharpers, who find out enough of her history to realize that they can make money out of it, and they plan to start for Paris, hunt up her husband and blackmail him. To keep her son, who must now be a man, from knowing of her and her condition, she shoots the leader of the band.

She is arrested, and under the name of Madame X is brought to trial. By a strange freak of fate, her son is appointed to try her, it being his first case. He pleads for her so well, accidentally hitting on her real life and the actual cause of the murder, that she is acquitted. Her husband, who is in court, recognizes her, and the boy learns he has saved his mother. Overcome by the mortification of having her son learn her condition, she collapses and dies in the empty court room.

This play, as thus constructed, presents some great difficulties for any artist, but it must be said that Miss Donnelly rises to them ably. She never shows that she is hampered by the limited stage of the studio.

"THE LAW'S INJUSTICE"

(Lubin-Three Reels)

REVIEWED BY PETER MILNE

THE appeal of this picture lies in the leading female character who suffers from the law's injustice or its miscarriage of justice. Nina, a factory girl, steals from her employer to save the life of her little brother. She is caught and the factory owner offers to discontinue prosecution if she will but pay the price.

The price refused she serves a term of three years in jail and comes out hardened toward the world. Her chance for revenge comes when she secures a job as secretary to the factory owner's son, who is serving in the capacity of campaign manager for his father. The son fixes the accounts and the girl gets the evidence, taking it to the opposition party.

As a result the son lands in jail and the girl is avenged of the man who never gave her a chance. Helen Wolcott as Nina gives a most appealing performance. She has a varied series of expressions, each one of them of unusual significance and her performance is always the center of the action.

The picture takes the side of the underdog from start to finish and succeeds in bringing the spectator up to the realization of the injustice of the law, even though it be fulfilling its duty.

Edward Sloman has again scored a success with his directorial ability. The action moves swiftly, his scenes are well arranged and for spectacular effects he has staged a realistic cabaret setting.

The supporting cast includes such favorites as L. C. Shumway, George Routh, Mercedes Diaz, Adelaide Bronti, William J. Spencer and Milton Flynn.

ILLINOIS EXHIBITORS MAKE APPLICATION FOR MEMBERSHIP IN THE NATIONAL BODY

Chicago, Jan. 15.

AT the last regular meeting of the Motion Picture Exhibitors League of Illinois, held Friday, January 7, the state organization formally made application for admission to the Moving Picture Exhibitors League of America and an application for a charter was filed.

This move will completely harmonize the exhibitor's interests throughout the state. The local organization is now in complete accord with the larger federation, from which it once seceded.

At this meeting officers pro tempore were elected to serve until the time of the state convention, which will be held Tuesday, March 14, in Chicago. G. M. Luttrell of Jacksonville, Illinois, was elected president of the Illinois State Branch, No. 2, Moving Picture Exhibitors League of America.

Other officers elected for this branch were, Julius A. Alcock of Chicago, vice-president; William J. Sweeney of Chicago, state treasurer; and Sidney Smith of Chicago, state secretary. The nomination and election of officers was unanimous.

"FRUITS OF DESIRE"

(Brady-World Film—Five Reels)

REVIEWED BY PETER MILNE

ROBERT WARWICK is featured in this latest of World Films and his personality which combines the manly and the romantic is the outstanding merit of the five reels. As Mark Truitt, the ambitious man who by sheer force of will, hard work and an appreciative employer rises until he becomes a power in the manufacturing world, Warwick constantly excites admiration.

"Fruits of Desire" also offers something in the way of novelty in its educational series of scenes photographed in a large steel mill. They are interspersed very generously among the scenes depicting dramatic action and are some of the most interesting bits the writer has seen.

The picture is based on the story, "The Ambition of Mark Truitt" and is one of those dramas that turns out to be rather episodic due to the different characters introduced in various stages of the story.

Its construction is somewhat fragmentary at times because several of the episodes introduced could have been avoided and more attention paid to the complete delineation of the central characters.

Perhaps the scenario writer preferred to follow closely the plan of action laid out in the novel, and if that be the case "The Ambition of Mark Truitt" was hardly the desirable article for screen production.

SUCCESS THAT SPELLS DISASTER TO OTHERS

Oscar Eagle, the director, has secured wonderful atmosphere for "Fruits of Desire." The scenes in the steel mills already mentioned are excellent, and on the other hand his exteriors showing the huge factory works and the dirty little street, Rose Alley are most realistic.

The story tells how Mark Truitt rises in the financial world from a laborer to a business power. Because he so promised he marries his old love in his home town. With wealth she becomes a shallow butterfly and they are separated.

Truitt then turns his attention toward Kazia, a girl with whose father he lived when a laborer. Her brother, physically and mentally imperfect, makes an attempt on his life and also plans to destroy his mills with a bomb but he is defeated by way of a strong climax and the end finds the two lovers happy.

Madeline Travers as Kazia, Dorothy Fairchild as Truitt's first wife and Robert Cummings as the manager of the mills fill the other principal roles, while Alice Francis, Ralph Delmore, D. J. Flanigan, James Mack, Adolphe Lestina, Philip Masi, George Ross, Harry Weir, Ezra Walck, Adolph Parina, Julia Stuart, Phyllis Haseltine and Mildred Havens complete the cast.

The camera man has not succeeded very well with his exteriors.

"THE FOURTH ESTATE"

(Fox Film—Five Reels)

REVIEWED BY OSCAR COOPER

DIRECTOR FRANK POWELL has made Joseph Medill Patterson's stage play into a picture which captures the spectator's interest, both by its setting and by its plot.

It is a story of newspaper life, and the offices and mechanical departments of the Chicago *Herald* furnish the backgrounds. True newspaper atmosphere is thus gained. The melodramatic "bunk" usually found in photoplays which employ newspaper color is refreshingly absent.

Ruth Blair and Clifford Bruce are the leads, and their acting is uniformly good. Victor Benoit gives an impersonation of a reporter, and conducts himself as a reporter would, which is about the highest praise we know how to give. Alfred Hickman as Judge Bartelmy, whose evil designs on Mrs. Noland (Miss Blair), a part of his general scheme of crookedness, are frustrated, is excellent. And Samuel Ryan, in the role of Bartelmy's henchman, does a fine bit of character work. Aline Bartlett is the other principal in a cast which has realized well the opportunities offered.

THE JUDGE GETS HIS DUES

The ever-fascinating workings of a newspaper plant are shown in some detail, particularly near the end of the play. The story which seals Bartelmy's fate is written, set up on a linotype machine, proofs are pulled, the type is placed in the form, the form is shot to the stereotypers, the plate is cast and turned over to the pressmen. Then the big presses are shown at work, and the completed paper is carried to the circulation department, which passes out copies to the newsboys.

We narrate all these items of newspaper routine, which happen day in and day out in big plants, for the purpose of showing that the picture has genuine realism in it. It is the kind of realism that ought to find its way to the screen more often.

The story itself possesses nearly all the elements vital to a screen story, and it has been skilfully managed. The characterization is well defined, suspense is built up gradually, and the climax is dramatic.

In some of the scenes the photography is noticeably dark, but we imagine this is due to the difficulties of lighting properly a big newspaper office. Anyhow, the screen needs good stories more than it needs perfect photography. Almost any picture nowadays is excellent as to photography. Few present excellent stories. "The Fourth Estate" is one of the few.

"BECAUSE HE LOVED HER"

(Keystone-Triangle—Two Parts)

REVIEWED BY PETER MILNE

"BECAUSE HE LOVED HER" serves as the funny and thrilling medium by which Sam Bernard is introduced to Triangle patrons. Bernard is a good comedian and is responsible for a neat sum of laughs, and moreover his name is valuable, but there is much more than Bernard and his name in the comedy. It is typically Keystonian which expresses a lot.

As far as we can determine the two-reelers, produced by Mack Sennett and his lieutenants prove successful because of the following plan of action; first eccentric business and much of it, and secondly a long succession of hair-raising stunts, done in a comedy way.

Each thriller is outdone by the one preceding it, so naturally

the last ones leave the spectator in a nervous state of excitement. Mack Sennett, however, will never merely stop at one stunt. His slogan is "More and more."

The business, or the most illuminating features of it, in "Because He Loved Her" consists in shooting fish when they jump in the frying pan, and getting out of the way of popping frankfurters. The restaurant is the scene of action and the chef and the proprietor are rivals for the hand of the cashier.

The chef gets peeved and puts the contents of a bottle marked "poison" in the proprietor's pie. The sister of the cashier takes the pie home and then follows the chase in which the sensational is introduced. After all it is discovered that the poison was whiskey.

Bernard is given excellent support. There is Mae Busch as the cashier who looks delightful and there is Harry McCoy as a cook who majors in backward falls. Glen Lavender is the proprietor, while in the midst of two scenes appear Ford Sterling and Charlie Murray.

"FIRING THE BUTLER; OR, THE BUTLER'S FIRE"

(L-Ko-Universal—Two Reels)

REVIEWED BY PETER MILNE

SLAPSTICK as defined a year or so ago, and applied to comedies in which real slapstick, bricks, pies, fruit and other fodder supplied appropriate ammunition for the comedian's catapult arm has been misused of late. The real slapstick affairs have almost wholly given way to the comedy in which horse play and "business" is perpetrated.

Consequently the picture in hand is popularly known as a slapstick comedy to distinguish it from its halfbrother that moves about as a "parlor" comedy, but "Firing the Butler; or, the Butler's Fire" is void of bricks, hen fruit and miscellaneous products of the country fields. It is "business" comedy from start to just before the close when a fire scene is introduced, adding the spectacular touch.

In the great majority of scenes the "business" falls to one Dave Morris, whom many will remember as a Biograph and Keystone player. He is ridicuously laughable in these two reels.

A ludicrous makeup, eccentric clothes, and original tricks aid

THE BUTLER BETRAYS HIMSELF

him to a praiseworthy extent. As a butler he is mistaken for a father-in-law by pretty Gertrude Selby and so the elaborated plot can be easily imagined, but the laughs can not.

Morris carries a huge carpet about with him and when hungry extracts from the middle of it a yard loaf of bread, sliced lengthwise and containing varieties of ham from the Virginia kind to just plain delicatessen stuff. Salt is in his vest pocket, and the appetite lies in his stomach; and there you are, and there's a lot more that we vouch for but tremble at describing.

The finicky would prefer it cut to a flash, but that's the only fault. Reggie Morris is the husband while Fatty Voss as usual has his humorous little bit as the effeminate job-hunter. He finally finds one as a trim parlor maid and he gets a laugh.

Mr. Lehrmann has produced a real winner in this.

"THE BAIT"

(Horsley-Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

A TOUCH of allegory has been used to start off this story, but the opening scenes are merged quickly and smoothly into the theme of the story, and before one realizes it, he is in the midst of a whirling melodrama. "Whirling" is right; for the action is fast; and the high lights keep up a constant flash.

This means that, although the picture does not portray a generally familiar phase of life, it is entertaining, and should have a wide appeal. There is enough of novelty, enough of sympathy, and enough of beautiful photography to entitle it to a fair rank among

THE PAYMASTER MADE PRISONER BY THE TRAPPERS

feature pictures, and Director Bowman may take a little just pride in his production.

Margot is used by her father, and supposed husband, Tom, as the "bait" in a low saloon and crooked gambling resort in a mining and ranch town. One of the victims in a gambling game protests, and a pistol fight follows. Margot's father is seriously wounded, and he believes he has killed Tom.

They wander for a time, then the the father is injured by a fall; he is rescued by a trapper and with Margot is taken to the trapper's cabin, where the father dies; before death he confides to Margot that she was never really married to Tom.

Six months later Margot is married to the trapper, and is supremely happy. Then Tom and his gang appear in the interests of a rival fur company, and begin to work up dissatisfaction among the men. The trapper goes to a neighboring town to get money with which to quiet the men, and in his absence Tom finds Margot.

Alarmed at the prospect of her happiness being ruined, she hides him, and after her husband has returned, Tom steals the money he has brought; the trappers accuse the husband, and later Tom steals the "rainy day" fund which they had saved up.

Driven to desperation, Margot lures Tom out to the big animal trap, in which a puma has already been captured, and he falls in and is killed. Margot then confesses her record as "The Bait," and tells of Tom's theft; his body is searched, and the missing money found.

The trapper receives Margot back to his arms, and all ends happily. Betty Hart gives a convincing portrayal of Margot, as does William Clifford of Bruce, the trapper. Others in the cast are Oliver C. Allen, Frederick Montague, Edward Alexander, Marvel Spencer and others.

BOSTON OPERATORS, LOCAL NO. 182, RE-ELECT HEAD AND SECRETARIES

AT its January 5 meeting ,the Boston Moving Picture Machine operators Protective Union, Local No. 182, elected the following officers for 1916:

President James F. Burke (re-elected); vice-president, "Nat" May; financial secretary, Prescott J. Young (re-elected); recording-corresponding secretary, Maurice Rothenburg (re-elected); treasurer, John H. Fullick; business representative, William Frank; trustees, Fred Seabrook, Martin Sullivan.

"PEGGY"

(Triangle-Kay-Bee—Five Parts)

REVIEWED BY PETER MILNE

BILLIE BURKE is here at last and "Peggy" quite naturally is chiefly Billie Burke. We must confess at feeling a little disappointed when scene after scene unfolded itself and no vestige of plot appeared.

We were not restless by any means, for these phases of the picture gave Billie Burke a fine series of opportunities to effect comically fetching mannerisms, but we wondered when something definite was going to happen.

And happen it did with a flash, a subtitle transformed the entire situation, changed the picture from comedy to drama and so there was no cause for worry after all. "Peggy" then gives plenty of variety, its contrasts are strong, and Peggy herself, is always the pert, attractive, pretty and lively Billie Burke.

The picture continues to a close with its characters moving in a dramatic story. C. Gardner Sullivan has, as is his usual wont, paid great attention to the delineation of his characters. Acts they perform determine their calibre to a noticeable degree.

Sullivan has likewise taken advantage of his one big situation and played it up to its fullest possible limit. He mixes human interest touches among the various stages of the heavy denouement, prolonging it as long as he is able to without losing the interest. Very happily he does not overwork it.

Miss Burke, as we remarked before, is the greater part of "Peggy." Thomas H. Ince who personally directed the picture has seen to it that she appears to the greatest advantage possible.

Miss Burke's head is shown from every angle. There are close-ups, which display her full face, profile, back and intermediate views in something of a monopolistic way. There is a certain fascination about each one of these individual pictures.

PEGGY MASQUERADES AS A MAN

The role of Peggy is modeled especially for the vivacity of the star. "What do I care for conventionality?" is what Peggy might say if the celluloid could convey words to its audience. Her entrance to the staid, old Scotch village for instance is uproarious.

Scotch villages on Sunday don't like automobiles, especially when driven by a young girl who considers sixty-one miles an hour slow. Every inhabitant of the village is duly shocked, and this by no means excludes different species of live stock. Bits like this make "Peggy" unusually funny.

Peggy is introduced, drenching her guardian's guests by directing a water fountain on them, and from there on until installed in Scotland she is capricious.

Then the drama comes, when it is discovered that the son of her uncle has allowed his feelings to walk away with his better judgment in point of loving a certain girl. Her father demands justice and Peggy forces her cousin to see the light. This is the situation that is prolonged in such a powerful way.

Peggy's own love affair is carried on with the minister of the town who loves her first and last. He has to be a little more broad-minded before winning Peggy and his transformation adds more delightful humor to the tale.

William H. Thompson defines the character of the old Scotchman to a most effective degree. His scenes with Peggy are fraught with much humor due to the striking contrasts of the two characters. William Desmond does what little he has to do as the minister very well and Charles Ray as the erring youth is wonderfully expressive. Nona Thomas, Gertrude Claire and Truly Shattuck furnish the support.

PEGGY PREACHES A SERMON

The settings of the picture are quite ideal. A whole village street scene has been arranged adding materially to the realism. The various types introduced are fine, we have in mind particularly those introduced in the Scotch inn where on a stormy night Peggy masquerades as a man. The subtitles are considerably well and appropriately decorated with art work, while the photography coming from Inceville needs no mention.

"Peggy" will beyond the shadow of a doubt win thousands more admirers for Billie Burke. She is utterly captivating and plays charmingly. And "Peggy" is, mostly because of Billie Burke, a charming picture.

"THOU SHALT NOT COVET"

(Selig-V-L-S-E—Five Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THE story of this release enables Tyrone Power to present a very impressive contrast in acting. In the first half of the picture, his character is a conventional, drawing room type, and in the latter part of the drama, he is the cave-man barbarian he interprets so well. Kathlyn Williams has a chance to present her forte, too, in her encounters with leopards and other jungle beasts. Some of these scenes are exciting and really dangerous. The most spectacular feature of the picture is the shipwreck, in which more than a thousand extra people take part. This scene is one of the best of its kind ever produced.

The plot, inspite of its occasional ramblings, is strong and nearly always convincing. The semi-tragic ending is logical, and if the long arm of coincidence is strained a bit now and then, the resulting effectiveness justifies it.

The whole picture is a pictorial representation of the story a man is writing in his diary. The subtitles are his entries in the diary. Many years before, he was unhappy with his vixen wife, and began to love his neighbor's wife. When his neighbor was called to Africa on business, he felt his unlawful love overpowering him, and he took a ship for Egypt.

In Cairo he saw the woman he loved; she was there to meet her husband. All three were on board a vessel that was wrecked. With his neighbor's wife in his arms, he reached the shore—apparently the sole survivors. The shock deranged the woman's mind, and she thought the man was her husband. They were happy for a time, until the woman was attacked by a leopard, and regained her reason. Her husband, who was not drowned, appeared, and a passing ship picked up the re-united couple. The lonely man who loved his neighbor's wife made his way to the interior of the country to pass his blasted life.

Guy Oliver and Eugenie Besserer are in the support. Colin Campbell was the director.

"WILD OATS"

(Kleine-Edison—Five Reels)

REVIEWED BY HARVEY F. THEW

NO one can complain of lack of action or melodramatic intensity in this picture. Nor will they find themselves amid unfamiliar surroundings, or associating with characters strange to them. The picture is a melodramatic cut off the usual piece of cloth, and offers nothing new or original, either in plot or handling.

Nevertheless, it is well done. The direction and acting are all good, and the story is clearly expressed. The production is handled in a thoroughly workmanlike manner, and nothing is allowed to go unexplained.

There is an aged architect, with Jessie his daughter, Roy his dissolute son, and Carew, his heroic and faithful secretary. Carew loves Jessie, and she returns his affection, but the architect thinks her too young to marry, and Carew's visits to the house cease.

Roy, the son, falls into the clutches of Madison, a rival architect, and under the spell of Cleo, Madison's mistress. He becomes involved in gambling debts, and is led to steal bids and plans from his father's office, and his mother's jewels from the safe at home; the plans he turns over to his father's rival, the jewels he gives to the woman, but she, realizing what they are, gives them back and makes Roy return them.

The discovery of the theft is too much for the architect; he is seized by an attack of heart failure and dies. Carew, who has visited the house for a clandestine meeting with Jessie, is suspected and arrested.

Then Roy comes to the front; he confesses his part in the theft and renounces Cleo and all the past life, and by some means avoids arrest after confession. Cleo has fallen in love with him, but she realizes that further association would keep him on the downward path, and indulges in a little renunciation herself.

A MATTER OF I. O. U.

The scenes are all laid in business offices and homes. There are comparatively few exteriors. The sets are well adapted to the portrayal of the strata of life represented in the story, and the camera work is exceptionally efficient.

In the cast are Malcolm Duncan, Alma Hanlon, William Anker, Herbert Hayes, Frank Belcher, Ruby Hoffman, and others.

"AS A WOMAN SOWS"

(Gaumont-Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

LOVE, business and politics are mixed in practically equal quantities. The result is entitled to be considered a drama of modern life, and it has a great deal of real dramatic merit. Moreover, it handles problems which, if not familiar to everybody, will be generally understood, and of general interest.

The theme is not new, it is the old one of a wife who feels herself neglected by her husband who gives too much time to his business.

In this case, the husband is in politics; he devotes his time to the pursuit, not only for his own sake, but with the sincere intention of advancing his wife, socially and materially. He is successful, and becomes the mayor of his town.

Then two women, who have anything except the wife's interests at heart, persuade her that the husband's neglect is studied, and is the result of cooling love. They induce her to try the time-tried remedy of rousing his jealousy. This she does by a desperate flirtation.

So successful is she in rousing her husband's jealousy, that she soon finds herself deprived of husband, home, and her little son. Too late she finds that she cannot turn to another man for protection, or anything substantial.

She has been his plaything, and she further learns that she has been misled by her women "friends." Her husband's love had not

THE MOTHER'S EXTREMITY

cooled, but he was simply engrossed on the big case of his life, which meant everything to both of them. This she learns too late.

There is in the story a rather solid preachment for the type of women represented; that is, the woman of narrow vision and petty ideas, who sees nothing beyond the immediate action. This type is well acted by Gertrude Robinson; she has given the part a great deal of sincerity. Opposite her is Alexander Gaden, who is dignified and serious as the young husband.

The settings and locations are all in excellent keeping with the action. The play, which is by C. A. Nelson, is well constructed, and the direction of William F. Haddock capable throughout.

"LORD LOVELAND DISCOVERS AMERICA"

(American-Mutual Masterpicture DeLuxe—Five Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

IF you ever tried to trace a picture onto a piece of transparent paper, you probably discovered that you neglected to trace some of the lines, and that while the copy looked all right when covering the picture, yet the paper, when removed, looked more unfinished than the original. The writer uses this laborious metaphor in an attempt to explain the lack of unity and continuity in many screen adaptations of novels and spoken dramas—faults that crop out in some degree in this picture. In packing all the salient points of a three hundred page story into five reels, quick and varied action is obtained, but sometimes at the expense of instant intelligibility.

Lest the foregoing sound like a formidable indictment of this particular feature, be it said that this screen version of the Williamsons' novel makes a very good picture.

Arthur Maude, who takes the part of Lord Loveland, is not only a sterling actor, but being a native Englishman, he can lend peculiar conviction to the thoroughly British role he assumes. The supporting cast is very strong, including in it Constance Crawley, William Carrol, Charles Newton, and Nell Franzen.

Lord Loveland decides to recoup his family fortunes by marrying an American heiress. He goes to America, and then follow his interesting experiences.

CENSORSHIP

A simple method of killing proposed legislation which threatens the life of the industry

DAVID HORSLEY was the first independent producer and manufacturer of motion pictures in America.

His productions have been released in turn on the Universal, General and Mutual programs. He is absolutely the only manufacturer whose pictures have been so honored.

During all the years that Mr. Horsley has been producing for the three greatest programs in the world, he has never issued an "immoral, inhuman or indecent" photoplay—or one that has been even faintly suggestive.

His productions have been invariably clean and wholesome—*and yet great money makers from the very start*—an undeniable proof that decency is profitable.

Down in Washington the House Committee has been conducting a hearing on a bill providing for Federal Censorship of motion pictures—an obnoxious measure, which, becoming a law, would have a ruinous effect upon manufacturers and, through them, upon exhibitors.

Being desirous of learning, first hand, whether the general run of motion pictures was as bad as the sponsors of the bill declared, a highly influential legislator visited a Washington picture theatre last Wednesday. The feature of the day was a David Horsley (Mutual) in which the famous Bostock Animals appeared.

After the performance the legislator made this enthusiastic statement:—

"I never saw a better or more interesting picture. The acting of the animals astonished me, so that I got not only the thrill and suspense of a fine drama, but a gratifying bit of instruction as well. If this picture is a sample of the kind now in general distribution I can see no excuse at all for Federal or any other kind of censorship!"

As a matter of fact, nearly all present day pictures *are* clean and, in varying degrees, instructive. David Horsley's Cub Comedies, featuring George Ovey, are founded upon clean wholesome fun. They are now *selling* at an average of *73 copies per week!* Crane Wilbur, who appears in a David Horsley 5-Reel Mutual Masterpicture, De Luxe Edition, has a world-wide reputation for dignity and refinement, and a rare histrionic gift. His plays are universally popular.

We believe it to be but a matter of *a very short time indeed* when *all* the productions of *all* the manufacturers will be, for sake of self preservation and progress, as clean and wholesome as the David Horsley Productions; then all forms of Censorship will be as ridiculous as unnecessary.

In the meantime, let the Exhibitors unite in supporting only the manufacturers who unselfishly and unswervingly stick to clean pictures.

And remember that if you are to continue in business your own interests will best be served, censorship or no censorship, by running *clean* pictures.

David Horsley Productions are big money makers because they are clean, technically high class and always tell an interesting story.

CENSORSHIP IS UNNECESSARY

Better to read fifty advertisements than to miss the one YOU need.

"THE UNWRITTEN LAW"

(California Motion Picture Corporation—Five Reels)

REVIEWED BY OSCAR COOPER

THIS picturization of Edwin Milton Royle's stage play affords Beatriz Michelena opportunities for strenuous emotional acting which she realizes well, presenting an impersonation which is convincing in itself.

In externals—that is, in photography, lighting, and sets—"The Unwritten Law" is thoroughly acceptable. Fade-ins and close-ups are managed with skill. Many of the interiors are rich; the atmosphere of low life into which the action is carried is gained successfully; the court room scene, as far as the set goes, is excellent; when extras were needed, the director picked good types, and there are other evidences of careful and intelligent direction.

The story, which moves very slowly chiefly because of the repetition of scenes, concerns the downfall of John Wilson, through the political perfidy of Larry McCarthy, who is determined to win Kate Wilson away from her husband.

Wilson becomes a drunkard, finally deserting his wife and child. McCarthy comes to the rescue, pays the bills after Mrs. Wilson and her child have been injured in a fire, and promises to marry the mother.

When he is about to break this promise by going away with his mistress, Mrs. Wilson kills him. Wilson, appearing on the scene just after the murder, takes the blame. He is finally cleared when his wife, her memory restored by hypnotism, rushes into the courtroom, takes the stand, and explains all.

As is perfectly evident, the big scene is the court room scene. Here Miss Michelena does her best work. It must be said, however, that the manifest opportunities for dramatic suspense in this scene have not been realized in the highest degree.

There is a lack of continuity, which was noticeable also in the earlier footage. We should say that this is probably due to insufficient care in editing. Nevertheless, the court room scene is interesting, because Miss Michelena makes it so.

The cast is good. Second honors go to Andrew Robson, who rendered the character of Larry McCarthy in a finished fashion. William Pike is entirely satisfactory as John Wilson, and Irene Outtrim is good as McCarthy's mistress.

Other members of the cast are: Matt Snyder, Frank Hollins, Clarence Arper, Baby Felice Rix, and Nina Herbert. Capt. Leslie Peacocke made the scenario. President Beyfuss, of the California Corporation, personally supervised the production.

RAILROAD COMPANY OFFERS LAND TO MANUFACTURERS NEAR SAN FRANCISCO

Special to Motion Picture News

San Francisco, Cal., Jan. 10.

RECENT reports that motion picture producers were considering locations outside of Southern California, have led to the submission to the manufacturers of two offers of territory close to San Francisco.

Walter Arnstein, president of the Oakland, Antioch and Eastern Railways, announced, after a conference with land owners, that an offer conveying in fee simple and with absolute title more than 250 acres of the most valuable holdings in Alameda and Contra Costa counties, would be made to the moving picture men as soon as satisfactory details concerning their term of residence could be arranged.

Arnstein said he and his associates would guarantee the offer of fifty acres at Pinehurst, one of the "show places" along the railway of the Oakland, Antioch and Eastern Company, between Oakland and Sacramento.

William R. McStay, general agent of the Mount Tamalpais and Muir Woods Railroad Company, has left for Los Angeles to lay an offer from that corporation before the motion picture magnates. H. Buckingham, general manager of the company, announced that the film companies could have all the land they wished for studio purposes on the slopes of Mount Tamalpais.

Robert Newton Lynch, president of the Chamber of Commerce; Guy T. Wayman, president of the San Francisco Realty Board; and McStay had a conference here before McStay left for Los Angeles. Wayman will follow McStay to the South to see the Universal, New York, Selig, Lubin, Kalem—in fact all the film companies—in reference to the concessions offered on Tamalpais.

FOUR WEEKS AHEAD OF PRODUCTION GIVES PROCTOR CHANCE TO MAKE SCENARIOS FOR GAUMONT PERFECT

SINCE proper attention cannot be given scenarios that must be rushed to the directors, the Gaumont company has arranged its work so that the scenario department will always be a month ahead of the demands of its Mutual Masterpicture directors.

"We have things well in hand," said George D. Proctor, scenario editor, "and are now putting the finishing touches to the manuscripts that will not be put in work until this time next month. Working four weeks ahead we can give the utmost individual attention to each manuscript. This final polishing assures the director that he is to have a manuscript that has both continuity and dramatic action.

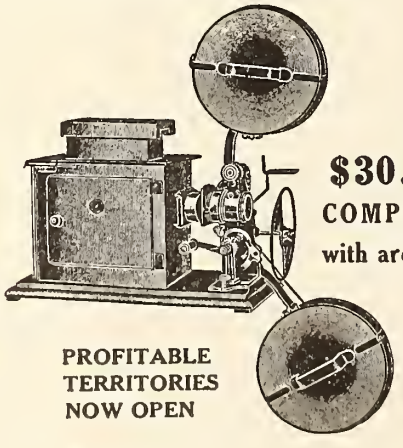
"I am just completing the picturization of 'The Show-Down,' an unusual story we purchased from Lionel Barrymore and Wright Huntington. Joseph H. Trant has finished and sent to Jacksonville a scenario written in conjunction with Paul M. Bryan, who wrote 'The Idol of the Stage' and 'Lessons in Love' for Gaumont. Captain Leslie T. Peacocke has delivered an unnamed mystery scenario, and 'The Wonderful Desire' has been received from John B. Clymer."

SELIG PREDICTS NATURAL HISTORY INSTRUCTION IN SCHOOLS BY MOTION PICTURES

WILLIAM E. SELIG, president of the Selig Polyscope Company, believes that within the next few years the motion picture camera will have been installed in every school house. Films teaching natural history and science can impress the pupil, and give the future generations a thorough and comprehensive knowledge of arts and sciences.

The method of motion picture instruction can also be made most entertaining, and there will be no more urchins reluctant to start forth when the school-bell rings. Methods of horticulture, the birth of a flower, the haunts and the habits of wild animals, agriculture and many other subjects can be taught as well, if not better, through the medium of motion pictures.

Many of our universities and schools are already utilizing the motion picture camera, and I believe the custom will become universal before many years.



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TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"An Adventure in the Autumn Woods." (Biograph. Mon., Jan. 24.)—This is another reissue, directed by Griffith, and includes in its cast Lionel Barrymore, Mae Marsh, W. Chrystie Miller, Harry Carey, Walter Miller and Charles H. Mailes.

The old woodsman returns through the woods from the trading post, with a small bag of gold which he has received for his produce. He is held up by robbers, but manages to save the gold, and badly injured, reaches his cabin. His son, taking the gold for precaution goes for a doctor, and his granddaughter meets the thieves, who are still pursuing the aged man.

She overhears them plotting to waylay the son in the forest, and slips out ahead of them. She finds her sweetheart, and the two warn the young man and bring aid, capturing the bandits.

"Stronger Than Woman's Will." (Biograph. Three reels. Wed., Jan. 26.)—This is a strong story of a woman who spurned love for the sake of ambition and a "career." She is beset by numerous suitors, but she tells them of her "destiny" and casts them all off. A strong man, however, loves her, and stands by, watching her work out her "destiny" as an artist

He finds her in danger from some of the very men whose love she has scorned, and steps in in time to save her. She fights against him, recognizing in him the symbol of her own weakness and inability to eope with the forces arrayed against her, and finally capitulates and yields to him.

There are a number of really dramatic moments which are well handled. Vera Sisson, G. Raymond Nye, Charles H. Mailes, W. J. Butler, Madge Kirby and Jack Mulhall compose the east.

"The Strange Case of Mary Page." (Essanay serial.)—The first installment reviewed at length elsewhere in this issue.

"Folly." (Essanay. Two reels. Tues., Jan. 25.)—Not shown for review; the story follows. Robert Morse, a rich widower, finds a baby girl on his doorstep and adopts her. Twenty years later she marries a rich Westerner, and entertains on a lavish scale.

Rand, a society idler, falls in love with her, and invites her and her guardian to his Adirondacks camp. Here he forces his attentions on her, and when Morse tries to interfere, Rand knocks him down. In terror she flees from Rand, and by chance stumbles into the cabin where her husband is vacationing.

He makes short work of the pursuer, and, thoroughly repentant, his wife goes into his arms.

In the cast are Richardson Cotton, Darwin Karr, Ann Kirk, and Randall McAlister.

"The Fable of Flora and Adolph and a Home Gone Wrong." (Essanay. Wed., Jan. 26.)—Not only are the George Ade sub-titles delieiously funny, but the good acting of Charles Stine, Fred Wagner, and Alice Edwards intensifies the humor. Good directing was evident throughout the picture.

When the Modern Solomon in charge of a Divorce Mill had the matrimonial Miss-Fits led in, the first case was that of Flora and Adolph Botts. This pair were evidently as happy as a couple of Panthers.

Flora put a Soft Needle in her voice and rendered the Sob Stuff. She said she had Histrionic Talent, and that her Worse Half was always telling her to Lay Off the Mush. Adolph said that Poetry was his middle name, and that he and a Genius in a Hat Store had composed a Comic Opera. He also said that Flora was Soft under the Turban, and did not like the Stuff. Old Sol called the fight a Draw. Moral: Genius must ever walk alone.

"Destiny." (Essanay. Three reels. Sat., Jan. 29.)—Not shown for review; the story follows. Robert Gray and Richard Waldron are rivals for the hand of Ethel Dixon. She accepts Waldron, but Gray succeeds in getting his rival drunk, and Ethel breaks the engagement.

When Waldron discovers Gray's duplicity, he knocks him senseless, and, thinking him dead, flees. He becomes an outcast, and sinks to the depths. Many years later, an old client of his tells him that Gray was stunned, not killed, and persuades him to go back to his people.

Waldron once more becomes a successful lawyer, and finally he marries Ethel.

In the cast are Bryant Washburn, Ruth Stonehouse, Edmund F. Cobb, and Charles J. Stine.

"Snoop Hounds." (Kalem. Tues., Jan. 25.)—A comedy release in which Bud and Gus appear as rival detectives and each one gets a job tracking exponents of a divorce suit. "Tracking" is used guardedly, as the reel is given over in the majority of scenes to this method of action.

The eomedy of Bud and Gus is of the cut-and-dried variety that always seems to reaeh its audience, while Bud with his laughable physique and popular personality will add much to the value of "Snoop Hounds." Ethel Teare and Jack MacDermott are the other principals.

"The Villain Worshipper." (Kalem. Two reels. Wed., Jan. 26.)—One of the "Stingaree" numbers original in plot but handicapped by too much footage. There is a great portion of padding before the belated elimax arrives, and it is magnified to a tiresome extent by the performance of Director James W. Horne as Oswald, the youth envious of Stingaree.

Horne devotes too much space to himself. However, "The Villain Worshipper" has some suspense, generally in its latter stages while the adventurous and romantic charaeter of Stingaree as created by True Boardman is fascinating when on the screen.

"The Fate of Ameriea." (Kalem. Fri., Jan. 28.)—This instalment of "The Adventures of Marguerite" is based on the story of a foreign spy attempting to glean valuable data in America. The fate of Ameriea is not diselosed in "The Fate of America," it being left to be learned in another chapter.

The reel here in hand has some very good light effect, some trick settings, in the way of sliding doors and other devices and an amount of suspense that well retains the interest.

"Tapped Wires." (Kalem. Sat., Jan. 29.)—The sensational scene in this "Hazard of Helen" hardly registers because it failed to appear as the producer wished it. An automobile is shown going over a forty-foot embankment containing three men.

But the car goes slowly and refuses to turn over and the "men" sit stolidly in their seats. But the rest of "Tapped Wires" is good. There are a number of other scenes tinged with the sensational which have the desired effect. The story is a familiar one but is done with considerable skill.

"The Little Sister of the Poor." (Lubin. Mon., Jan. 17.)—Julian Louis Lamothe has conceived in this a most telling drama, notable for its simplicity and its powerful climax. Melvin Mayo in the production of it has done very well while Francelie Billington and Helen Wolcott the two most prominent members of the cast do exeeptional work. There are several scenes laid in a disorderly house, but the general tone of the production practically overshadows their disagreeableness.

"Tom Martin—a Man." (Selig. Three reels. Mon., Jan. 24.)—Reviewed at length elsewhere in this issue.

"Apple Butter." (Selig. Sat., Jan. 29.)—This latest of the Chronicles of Bloom Center has more new comedy situations and more ingenious slapstick stunts than most of the reeent relcases of this series. The scenes showing an old-fashioned eountry fair will bring a reminiscent smile to the faces of most people. The Bloom Center cast does unusually good work.

Johnny West's mother loses the apple-butter contest at the fair, and filial loyalty prompts him to break up the exhibition. He perpetrates a number of laughable pranks, until a confidence man sells him a three carat diamond ring for two dollars. This diamond turns out to be a real sparkler, and the bunco artist, who found it and sold it so cheaply, kicks himself around the lot.

"Selig-Tribune Pictorial," No. 3.—Meyer London, only socialist in Congress; fight between tiger and hyena at Selig jungle zoo, Charles P. Taft signs away Chicago National baseball club; activities of German field hospital corps. Mayor Pricto, Carranza official of Juarez, Mexico; $10,000 sheep dog shows human intelligence in handling large flock of sheep, Jerome, Ariz.; and other general news. The subtitles of this number are printed in three languages, English, Italian and German.

"The Ruse." (Vitagraph Broadway Star Feature. Three reels. Sat., Jan. 29.)—In plot, staging and acting, this is one of the best three reelers we have seen. Ruined by his business rival, Morgan Dallas attempts revenge by using his knowledge that the brother of his rival's wife is a crook.

The husband puts his wife to a test which eventuates in a shooting affray in his home, but everything ends happily. Joseph Kilgour, Harry Morey, Charles Kent and Naomi Childers, the principals, are excellent. Others in the cast are Denton Vane and Helen Pillsbury. Eugene Mullin wrote the story and directed the piece.

"Hearst-Vitagraph Pictorial," No. 2.—Seventh U. S. Cavalry, San Franeiseo Business Men's Racing Assoeiation eonvenes, New Orleans; Carranza's forces take over government from Villa's army; the Swedish schooner Carolina wreeked off coast of Texas; skating in New York; Mr. and Mrs. Walter Estes living the simple life in the Maine woods; Belgian troopers going into action; Canadian cavalry at sabre practice in England; Lucille Todd demonstrates a demountable suit ease carrier in Chicago; automobile race, Los Angeles; President and Mrs. Wilson at Hot Springs, Va.; "Her Busted Romance," a Gloom-Joy cartoon by T. E. Powers.

"Hearst-Vitagraph Pictorial," No. 3.—Strikers in Youngstown, O.; Samuel W. McCall inaugurated to gubernatorial honors, Boston; members of Olympic club hold water carnival, San Francisco; Thessaloniki survivors arrive in New York; a goat farm in Dumbarton, N. H.; latest fashions; trying out new sea-sled at Boston; Harvard track team practices at Cambridge, Mass.; German marine artillery in action; animated cartoon by T. E. Powers.

MUTUAL PROGRAM

"Sammy's Dough-Full Romanee." (Vogue. Thurs., Jan. 20.)—Sammy Burns, the acrobat-comedian starring in these one-reel eomedies, in this release cuts loose in a bakery, and the proverbial bull in the china-shop hasn't very much on him. Sammy introduces several new athletic stunts from his seemingly inexhaustible repertoire, as well as some of the favorite old ones.

The plot is not complicated: Sammy is the boss baker for the owner of a pastry shop. He is in love with the proprictor's daughter, and she reciprocates his affection. The old man doesn't approve, and fires Sammy. The latter disguises himself, and is re-employed. He puts Limburger cheese in the bread, so all the patrons of the shop go elsewhere for the "staff of life." With ruin staring him in the face, the shopkeeper is glad to bless the children and recover his lost patronage.

"The Girl of His Dreams." (Cub. Fri., Jan. 21.)—In this comedy, Jerry has a touch of reincarnation. On a poster advertising "Julius Caesar" he sees a Roman maiden who strikingly resembles Gladys; he goes to sleep in a hayloft and dreams he is a Roman emperor, and he and Gladys are having a great time.

His slaves are carrying him to bed, when he wakes to find the slaves are policemen looking for a band of burglars, and have seized upon Jerry as the most suspicious thing in sight. Jerry proves an alibi, then joins the search for the thieves.

He finds them, is attacked and puts up a terrible fight, in which the thieves' den is set on fire, and explodes. But he recovers the loot and then finds it was taken from Gladys' home; this makes him "solid" with Gladys. George Ovey, Jefferson Osborne, Janet Sully, Belle Bennett and Louise Horner head the cast.

"The Man in the Sombrero." (American. Two reels. Tues., Jan. 25.)—The romance in this idyllic love story often verges on the saccharine, but Harold Lockwood and May Allison keep most of the cloying quality out by their very humanness. The ability of Tom Ricketts for selecting appropriate mountain scenery, and in effective directing, is evident throughout.

Jack Betson, leaving for a hunting trip in the mountains, goes to his father's hat factory, and is photographed there in a sombrero, to illustrate a hat advertisement. Alice Van Zant, an heiress, sees the picture in a magazine, and thinks she could fall in love with the original. She does fall for the original when circumstances bring

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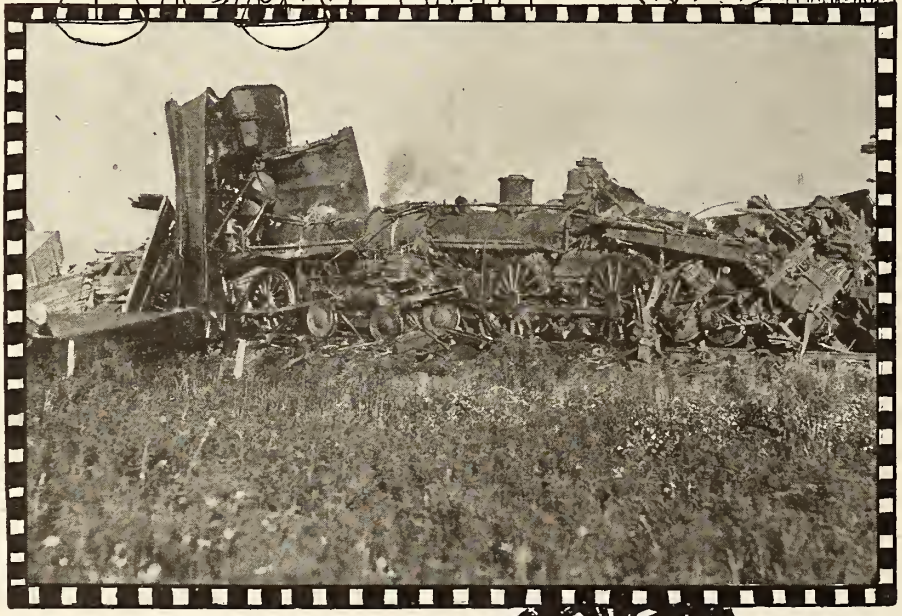

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Written by

DANIEL CARSON GOODMAN

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them together, and when Mrs. Van Zant finds out that Betson is not a rough cow-person, but quite eligible, she consents to their marriage.

In the support are Harry Von Meter and William Stowell.

"Some Night." (Beauty, Wed., Jan. 26.)—The word "some" in the title is used in the slang sense, and is quite applicable. The preposterous plot adds to the humor furnished by ultra-speedy action that often verges on the slapstick. Fifty or more girls in dishabille give atmosphere to the boarding school interiors, as well as furnishing a harmlessly unconventional display of pulchritude.

Dick, in love with Gladys, invades the precincts of Miss Boardman's select school for girls, but when Miss Boardman enters the room where they are, he disguises himself as a girl cousin of Gladys'. The principal suggests that the visitor sleep with her, and Dick is worried. By chance, Dick's father arrives at the school to take up his teaching duties. Dick rushes to his room, and Miss Boardman misunderstands. To add to the confusion, a burglar enters the house, and is mistaken by the girls for Dick. Finally Dick captures the thief and is forgiven by everybody.

The cast consists of Carol Holloway, John Sheehan, Bessie Banks, George Ahearn, and Marty Martin.

"The Smugglers of Santa Cruz." (Clipper. Three reels. Fri., Jan. 28.)—The outstanding feature of this picture is the series of exquisite marine views used as settings, and the wonderfully fine photography thereof. The story drags occasionally, and the tragic ending does not seem logically necessary. The members of the "Diamond from the Sky" company who are included in the cast produce the high-grade acting one expects of them.

Langdon, a revenue officer in search of smugglers, falls in love with Verna, daughter of a lighthouse keeper. The mistress of the smuggling gang betrays the rendezvous to Langdon, and he is able to confiscate some of the contraband. After several brushes with the smugglers, Langdon is finally killed by them. Verna commits suicide, so that her spirit may join Langdon's.

The cast is composed of Charlotte Burton, William Russell, Roy Stewart, George Periolat, and Eugenie Forde.

"Lord Loveland Discovers America." (American-Mutual Masterpicture DeLuxe. Five reels. Thurs., Jan. 27.)—Reviewed at length elsewhere in this issue.

"Bungling Bill, Burglar." (Vogue. Thurs., Jan. 27.)—Not shown for review.

"A Sanitarium Scramble." (American. Fri., Jan. 28.)—The humor of this comedy-drama is delicate, and usually effective. Juvenile parts are not the best fitted to the abilities of Vivian Rich and Alfred Vosburgh, but they are uniformly good. Others in the cast are Mother Ashton and Hugh Bennett. Reeves Eason directed.

Aunt Penelope can't be a Red Cross nurse herself, but she wants her niece Janice to take up the humane profession. Janice goes to a hospital to get the training, but she is soon dismissed for breaches of discipline. She opens an apartment, and asks all her boy and girl friends to the house-warming. Aunt Penelope inopportunely arrives, but Janice explains that she has opened a private sanitarium, and that the men are patients, and the girls nurses. Her aunt finally discovers the deception, but under circumstances that thoroughly mollify her.

"Walk This Way." (Beauty. Sat., Jan. 30.)—Neva Gerber and the players cast with her are pretty generally called upon to act a serio-comic piece, based on the two adages, "The course of true love ne'er ran smooth," and "Love laughs at lock-smiths." This is one of that sort, and the cast is entirely adequate. If the third saying, "All the world loves a lover," is true, this picture should be popular.

Beside Neva Gerber, there are in the cast, Walter Spencer, Lucille Ward, Robert Klein, and Jack Gains.

Betty loves Harry, but her match-making aunt wants her to marry a gentlemanly floor-walker named Fluff. Betty and Harry clope on a motorcycle, so the aunt has to wed the floor-walker herself.

"He Thought He Went to War." (Vogue. Sun., Jan. 30.)—Not shown for review.

PATHE EXCHANGE INC.

"Pathé News," No. 2. (Pathé)—Mysterious explosion and fire wrecks oil plant at Chicago; shipment of 32,000 live geese leaves Mansfield, Ill., for New York; spring fashions; annual mummers' parade in Philadelphia; striking views from a Russian seaplane in action; Harvard hockey team at practice; state dam at Troy, N. Y., destroyed by dynamite; Skookum River in flood at Centralia, Wash.; $200,000 fire destroys Ocean Park, Cal.; auto races at Los Angeles; Italian liner, armed with 3-inch guns, reaches New York; schoolship Newport reaches New York after 15,000 mile cruise; scenes of recruiting and infantry drill in England; new stamp-making machine in operation at Washington; Harvard students box in snow; Boston society folks at tobogganing and skiing.

"The Red Circle," No. 6. (Balboa. Two reels.)—The plot of this serial appears to grow in interest with added complications. In this episode, entitled "False Colors," the Red Circle, with which June Travis is birth-marked, as the sign of a family of criminals, is used to further the work of a band of real criminals, operating at a fashionable resort.

While June is being sought by spies, whose war plans she has seized, the spies are arrested for annoying women, whom they stop in a search for the red circle. She attends a big ball, at which Alma La Salle, a clever society thief, is working; while June and Lamar are sitting on a divan, they see in a mirror, a woman's hand steal out from a screen of plants, deftly unfasten June's necklace, and remove it.

They are amazed to see a red circle on the hand. The mystery is not explained even when June's old nurse reports the next morning having seen a woman washing a painted red circle from her hand. Lamar locates the woman and trails her back to the city. Ruth Roland, Frank Mayo and Lillian West head the cast.

"Madame X." (Savage. Five reels.)—Reviewed at length elsewhere in this issue.

UNIVERSAL PROGRAM

"Animated Weekly," No. 201. (Wed., Jan. 12.)—Harvard's track squad: prosperity parade in Syracuse, N. Y.; alien wireless operator arrested as suspect, Portland, Me.; opening of racing season at New Orleans, La.; derelict blown up off Providence, R. I.; ruins of Chicago's recent $2,000,000 fire; first snowfall in twenty years in California; English recruits leave London for the front; Animal Rescue League operates in Boston, Mass.; gulls feeding in London, Eng.; Ascot speedway opened in Los Angeles, Cal.; Representative James Buchanan recently indicted for conspiracy; view of the U. S. S. *Oklahoma;* Hy. Mayer's cartoons.

"A Soul Enslaved." (Broadway Universal Feature. Five reels. Mon., Jan. 24.)—Reviewed at length in the issue of Jan. 22.

"Her Steady Carfare." (Nestor. Mon., Jan. 24.)—Betty Compson, irresistible as ever, and Ray Gallagher engage in a subtle love affair in this that is sure to meet with everybody's pleasure. Al Christie concocted it and Horace Davey directed.

"Discontent." (Gold Seal. Two reels. Tues., Jan. 25.)—A character study featuring an unpleasant character and therefore not a very pleasant picture, although in development and production it is good. Doc Crane as the old soldier who is taken out of the veterans' home by his rich nephew, and who by his complaining attitude creates discord in a perfectly happy household gives, as might be expected, a sterling performance, but for all that "Discontent" (very aptly named) does not please.

"Hired, Tired and Fired." (Imp. Tues., Jan. 25.)—A most conventional comedy written and produced by Roy Clements. It is the poor piano mover again, who needs over half a reel to get the music box out and then discovers he has the wrong address. There are a few moments in this, most of them furnished by the excellent comedienne who plays the slavey, but on the whole it is not a very good picture. Victor Potel has the lead.

"Knocks and Opportunities." (L-Ko. Two reels. Wed., Jan. 26.)—This release has a good plot that holds of itself and a lot of humorously effective trick work, while Billie Ritchie's horse-play strikes an unusually funny chord. Louise Orth and Reggie Morris take the other leads. The settings are particularly expansive for comedy while the wedding scenes add a humorous touch of spicy unconventionality.

"Across the Line." (Victor. Wed., Jan. 26.)—Number three of Jacques Jaccard's little stories of real life. The photography is somewhat poor, being too dark in a number of scenes, but the story is well worked out and creates an average amount of interest, although the characters are not over-clearly defined.

"The Red Lie." (Laemmle. Three reels. Thurs., Jan. 27.)—This highly effective detective drama starred in by Rupert Julian was reviewed at length in the issue of November 20, page 81, under the title of "The Ferret."

"Sammie Johnsin—Hunter." (Powers. Split reel. Thurs., Jan. 27.)—A most amusing animated cartoon by P. Sullivan portraying the dreamed adventures of a colored boy who goes hunting. Just the right thing for children and highly amusing for old folks. The pictures are smooth and do not tire the eyes. On the same reel with "Fishing for Lamprey."

"Fishing River Lamprey." (Powers. Split reel. Thurs., Jan. 27.)—The various processes that herring go through from the time they are taken out of rivers in Denmark until they reach our tables are shown in this number, which is a most interesting educational.

"The Inner Soul." (Laemmle. Two reels. Fri., Jan. 28.)—This picture by F. McGrew Willis deals with an impossible story in a rather impossible way, so the ultimate effect created is not convincing although the story's development causes some interest. Constance Johnson, Malcolm Blevins, Jack Livingston and Ray Hanford have the principal parts. Leon Kent directed.

"Nan Good-For-Nothing." (Big U. Fri., Jan. 28.)—An English picture of the London Film company's, featuring vivacious Edna Flugrath in a role excellently suited to her attractive personality. The story is slight but its human interest qualities keep up the interest at all times.

"Flivvers in the Dance of the Shivvers." (Nestor. Fri., Jan. 28.)—That English comedian, Charles Evans, is seen again as a female dancer who assays all manner of national and classic dances on the vaudeville stage with the usual uproarious results. It is very good and keeps the standard of the series up to a high mark.

"A Daughter of Penance." (Bison. Two reels. Sat., Jan. 29.)—Henry Otto directed this and as might be expected the scenes and photographic work are splendid. The locations are a treat to the eye and besides being beautiful they are well chosen and throw the story in a most appropriate setting.

The story, by Charles Saxby, is romantic and mysterious, furnishing just the right proportions of each ingredient to produce a most satisfying effect. The leads are handled by Edna Maison, Douglas Gerrard, Majorie Lake and Phyllis Daniels.

"Uncle Sam at Work." No. 6. (Powers. Sat., Jan. 29.)—This number shows the work of the Departments of Agriculture, Forrestry and Reclamation, including scenes of logging, fire fighting and road building. Although the photography is rather hazy, and the reel edited in rather a slipshod way, the individual scenes are most interesting.

"Mrs. Green's Mistake." (Joker. Sat., Jan. 29.)—This number of Allen Curtis relies for the greater part of its humor on the story and the entangled situations rather than the cast, which for a time neglects its eccentricities to a certain extent.

It is a good picture and Gales Henry, William Franey, Lillian Peacock and Charles Conklin do effective comedy work.

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"His Own Trap." (Rex. Three reels. Sun., Jan. 30.)—This picture is interesting because of its sympathetic theme, which concerns the extravagant wife, the struggling husband and resulting complications, closed by a happy reunion. It is developed nicely most of the way, but towards the close a number of new characters are dragged in somewhat amateurishly.

The photography of the three reels is much better than the eastern studios have turned out for many months. Ben Wilson, Dorothy Phillips, Charles Ogle and Howard Crampton play the leads, Wilson directing besides.

"Cupid at the Polo Game." (L-Ko. Sun., Jan. 30.)—This is by far the best of the L-Kos that we can remember. It has good comedians, original funny business, while the scene of action, the polo field, affords many opportunities for refreshing work. Ray Griffith, Louise Orth and Dan Russell, all real comedians, furnish the fun.

"An Innocent Crook." (Vogue. Mon., Jan. 10.)—In this release Sammy Burns shows that he is not only an acrobat of parts, but also thoroughly up to snuff in the tricks of the slapstick art. Many of his mannerisms are borrowed from other screen fun-makers, while others are quite new and excellently conceived.

The plot is of the familiar, grotesque sort which serves to bring in the asphyxiating mallet and other indispensable tools of the knock-about trade. Burns is, of course, the film's piece de resistance, but the buffoonery contributed by those in the support is quite passable. The subordinate players are James Gibson, Helen Marlborough, Margaret Seaman, and H. Dougherty.

INCORPORATIONS

By arrangement with the Corporation Trust Company, 15 Exchange Place, Jersey City, N. J., the company has supplied MOTION PICTURE NEWS with the following special incorporation service:

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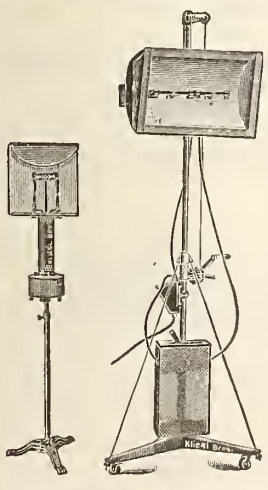

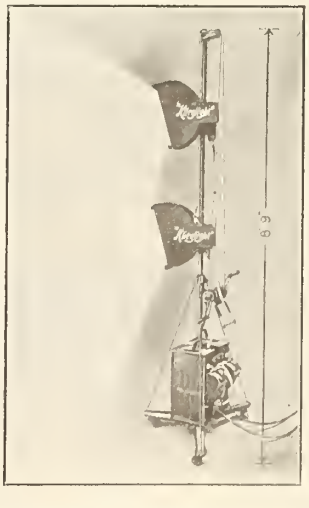

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GENERAL FILM PROGRAM

RELEASES OF CURRENT WEEK

REGULAR PROGRAM

Monday, January 24, 1916.

BIOGRAPH—An Adventure in the Autumn Woods (Re-issue), D., 1000 19933
LUBIN—Two News Items, D., 1000 19934
SELIG—Tom Martin—a Man, D., 3000 19928
*SELIG—Selig-Tribune, No. 7, News, 1000 19932
VITAGRAPH—The Cold Feet Getaway, C., 1000 19931

Tuesday, January 25, 1916.

ESSANAY—Folly, D., 2000 19935
KALEM—Snoop Hounds, C., 1000 19937
LUBIN—The Dragoman, D., 2000 19938

Wednesday, January 26, 1916.

BIOGRAPH—Stronger Than Woman's Will, D., 3000 .. 19943
ESSANAY—The Fable of "Flora and Adolph and a Home Gone Wrong," C., 1000 19942
KALEM—The Villain Worshipper (Tenth of the "Stingaree" Series), D., 2000 19940

Thursday, January 27, 1916.

LUBIN—The Embodied Thought, D., 3000 19946
VIM—A Special Delivery, C., 1000 19950
*SELIG—Selig-Tribune, No. 8, News, 1000 19949

Friday, January 28, 1916.

KALEM—The Fate of America (Fourteenth of the "Ventures of Marguerite"), D., 1000 19954
KNICKERBOCKER STAR FEATURE—The Heart Breakers, C.-D., 3000 19951
VIM—Busted Hearts, C., 1000 19956
VITAGRAPH—Peace at Any Price, C., 1000 19955

Saturday, January 29, 1916.

ESSANAY—Destiny, D., 3000 19957
KALEM—Tapped Wires (An Episode of the H. of H. Series), D., 1000 19964
LUBIN—Cured, C., 3000 19960
SELIG—Apple Butter (Tenth of the Chronicles of Bloom Center), C., 2000 19965
VITAGRAPH—The Ruse, D., 3000 19961

UNIT PROGRAM

Wednesday, January 26, 1916.

LUBIN—The Evangelist, D., 4000 ..... U-1045
Fooling Uncle, C., 1000 ..... U-1049

RELEASES OF COMING WEEK

REGULAR PROGRAM

Monday, January 31, 1916.

BIOGRAPH—When Kings Were the Law (Re-issue), D., 1000 .....
LUBIN—A Reformation Delayed, D., 1000 .....
SELIG—Title Not Reported.
*SELIG—Selig-Tribune, No. 9, News, 1000 .....
VITAGRAPH—Jane's Bashful Hero, C., 1000 .....

Tuesday, February 1, 1916.

BIOGRAPH—The Chain of Evidence, D., 2000 .....
ESSANAY—Title not Reported.
KALEM—Artful Artists, C., 1000 .....

Wednesday, February 2, 1916.

BIOGRAPH—The Smugglers, D., 3000 .....
ESSANAY—Title Not Reported.
KALEM—The Moth and the Star (Eleventh of the Stingaree Series), D., 2000 .....

Thursday, February 3, 1916.

LUBIN—A Modern Paul, D., 3000 .....
VIM—A Sticky Affair, C., 1000 .....
*SELIG—Selig-Tribune, No. 10, News, 1000 .....

Friday, February 4, 1916.

KALEM—The Lurking Peril (Fifteenth of the "Ventures of Marguerite"), D., 1000 .....
KNICKERBOCKER STAR FEATURES—The Crime of Circumstance, D., 3000 .....
VIM—The Getaway, C., 1000 .....
VITAGRAPH—The Wrong Mr. Wright, C., 1000 .....

Saturday, February 5, 1916.

ESSANAY—Title Not Reported.
KALEM—The Broken Wire (An Episode of the H. and H. Series), D., 1000 .....
LUBIN—The Election Bet, C., 1000 .....
SELIG—Title Not Reported.
VITAGRAPH—Bill Peters' Kid, D., 3000 .....

UNIT PROGRAM

Week of January 31, 1916.

VITAGRAPH—The Surprises of an Empty Hotel, D., 4000 ..... U-1030
A Cripple Creek Cinderella, C., 1000 .... U-1034

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NEW YORK

Calendar of Current and Coming Releases

MUTUAL

RELEASES OF CURRENT WEEK

Monday, January 24, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Tuesday, January 25, 1916.

AMERICAN—The Man in the Sombrero, D., 2000..... 04421
FALSTAFF—Lucky Larry's Lady Love, C., 1000..... 04425

Wednesday, January 26, 1916.

THANHOUSER—The Burglar's Picnic, D., 3000..... 04424
BEAUTY—Some Night, C., 1000..... 04427

Thursday, January 27, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.
VOGUE—Bungling Bill's Burglar, C., 1000..... 04428
FALSTAFF—Beaten at the Bath, C., 1000..... 04429
MUTUAL—Mutual Weekly, No. 56, News, 1000..... 04430

Friday, January 28, 1916.

CLIPPER—The Smugglers of Santa Cruz, D., 3000.... 04431
AMERICAN—A Sanitarium Scramble, C., 1000..... 04434
CUB—Around the World, C., 1000..... 04435

Saturday, January 29, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Sunday, January 30, 1916.

GAUMONT—See America First, No. 20, Sc., and Keeping Up with the Joneses, Cart., Split Reel..... 04436
BEAUTY—Walk This Way, C., 1000..... 04437
VOGUE—He Thought He Went to War, C., 1000..... 04438

RELEASES OF COMING WEEK

Monday, January 31, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Tuesday, February 1, 1916.

AMERICAN—The Broken Cross, D., 2000..... 04439
FALSTAFF—A Clever Collie's Coming Back, C., 1000.. 04441

Wednesday, February 2, 1916.

THANHOUSER—The Knotted Cord, D., 3000..... 04442
BEAUTY—Billy Von Deusen's Wedding Eve, C., 1000.. 04445

Thursday, February 3, 1916.

VOGUE—Sammy Versus Cupid, C., 1000..... 04446
FALSTAFF—Harry's Happy Honeymoon, C., 1000.... 04447
MUTUAL—Mutual Weekly, No. 57, News, 1000..... 04448
MASTERPICTURE DE LUXE—See Feature Release Page.

Friday, February 4, 1916.

MUSTANG—The Extra Man and the Milk-Fed Lion, C.-D., 3000 04449
AMERICAN—Mammy's Rose, D., 1000..... 04452
CUB—One-Reel Comedy (Title Not Reported)..... 04453

Saturday, February 5, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Sunday, February 6, 1916.

GAUMONT—See America First, No. 21, Sc., and Keeping Up with the Joneses, Cart., Split Reel..... 04454
BEAUTY—The Laird o' Knees, C., 1000..... 04455
VOGUE—One-Reel Comedy (Title Not Reported)..... 04456

UNIVERSAL

RELEASES OF CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—America Saved from War (Seventh Episode of "Graft"), D., 2000..01158

Monday, January 24, 1916.

BROADWAY UNIVERSAL FEATURE—A Soul Enslaved, D., 5000..... 01141
NESTOR—Her Steady Carfare, C., 1000..... 01142

Tuesday, January 25, 1916.

GOLD SEAL—Discontent, D., 2000..... 01143
IMP—Hired, Tired and Fired, C., 1000..... 01144

Wednesday, January 26, 1916.

VICTOR—Across the Line, D., 1000..... 01145
L-KO—Knocks and Opportunities, C., 2000..... 01146
UNIVERSAL ANIMATED WEEKLY—Weekly, No. 203, News, 1000..... 01147

Thursday, January 27, 1916.

LAEMMLE—The Red Lie, D., 3000..... 01148
POWERS—Sammie Johnsin, Hunter, Cart., and Fishing River Lampreys, Ed., Split Reel..... 01149

Friday, January 28, 1916.

LAEMMLE—The Inner Soul, D., 2000..... 01150
BIG U—Nan Good for Nothing, D., 1000..... 01151
NESTOR—Flivvers in the Dance of the Shivvers, C., 1000 01152

Saturday, January 29, 1916.

BISON—A Daughter of Pennance, D., 2000..... 01153
POWERS—Uncle Sam at Work, No. 6 ("Saving Wealth and Building Health"), Ed., 1000..... 01154
JOKER—Mrs. Green's Mistake, C., 1000..... 01155

Sunday, January 30, 1916.

REX—His Own Trap, D., 3000..... 01156
L-KO—Cupid at the Polo Game, C., 1000..... 01157

RELEASES OF COMING WEEK

UNIVERSAL SPECIAL FEATURE—Old King Coal (Eighth Episode of "Graft"), D., 2000..... 01176

Monday, January 31, 1916.

RED FEATHER PHOTO-PLAYS—The Path of Happiness, D., 5000..... 01159
NESTOR—When Aunt Matilda Fell, C., 1000..... 01160

Tuesday, February 1, 1916.

GOLD SEAL—Three Fingered Jennie (No. 3, Lord John) 01161
REX—In Dreamy Jungle Town, C., 1000..... 01162

Wednesday, February 2, 1916.

VICTOR—Son o' the Stars, D., 3000..... 01163
L-KO—Sea Dogs and Land Rats, C., 1000..... 01164
UNIVERSAL ANIMATED WEEKLY—Weekly, No. 204 01165

Thursday, February 3, 1916.

LAEMMLE—The Wise Man and the Fool, D., 2000.... 01166
POWERS—Building Up the Health of a Nation (Lesson 3) and Polar Bears, Split Reel..... 01167

Friday, February 4, 1916.

IMP—The Soul Man, D., 1000..... 01168
REX—A Child of Circumstance, D., 1000..... 01169
NESTOR—Flivvers the Smoke Eater, C., 2000..... 01170

Saturday, February 5, 1916.

BISON—Phantom Island, D., 2000..... 01171
POWERS—Uncle Sam at Work, No. 7 (Uncle Sam's Children), Ed., 1000..... 01172
JOKER—Wanted, a Piano Tuner, C., 1000..... 01173

Sunday, February 6, 1916.

REX—One Who Passed By, D., 1000..... 01174
L-KO—A September Mourning, C., 2000..... 01175

President Wilson

will be the guest of honor and will address the first annual dinner of the

MOTION PICTURE BOARD OF TRADE OF AMERICA, INC.

at the Biltmore Hotel, New York City, on Thursday evening, January 27, at eight o'clock.

Every member of the motion picture industry is cordially invited to be present and meet the President.

Reservations will be entered in the order received. Number limited to one thousand.
Telegraph or mail reservations at once to

Motion Picture Board of Trade

18 East 41st Street New York City

RELEASE DATES FOR READY REFERENCE

ASSOCIATED SERVICE

Week of December 27, 1915.

The Powers That Be, D., 2000....Santa Barbara
The Gift, D., 2000.....Ramona
Close Quarters, D., 2000.....Alhambra
Let There Be Light, D., 2000.....Empire
He Who Laughs Last, C., 1000.....Atla
Ike Flivvers with Ford, C., 1000.....Federal
Skating on Thin Ice, C., 1000.....Banner
A Peaceful Agitator, C., 1000.....Deer

Week of January 3, 1916.

The Thought, D., 2000.....Santa Barbara
The Missing Link, D., 2000.....Ramona
The Xmas Spirit of the Slums, D., 2000..Alhambra
The Master Rogue, D., 2000.....Empire
Out of the Pan Into the Fire, C., 1000.....Atla
Ike Meets the Gink of Denmark, C., 1000..Federal
Quitting by Request, C., 1000.....Banner
False Rumors, C., 1000.....Deer

GENERAL FILM PROGRAM

BIOGRAPH

1— 5. The Skating Rinks, C-D.....3000
1—10. In the Aisles of the Wild, D. (Re-issue).1000
1—12. The War of Wealth, D.....3000
1—17. The Miser's Heart, D., (Reissue)..1000
1—18. The Angel of Piety Flat, D.....2000
1—19. A Life Chase, D.....3000
1—24. An Adventure in the Autumn Woods (Reissue), D. 1000
1—26. Stronger Than Woman's Will, D.....3000

ESSANAY

1— 8. The House of Revelation, D.....3000
1—11. Angels Unawares, D.....2000
1—12. The Fable of the Two Philanthropic Sons, C. 1000
1—15. Pieces of the Game, D.....3000
1—18. The Book Agent's Romance, D.....2000
1—19. Cannimated Nooz Pictorial, No. 4, C..1000
1—22. The White Alley, D.....3000
1—25. Folly, D. 2000
1—26. Fable of Flora and Adolph and a Home Gone Wrong, C. 1000
1—29. Destiny, D. 3000

KALEM

1— 8. When Seconds Count (An Episode of the H. of H. Series), D.....1000
1—11. Guardian Angels, C.....1000
1—12. The Purification of Mulfera (Eighth of the "Stingaree" Series), D.....2000
1—14. The Tricksters (Twelfth of the Ventures of Marguerite), D.....1000
1—15. The Haunted Station (An Episode of the H. of H. Series), D.....1000
1—18. The Tale of a Coat, C.....1000
1—19. A Duel in the Desert (Ninth of the "Stingaree" Series) D.....2000
1—21. A Sealskin Coat (Thirteenth of the Ventures of Marguerite), D.....1000
1—22. The Open Track (An Episode of the H. of H. Series), D.....1000
1—25. Snoop Hounds, C.....1000
1—26. The Villain Worshipper (Tenth of the "Stingaree" series), D. 2000
1—28. The Fate of America (Fourteenth of Ventures of Marguerite), D.....1000
1—29. Tapped Wires (An Episode of the H. of H. series), D. 1000

UNIT PROGRAM—KALEM

1—10. *The Black Crook, D.*.....5000

KNICKERBOCKER STAR FEATURES

1— 7. Paying the Toll, D.....3000
1—14. The Wood Nymph, D.....3000
1—21. Houses of Mystery, D.....3000
1—28. The Heart Breakers, Com.-D.....3000

LUBIN

1— 8. Billie's Headache, C.....1000
1—10. The Lost Bracelet, D.....1000
1—11. The Old Watchman, D.....2000
1—13. The Bond Within, D.....3000
1—15. A Skate for a Bride, C.....1000
1—17. The Little Sister of the Poor, D...1000
1—20. The Law's Injustice, D.....3000
1—22. Insomnia, C.....1000
1—24. Two New Items, D.....1000
1—25. The Dragoman, D.....2000
1—27. The Embodied Thought, D.....3000
1—29. Cured, C. 3000

UNIT PROGRAM—LUBIN

12—29. *Saved from the Harem, D.*.....4000
12—29. *This Isn't the Life, C.*.....1000

1916.

1— 5. *Sorrows of Happiness, D.*.....4000
1— 5. *His Lordship, C.*.....1000
1—12. *The City of Failing Light, D.*.....4000
1—12. *A Bath Tub Mystery, C.*.....1000
1—26. *The Evangelist, D.*.....4000
1—26. *Fooling Uncle, C.*.....1000

MINA

1— 6. Caught with the Goods, C.....1000
1—20. A Misfit Baron, C.....

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Selig, Selig-Tribune, Vitagraph, Vitagraph-Unit.
Tuesday—Biograph, Essanay, Kalem, Selig.
Wednesday—Biograph, Essanay, Kalem, Lubin-Unit.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Essanay, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Falstaff, Novelty.
Tuesday—Thanhouser, Gaumont (Cart. and Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Cub.
Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.
Sunday—Reliance, Casino, Thanhouser.

UNIVERSAL FILM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

SELIG

1— 3. The Buried Treasure of Cohre, D....3000
1— 8. Spooks (Seventh of the Chronicles of Bloom Center), C.....2000
1—10. The Devil in Chief, D.....3000
1—15. No Sir-ee Bob (Eighth of the Chronicles of Bloom Center), C.....2000
1—17. Why Love is Blind.....
1—22. When the Circus Came to Town (Ninth of the Chronicles of Bloom Center) C.....2000
1—24. Tom Martin—A Man, D.....3000
1—29. Apple Butter (Tenth of the Chronicles of Bloom Center), C.....2000

VIM

1— 7. This Way Out, C.....1000
1—14. Chickens, C. 1000
1—21. Frenzied Finance, C.....1000
1—27. A Special Delivery, C.....1000
1—28. Busted Hearts, C.....1000

VITAGRAPH

1— 3. The Little Trespasser, C-D.....1000
1— 7. His Wife Knew About It, C.....1000
1— 8. Tried for His Own Murder, D.....3000
1—10. When Linn Came Home, D.....1000
1—14. When Two Play a Game, C.....1000
1—15. By Love Redeemed, D.....3000
1—17. Them Was the Good Old Days, C..1000
1—21. A Telegraphic Tangle, C.....1000
1—22. The Secret Seven, D.....3000
1—24. The Cold Feet Getaway, C.....1000
1—28. Peace at Any Price, C.....1000
1—29. The Ruse, D.....3000

UNIT PROGRAM—VITAGRAPH

12—27. *The Making Over of Geoffrey Manning, D.* 4000
12—27. *The Pest Vamooser, C.*.....1000
1— 3. *Who Killed Joe Merrion? D.*.....4000
1— 3. *When Hooligan and Dooligan Ran for Mayor, C.* 1000
1—31. *The Surprises of an Empty Hotel, D.*.4000
1—31. *A Cripple Creek Cinderella, C.*.....1000

MUTUAL FILM RELEASES

AMERICAN

12—24. Yes or No, D.....1000
12—27. The Tragic Circle, D.....2000
12—31. The Mender, D. 1000

1916.

1— 3. Matching Dreams, C-D.....2000
1— 7. Time and Tide, D.....1000
1—10. Viviana, D. 2000
1—14. The Secret Wire, D.....2000
1—14. Spider Barlow Meets Competition, D..1000
1—16. The Gamble, D.....2000
1—18. The Silent Trail, D.....2000
1—21. The Thunderbolt, D.....1000
1—25. The Man in the Somhrero, D.....2000
1—28. A Sanitarium Scramble, C.....1000

BEAUTY

12—21. Making a Man of Johnnie, C.....1000
12—25. That Country Girl, Com.-D.....1000
12—28. Kiddus, Kids and Kiddo, C.....1000

1916.

1— 1. Settled Out of Court. C.....1000
1— 4. Billy Van Dusen's Shadow, C.....1000
1— 8. To Be or Not to Be, C.....1000
1—11. The First Quarrel, C.....1000
1—15. Getting in Wrong, C.....1000
1—19. Johnny's Birthday, C.....1000
1—23. Mischief and a Mirror, C.....1000
1—26. Some Night, C.....1000
1—30. Walk This Way, C.....1000

CASINO

1— 2. Leave It to Cissy, C.....1000
1— 9. Alias Mr. Jones, C.....1000
1—16. Ham and Eggs, C.....1000

CENTAUR

12—23. The Winning of Jess (Animal D.)...2000
12—30. The Terror of the Fold (Animal D.)..2000

1916.

1— 6. The Homesteader, D.....2000
1—13. Marta of the Jungles, D.....2000

CENTAUR STAR FEATURES

12—22. The Mystery of Carter Breene, D....3000

CLIPPER

12—11. Curly, D. 3000

1916.

1— 1. The Wrath of Haddin Towers, D....3000
1—28. The Smugglers of Santa Cruz, D.....3000

CUB

12—24. Hearts and Clubs, C.....1000
12—31. Jerry's Revenge, C.....1000

1916.

1— 7. Comedy (Title Not Reported).
1— 7. Jerry in the Movies, C.....1000
1—14. Jerry in Mexico, C.....1000
1—21. One Reel Comedy.....
1—28. Around the World, C.....1000

FALSTAFF

12—20. When William's Whiskers Worked, C.1000
12—23. Toodles, Tom and Trouble, C.....1000
12—27. Una's Useful Uncle, C.....1000
12—30. Foolish Fat Flora, C.....1000

1916.

1— 3. The Optimistic Oriental Occults, C...1000
1— 6. Hild's Husky Helper, C.....1000
1—10. Belinda's Bridal Breakfast, C.....1000
1—13. Reforming Ruhhering Rosie, C.....1000
1—18. Grace's Gorgeous Gowns, C.....1000
1—20. Pete's Parisian Princess, C.....1000
1—25. Lucky Larry's Lady Love, C.....1000
1—27. Beaten at the Bath, C.....1000

GAUMONT

12—21. See America First, No. 15, Sc., and Keeping Up with the Joneses, Car. Split reel
12—28. See America First, No. 16, Sc., and Keeping Up with the Joneses, Cart. Split reel

1916.

1— 4. See America First, No. 17, Sc., and Keeping Up with the Jones, Cart. Split reel
1—11. See America First, No. 18, Sc., and Keeping Up with the Joneses, Cart. Split reel
1—23. See America First, No. 19, Sc., and Keeping Up With the Joneses. Cart .....Split reel
1—30. See America First, No. 20, Sc., and Keeping Up with the Joneses, Cart. Split reel

To Film Manufacturers

When you advertise your films in Chicago consider these facts about The Chicago Daily News:

The Daily News has a circulation of over 400,000, of which more than 92% is concentrated *in Chicago and its suburbs.* There are approximately 450,000 families in Chicago, so it can readily be seen that, disregarding the non-English speaking and the illiterate, The Daily News reaches very nearly *every worth-while* family in the city. The Daily News sells more papers *in Chicago and its suburbs* by over 100,000 than any other daily newspaper, and over 80,000 more than any Sunday newspaper. Therefore it is the *only* newspaper through which you can reach *all* these worth-while families.

Moreover, The Daily News is doing more than any other Chicago newspaper to induce its readers to see motion pictures. In its news columns every day it publishes reviews of all the new motion picture productions, together with side lights on how the pictures are made and how the stars live.

In addition to this The Daily News is printing a series of half-page display advertisements, calling the attention of its readers to motion pictures and to the directory of motion picture theaters published every day in The Daily News.*

Thus The Daily News not only offers you *more readers in Chicago* (and at a lower rate per line per reader) than any other Chicago newspaper—but is doing more than any other Chicago newspaper to educate its hundreds of thousands of readers to the pleasure and profit of seeing motion pictures.

Are you taking advantage of this opportunity to increase the sale of *your* films?

THE CHICAGO DAILY NEWS

Over 400,000 Daily

*We will be pleased to send reprints of a few of these advertisements if you are interested.

RELEASE DATES FOR READY REFERENCE

MUSTANG

12—17. In the Sunset Country, D.....2000
12—24. The Pitch o' Chance, D.....2000
12—25. Author! Author! Com.-D.....3000
12—31. The Cactus Blossom, D.....2000
1916.
1— 7. The Hills of Glory, D.....2000
1—15. Water Stuff, C.-D.....3000
1—21. Wild Jim Reformer, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

NOVELTY

12—13. The Book Agent, C.....1000
12—15. A Musical Mix-Up, C.....1000
12—20. The Fiddler 1000
12—22. The Innocent Sandwich Man, C., and Between Lakes and Mountains, Sc. Split reel
1—21. Italy's War Equipment, Ed.....1000

RELIANCE

12—12. The Wayward Son, D.....2000
12—19. The Bankhurst Mystery, D.....2000
12—26. The Law of Success.....2000
1916.
1— 1. The Law of Success, D.....2000
1— 5. The She Devil, D.....3000

RIALTO

12—15. The Ace of Death, D.....3000
12—29. A Prince of Yesterday, D.....3000
1916.
1—12. The Secret Agent, D.....3000

THANHOUSER

12—21. Ambition, D. 3000
12—28. The Last Performance, D.....3000
1916.
1— 4. The Bubbles in the Glass, D.....3000
1— 8. The Woman in Politics, D.....1000
1—11. The Name of the Law, D.....3000
1—19. The Phantom Witness, D.....3000
1—26. The Burglar's Picnic, D.....3000

THANOPLAY

11— 6. Mr. Meeson's Will, D.....3000
11—27. The Valkyrie, D.....3000
12—18. His Majesty the King, Com.-D.....3000

VOGUE

12—27. Sammy's Scandalous Schemes, C....2000
1916.
1— 4. An Innocent Crook, C.....2000
1—20. One Reel Comedy.....
1—23. One Reel Comedy.....
1—27. Bungling Bill's Burglar, C.....1000
1—30. He Thought He Went to War, C.....1000

For
MASTER PICTURES—De Luxe Edition
See Feature Release Page

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of January 3, 1916.

New Adventures of Wallingford, No. 14, Com.-D., 2000 .....Pathé
Old Unchanging Holland, Col. Sc., and Quaint Dances of Japan, Dances, Split Reel .....Photocolor-Globe
Luke Leans to the Literary, C., 1000..Phunphilms
The Red Circle, No. 4, D., 2000.....Balboa
Ach! Such Crimes! C., 1000.....Starlight
The King's Game, Com.-D., 5000.....G. R. Plays

Week of January 10, 1916.

From Kabylis to Constantine, Col. Sc., and Unfamiliar Fishes, Ed., Split reel. Photocolor-Globe
Luke Lugs Luggage, C., 1000.....Phunphilms
Madame X, D., 6000.....G. R. Plays
The Red Circle, No. 5, D., 2000.....Balboa
From Bad to Worse, C., 1000.....Starlight

Week of January 17, 1916.

Railroad Construction on the Dark Continent, Ed., and Lizards, Ed., Split reel...Globe
Luke Rolls in Luxury, C., 1000.....Phunphilms
The Red Circle, No. 6.....Balboa
The Love Trail, D., 5000.....G. R. Plays
Riding the Goat, C., 1000.....King Colc

Week of January 24, 1916.

The Horrors of War, Topical, 3000.....Pathé
Head-dresses of Holland—Colored, and the Ausable Chasm—Picturesque America, split reel .....Photocolor-Globe
Hazel Kirke, D., 5000.....G. R. Plays
The Red Circle, No. 7 (The Third Degree), D., 2000.....Balboa
Shooting at Random, C., 1000.....Starlight

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

12— 9. The Sacrifice of J. Jonathan Gray, D..3000
12—16. Col. Steele, Master Gambler, Com.-D..1000
12—30. Babbling Tongues, D.....1000
1916.
1— 2. The Honor to Die, D.....3000
1—13. "X 3," D. 3000
1—28. Nan Good for Nothing, D.....1000

BISON

12— 4. The Connecting Link, West.-D.....2000
12—11. The Lion's Ward, Animal D.....3000
12—18. His Real Character, W.-D.....2000
12—25. When Rogues Fall Out, D.....3000
1916.
1— 1. The Dawn Road, D.....2000
1— 8. On the Trail of the Tigress, D.....2000
1—15. Across the Rio Grande, D.....3000
1—22. Buck Simons Puncher, D.....2000
1—29. A Daughter of Pennance, D.....2000

BROADWAY UNIVERSAL FEATURES

12— 6. The White Scar, D.....5000
12—13. The Primrose Path, D.....5000
12—20. "Father and the Boys," Com.-D.....5000
12—27. The Nature Man or a Struggle for Existence, D. 5000
1916.
1— 3. Landon's Legacy, D.....5000
1—10. Love's Pilgrimage to America, D.....5000
1—17. The Man Inside, D.....5000
1—24. A Soul Enslaved, D.....5000

GOLD SEAL

12— 7. Idols of Clay, D.....3000
12—14. Lord John in New York (Adventure No. 1 of Lord John's Journal), D..4000
12—21. "Christmas Memories," D. 3000
12—28. As the Shadows Fall, D.....2000
1916.
1— 4. The Gray Sisterhood (Advent. No. 2 of Lord John's Journal), D.....3000
1—11. The Boob's Victory, C.-D.....2000
1—18. The Reward of Chivalry, D.....3000
1—25. Discontent, D. 2000

IMP

12— 7. Slim, Fat or Medium, C.....1000
12—10. The Little Lady Across the Way, Com.-D. 2000
12—14. Almost a Papa, C.....1000
12—17. The Vacuum Test, D.....1000
12—21. When Love Laughs, C.....1000
12—31. A Tribute to oMther, D.....2000
1916.
1— 7. The Law of Life, D.....3000
1—21. Vanity, Thy Name Is———, C. D....2000
1—25. Hired, Tired and Fired, C.....1000

JOKER

12— 4. Mrs. Prune's Boarding House, C....1000
12—11. Slightly Mistaken, C.....1000
12—18. The Opera Singer's Romance, C.....1000
1916.
1— 1. Lemonade Aids Cupid, C.....1000
1— 8. Those Female Haters, C.....1000
1—22. The Whole Jungle Was After Him, C.1000
1—29. Mrs. Green's Mistake, C.....1000

LAEMMLE

12— 2. Gilded Youth, D.....3000
12— 3. The Devil and Idle Hands, D.....1000
12— 5. Does It End Right? D.....1000
12—16. The Bride of Nancy Lee, D.....2000
12—18. The Water Clue, D.....1000
12—22. The Great Fear, D.....1000
12—23. One Hundred Years Ago. D.....2000
12—28. The Evil of Suspicion, D.....1000
12—30. The Little Upstart, D.....3000
1916.
1— 5. The Underworld, C.-D.....1000
1— 6. Missy, D. 2000
1— 9. Blind Fury, D. 1000
1—20. Just Plain Folks, D.....3000
1—23. Her Dream Man, D.....1000

L-KO

12— 1. Lizzie's Watery Grave, C.....1000
12— 5. A Saphead's Revenge, C.....1000
12— 8. Sin on the Sabbath, C.....2000
12—12. Lizzie's Shattered Dreams, C.....1000
12—15. Blackmail in a Hospital, C.....1000
12—19. The Doomed Groom, C.....1000
12—22. From Beanery to Billions, C.....2000
12—26. Greed and Gasoline, C.....1000
12—29. A Scandal at Sea, C.....1000
1916.
1— 2. Pants and Petticoats, C.....1000
1— 9. Billie's Reformation, C.....2000
1—12. Gertie's Busy Day, C.....1000
1—16. Flirting a la Carte, C.....1000
1—19. Saving Susie from the Sea, C.....1000
1—23. Mr. Idiot's Assassination, C.....2000
1—26. Knocks and Opportunities, C.....2000
1—30. Cupid at the Polo Game, C.....1000

NESTOR

12— 6. Their Quiet Honeymoon, C.....1000
12—10. Keeping It Dark, C.....1000
12—13. Her Speedy Affair, C.....1000
12—17. Where the Heather Blooms, C.....2000
12—20. Love and a Savage, C.....1000
12—25. When Three Is a Crowd.....1000
12—27. Some Chaperone, C.....1000
12—31. Flivver's Terrible Past, C.....1000
1916.
1— 3. Jed's Trip to the Fair, C.....1000
1— 7. Flivver's Art of Mystery, C.....1000
1—10. The Boy, the Girl, and the Auto, C...1000
1—14. Flivver's Good Turn, C.....1000
1—17. Mingling Spirits, C.....1000
1—21. Flivver's Famous Cheese Hound, C..1000
1—24. Her Steady Carfare, C.....1000
1—28. Flivvers in the Dance of the Shivvers, C. 1000

POWERS

12— 9. The Frolic of the Marionettes, and Nature's Monstrosities, Vaud. and Ed. .....Split reel
12—23. Howard's Monarchs of the American Forest, Vaud., and Wild Bird Life, Ed. .....Split reel
12—25. Uncle Sam at Work, No. 1.....1000
1916.
1— 1. Uncle Sam at Work, No. 2 ("How Uncle Sam Gets His Coin").....1000
1— 6. Physical Culture, Lesson No. 1, Ed., and Carl Emmy and His Dogs, Vaud. Split reel
1— 8. Uncle Sam at Work, No. 3 ("Are We Prepared?") 1000
1—13. The Rubber Rompers, Vaud., and Transporting Timber in Sweden, Ed..Split reel
1—15. Uncle Sam at Work, No. 4 (Uncle Sam's Proteges at Work and at Play).1000
1—20. Physical Culture Lesson, No. 2, and the Ariel Buds, Vaud. Act..Split reel
1—22. Uncle Sam at Work, No. 5 (Protecting the Ships at Sea), Ed.....1000
1—27. Sammie Johnsin, Hunter, Cart., and Fishing River Lampreys, Ed....Split reel
1—29. Uncle Sam at Work, No. 6 ("Saving Wealth and Building Health"), Ed..1000

REX

12— 5. Under a Shadow, D.....2000
12—10. The Power of Fascination, D.....1000
12—12. Juror Number Seven, D.....2000
12—19. The Bachelor's Christmas, D.....3000
12—24. The Terrible Truth, D.....1000
12—26. Stronger than Death, D.....2000
1916.
1— 4. Shattered Nerves, C.....1000
1—11. His Return, D.....1000
1—14. Her Defiance, D.....2000
1—16. The Little Mascot, D.....2000
1—18. The Silent Member, D.....1000
1—30. His Own Trap, D.....3000

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12— 1. He Was Only a Bathing Suit Salesman, C. 3000
12— 8. The Awakening of Patsy, D.....1000
12—15. The Widow's Secret, D.....2000
12—24. "The Tale of the C," Com.-D.....3000
12—29. Father's Child, C.....3000
1916.
1— 5. The Heart of a Mermaid, D.....3000
1—12. Man and Morality, D.....3000
1—14. The Ring and the Rajah, D.....1000
1—19. Her Better Self, D.....2000
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12—12. Her Mother's Secret.....5 reels
12—19. A Soldier's Oath .....5 reels
12—26. Destruction .....5 reels
1916.
1— 2. Green-Eyed Monster .....5 reels
1— 9. A Parisian Romance .....5 reels
1—16. The Fourth Estate.....5 reels
1—23. The Serpent .....5 reels
1—30. The Ruling Passion.....5 reels

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EDISON

1—12. The Catspaw .....5 reels
1—26. The Innocence of Ruth.....5 reels
2— 9. The Martyrdom of Philip Strong...5 reels
2—23. At the Rainhow's End.....5 reels

GEO. KLEINE

1— 5. The Devil's Prayer Book.....5 reels
1—19. Wild Oats .....5 reels
2— 2. The Final Curtain.....5 reels
2—16. The Scarlet Road.....5 reels

METRO PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION

1—10. The Turmoil (Valli Valli and Geo. Le Guere) .....5 reels
1—24. Her Debt of Honor (Valli Valli)...5 reels
2—14. Dimples (Mary Miles Minter).....5 reels

POPULAR PLAYS & PLAYERS

1— 3. What Will People Say? (Olga Petrova) .....5 reels
1—17. The Lure of Heart's Desire (Edmund Breese) .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

12—13. The House of Tears (Emily Stevens) .....5 reels
12—27. Black Fear (Grace Elliston).....5 reels
1916.
2— 7. The Upstart (Marguerite Snow)....5 reels

QUALITY PICTURES

12—20. Rosemary (Marguerite Snow).....5 reels
1916.
1—31. Man and His Soul (Francis X. Bushman and Beverly Bayne).....5 reels
2—21. The Brihe (Francis X. Bushman)..5 reels

MUTUAL MASTERPICTURES

DE LUXE EDITION

1—17. The Thoroughhred (William Russell and Charlotte Burton), Am., D...5 reels
1—20. The Five Faults of Flo (Florence La Badie), Thanhouser, D.....5 reels
1—22. The Bait (William Clifford, Margaret Gibson, Bostock Animals), D., Cen..5 reels
1—24. As a Woman Sows (Gertrude Robinson), D., Gaumont.....5 reels
1—27. Lord Loveland Discovers American (Arthur Maude), D., American...5 reels
1—29. Betrayed (Grace De Carleton), D., Thanhouser .....5 reels
1—31. Vengeance Is Mine (Crane Wilhur), D., Centaur .....5 reels
2— 3. The Idol of the Stage (Malcolm Williams), D., Gaumont.....5 reels
2— 5. The White Rosette (E. F. Taylor and Helen Rossen), D., Thanhouser..5 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS

12—27. Lydia Gilmore .....5 reels
1916.
1— 3. The Foundling .....5 reels
1—10. Mice and Men .....5 reels
1—17. My Lady Incog, Com.-D.....5 reels
1—20. Nearly a King, C.....5 reels
1—27. The Spider, D.....5 reels

JESSE LASKY COMPANY

12— 2. Mr. Grex of Monte Carlo.....5 reels
12— 9. The Unknown .....5 reels
12—13. The Cheat .....5 reels
12—20. The Immigrant .....5 reels
12—30. Temptation, D. .....5 reels
1916.
1—13. The Golden Chance, Com.-D.....5 reels
1—31. Pudd'nhead Wilson, Com.-D.....5 reels

MOROSCO PHOTOPLAY COMPANY

12— 6. "Jane' .....5 reels
1916.
1— 6. Tongues of Men, D.....5 reels

PALLAS

12—16. The Reform Candidate.....5 reels
1916.
1—24. The Call of the Cumberlands. D..5 reels

TRIANGLE FILM CORPORATION

KAY-BEE-INCE PRODUCTIONS

1— 2. Between Men (W. S. Hart).....5 reels
1— 9. The Corner (Willard Mack-Geo. Fawcett) .....5 reels
1—16. The Beckoning Flame (Henry Woodruff) .....5 reels
1—23. The Conqueror (Willard Mack).....5 reels
1—30. The Green Swamp (Bessie Bariscale and Bruce McRae).....5 reels
2— 6. D'Artagnan (Orrin Johnson).....5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

1— 2. Cross Currents (Helen Ware).....5 reels
1— 9. Let Katy Do It (Jane Grey and Tully Marshall) .....5 reels
1—16. The Missing Links (Norma Talmadge, Rohert Harron) .....5 reels
1—23. The Wood Nymph (Marie Doro),..5 reels
1—30. The Price of Power (Orrin Johnson).5 reels
2— 6. The Flying Torpedo (John Emerson).5 reels

KEYSTONE-SENNETT PRODUCTIONS

1—16. Because He Loved Her.....2 reels
1—16. A Modern Enoch Arden (Joe Jackson) .....4 reels
1—23. Perils of the Park (Harry Gribbon and Alice Davenport).....1 reel
1—23. A Movie Star (Mack Swain and Polly Moran) .....2 reels
1—30. His Hereafter (Charles Murray and Louise Fazenda) .....2 reels
1—30. Love and Lobsters (Roscoe Arhuckle and Mabel Normand) .....2 reels

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1— 3. Thou Art the Man.....6 parts
1—10. Green Stockings .....5 parts
1—17. My Lady's Slipper.....5 parts
1—24. The Island of Surprise.....5 parts
1—31. A Night Out .....5 reels
2— 7. The Crown Prince's Douhle.....5 reels

LUBIN

12— 6. The Man's Making .....5 parts
12—20. The Great Divide.....5 parts
1916.
1—17. Gods of Fate.....5 parts
1—20. The Wonderful Wager.....2 parts

SELIG

12—13. I'm Glad My Boy Grew Up to Be a Soldier .....5 parts
1916.
1—10. No Greater Love .....5 parts

ESSANAY

12— 6. The Alster Case.....5 parts
12—20. A Daughter of the City.....5 parts
1916.
1—17. Captain Jinks .....5 parts
1—31. Suhmarines of Society.....5 parts

WORLD FILM CORPORATION

BRADY

12—20. Over Night .....5 reels
12—27. The Rack .....5 reels
1916.
1—10. Life's Whirlpool .....5 reels
1—24. The Ballet Girl.....5 reels
1—31. Fruits of Desire.....5 reels

EQUITABLE

12—20. Sealed Lips .....5 reels
12—27. The Senator .....5 reels
1916.
1— 3. The Dragon .....5 reels
1—10. Her Great Hour.....5 reels
1—17. The Ransom .....5 reels
1—24. Babette of the Bally Hoo.....5 reels
1—31. The Clarion .....5 reels

SHUBERT

12—13. The Siren's Song.....5 reels
1916.
1— 3. Camille .....5 reels
1—17. The City .....5 reels

FEATURES FOR STATE RIGHTS

ALL FEATURES BOOKING AGENCY

Right Off the Bat.....5 reels

CONTINENTAL PHOTOPLAY CORPORATION

Sept.—A Continental Girl.....5 reels

CORT FILM CORPORATION

The Melting Pot.....5 reels
The Whirl of Life (The Castles)....6 parts

COSMOFOTOFILM COMPANY

Incomparahle Mistress Bellairs.....4 parts
Liherty Hall .....4 parts
The Black Spot.....4 parts
Victoria Cross .....4 parts
O-18 .....4 parts
His Vindication .....4 parts

GREAT NORTHERN FILM COMPANY

Sins of Great Cities (Ehba Thomsen).4 reels
The Man with the Missing Finger (Alfred Hertel) .....4 reels
For Her Son (Betty Nansen).....4 reels
A Woman's Honor (Elsie Frolich)...4 reels
The Doctor's Secret (Betty Nansen)..4 reels
A Woman's Conquest (Elsie Frolich).4 reels

HANOVER FILMS

Dec.—Marvellous Maciste .....6 parts

HERALD FILM CORPORATION

1—31. Charlie's Busted Romance, Com.-Cart. .....1 reel
2— 7. Charlie in Cuckoo Land, Com.-Cart..1 reel
2—14. Charlie Throws the Bull, Com.-Cart..1 reel
2—21. Charlie in India, Com.-Cart.....1 reel
2—28. Charlie the Chef, Com.-Cart.....1 reel

ITALA FILM COMPANY

Cahiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent .....3 parts

IVAN FILM PRODUCTIONS, INC.

Aug.—A Mother's Confession.....5 reels
Nov.—The Concealed Truth .....5 reels
Jan.—Forhidden Fruit .....5 reels
Feh.—A Fool's Paradise.....5 reels

JOS. W. FARNHAM

Race Suicide .....6 parts

LIBERTY MOTION PICTURE COMPANY

Oct.—For $5,000 a Year.....5 reels
Oct.—The Struggle .....5 reels

LINICK AND MELCHIOR

Was She to Blame? (*Elm Features*)..5 parts

F. O. NIELSEN

Guarding Old Glory .....5 reels
Just Out of College .....5 reels
Thorns of Passion .....4 reels
Little Sunset .....4 reels
The Spoilers .....9 reels
All for a Girl .....5 reels

OCEAN FILM CORPORATION

Nov.—Life Without a Soul.....5 parts

PHOTODRAMA COMPANY

How Molly Made Good.....6 reels

PROHIBITION FILM CORPORATION

Prohihition .....5 parts

RAVER FILM CO.

The Other Girl.....5 reels

STANDARD NEWSFILM, INC.

Are We Ready? .....4 reels

STERLING CAMERA & FILM CO.

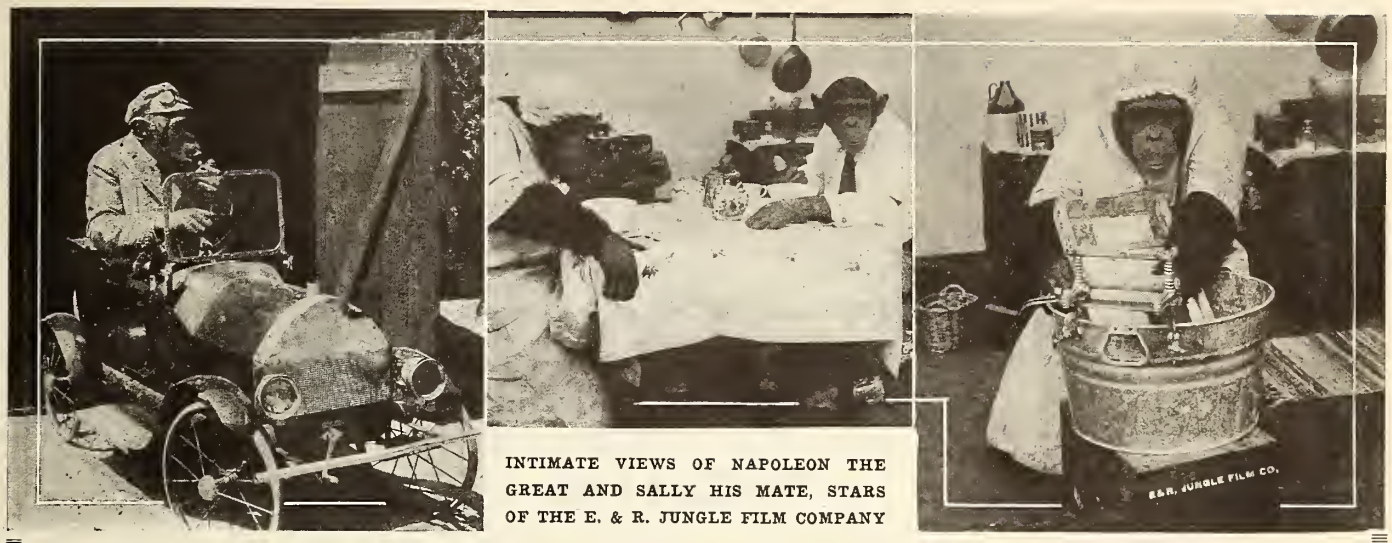
Land o' the Lost.....5 reels
The Game of Three.....5 reels

SUN PHOTOPLAY CO., Inc.

The Princess of India.....5 reels

SUPREME FILM CO.

The Cowpuncher .....6 parts



INTIMATE VIEWS OF NAPOLEON THE GREAT AND SALLY HIS MATE, STARS OF THE E. & R. JUNGLE FILM COMPANY

"Napoleon the Great"

Napoleon the Great, comedian extraordinary, came to the United States about six years ago. From the first he was considered the brightest of his race that had ever been brought across the waters. His schooling has proven him a prodigy. Professor Richard Garner, the world's most able student of anthropology, late of the Zoological Society of New York, who has spent twenty-three years in the jungles of Africa, says he is the most intelligent ape, and the nearest approach to a human being that has ever been captured and trained.

His Education

Four years ago Napoleon was turned over to Lou R. Bristol, animal trainer, and a few weeks later began a vaudeville tour which has continued ever since. He has played over the Pantages circuit over the West Coast four separate times in as many acts, and over the Sullivan and Considine time which took him as far East as Buffalo, two times. He has made a trip to Australia and other Islands where he played to enormous business.

His Accomplishments

He does his roller skating stunt, rides a bicycle, has good table manners, works on the horizontal bars, is an expert on six-foot stilts and an eight-foot-frame bicycle. He also drives a specially constructed automobile which he can "jaz" and put in working order as well as a taxi chauffeur. He also does a loop the loop stunt on roller skates, and has fallen for the new dances, and is particularly fond of tangoing.

A Benedict

On Christmas day of 1913, Napoleon was publicly married, the wedding taking place on the stage at the Pantages theatre, Los Angeles, in the presence of two thousand people. The beveiled bride was Sally, his mate at the E. & R. Jungle Zoo. He went through with the elaborate wedding ceremony without forgetting the ring or failing to kiss the bride at the conclusion, despite the fact that he was wearing a new evening suit, of which he was very proud, for the first time.

"Sally His Mate"

Sally is of an absolutely different nature from Napoleon, and dislikes company very much. She is a little "homey" woman, busy in her home, a palm leaf hut at the zoo. Sally has a great liking for children, and three years ago, when a baby was born in the household of the caretaker, she became the nurse. Baby was but three days old when Sally first cared for her, and since then the two have been inseparable. The child and Sally have appeared in a number of pictures, Sally always playing the mother part. She is never happier than when wearing an apron and house cap. She is an excellent washerwoman, and keeps her kitchen as neat as a pin.

The habits of Napoleon and Sally are like those of other leading men and women. In the morning they have their cold plunge, and a breakfast of fruit, cereal with cream, eggs, toast or hygienic wafers. The morning is taken up with their school work, both rehearsing their parts for several hours. When out with the boys at a banquet, Napoleon sometimes slips off the water wagon and will order beer or wine, which he is very fond of.

Napoleon and Sally have played in "From Jungle to Trouble," "Uncle's Little Ones," "The Jungle Cure," "What D'ye Think of That?" "Pa's Family Tree," "The Adventures of Sally," "The Jungle Kid" and other laughable comedies now being released on the state rights plan.

OTHER E & R ACTORS

While Napoleon and Sally are the leading players at the E & R Jungle Film studio, Messrs. J. S. Edwards and John Rounan, the owners, known the world over as collectors of rare animals, have a very large variety of rare specimens, every one of which has taken part in the making of motion pictures. The collection includes lions, pumas, tigers, educated leopards, twenty-three varieties of monkeys, including "John D.," the only white monkey in captivity; armadillos, elephants, Cuban tree rats, regal black and royal pythons, Alaskan martens, crown pigeons; the only Brazilian capahara in America; Colby's Vulture; emus and a Tasmanian devil; and "Congo," the West African uncivilized man, who scientists say is a representative of the connecting link between monkeys and human beings.

The Executives

J. S. Edwards, the "E," and John Rounan, the "R," are two of the best known animal show men in the country, having been engaged in the business twenty odd years. During this time they became thoroughly conversant with the likes and dislikes, characteristics and peculiarities of all of their scores of rare specimens, and are today, without a doubt, the most experienced animal trainers engaged in the motion picture industry, and their collection is by far the largest and most valuable of its kind in America.

The company now has several very successful motion picture people on its staff, and are making one reel animal comedies.

The Distributors

You can book these comedies through: Greater New York, New York State and Northern Jersey—Greene's Feature Photoplay Co., 110 W. 40th street, New York; Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut—E. W. Lynch Enterprises, Worcester and Boston, Boston, Mass.; Eastern Pennsylvania, Maryland, Delaware, District of Columbia, Southern Jersey and Virginia—Electric Theatre Supply Co., Philadelphia; Kansas, Missouri, Nebraska and Iowa—Monarch Feature Film Co., Kansas City; Western Pennsylvania and West Virginia—Liberty Film Renting Co., Pittsburgh.

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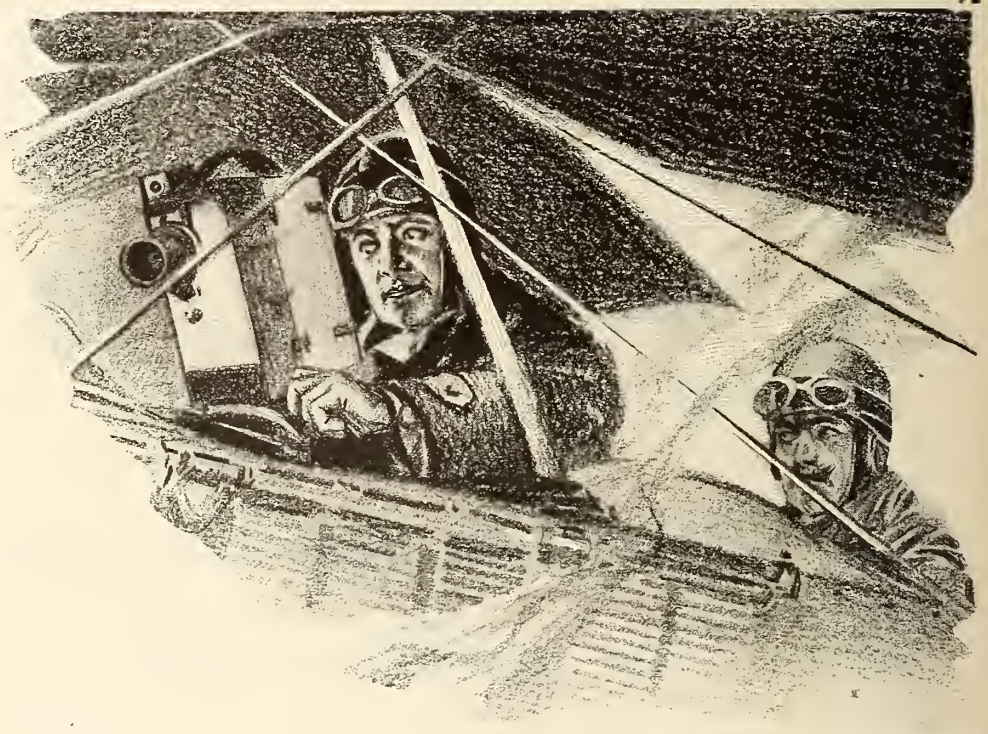

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Accessory News

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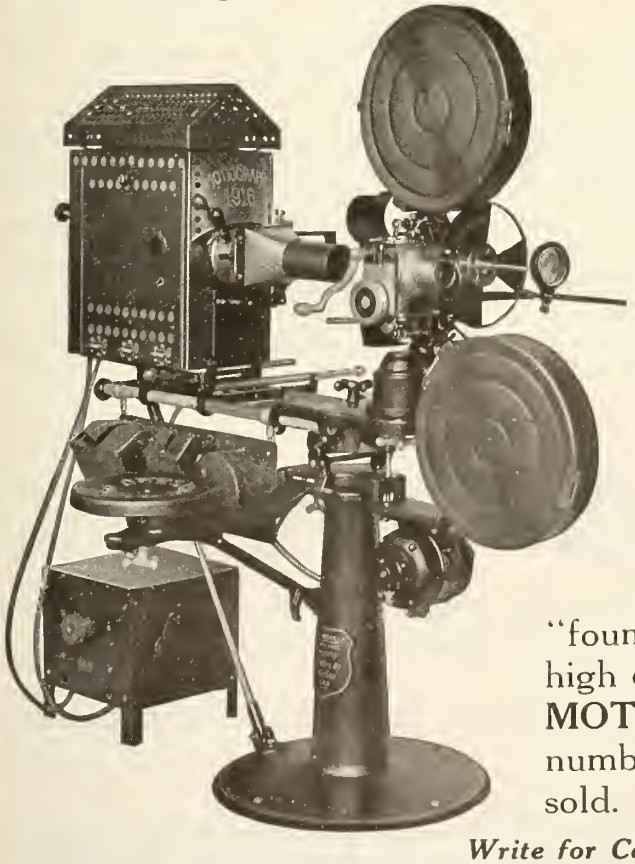

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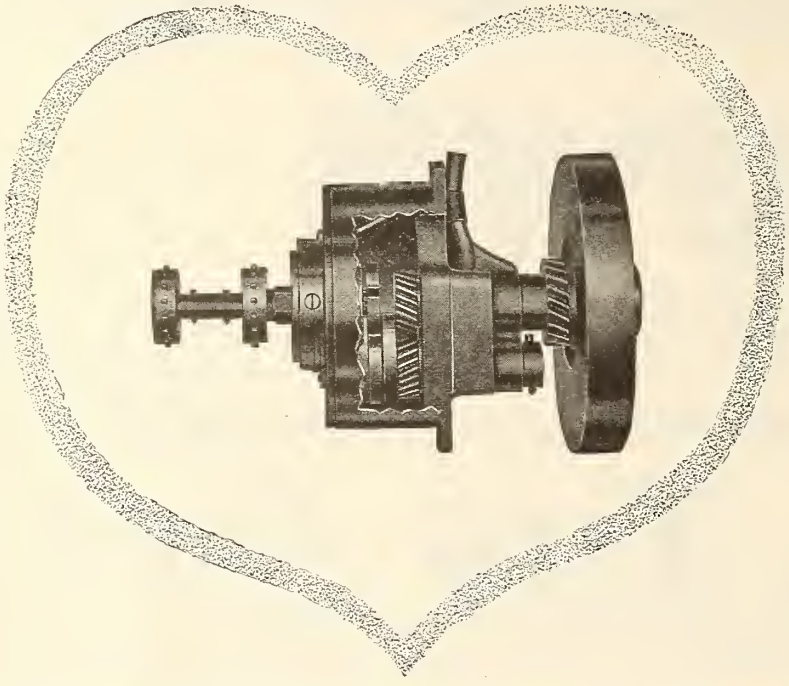


The Heart of the Mechanism Is the Intermittent Movement

SIMPLEX INTERMITTENT GENEVA MOVEMENT STAR AND CAM must not be confused with similar movements of other projectors.

The principle may be similar but the Simplex method of design and accuracy is what gives results.

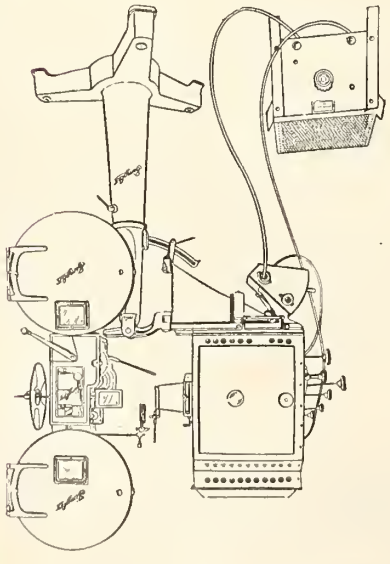
When you consider that sprocket must be started and stopped 16 times or more each second the strain on the parts employed is apparent.

The circumference of the Simplex Intermittent Sprocket travels ¾ of an inch in 1/64th of a second, or at the rate of 2880 feet per minute. This gives some idea of what it means to bring it to an instant stop.

In the manufacture of the Simplex Intermittent Movement the finest steel is used and the greatest accuracy to the 1/10,000th of an inch is required.

The Star and Sprocket are tested under a magnifying glass for mechanical accuracy and are tested under operating conditions for results on the screen.

The entire intermittent case can be removed from the machine in 30 seconds by taking out 2 screws and loosening 2 others. It can be replaced as quickly.



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Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

By J. H. Hallberg

50—Realizing the importance of exposing both carbon craters at the same time and understanding that this effect can be produced by certain means, will you please explain why the special transformer referred to accomplishes this result.

Ans.—You have been told that an ordinary rheostat composed of a resistance unit made from nickel-steel or similar wire, is of such nature that its resistance increases if the current flow through the same is materially increased.

In other words, the rheostat easily absorbs and dissipates the power in heat, instead of forcing the power over the shorter arc, when the carbons are brought closer together, so as to lower the voltage across the arc.

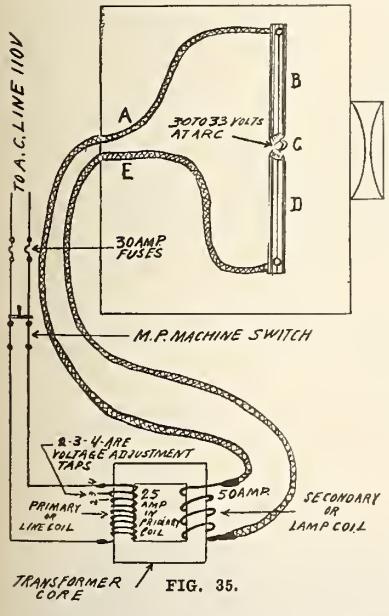


FIG. 35.

A rheostat of large enough capacity to reduce the voltage from 110 to 40 volts, which is the usual voltage maintained for an A. C. arc, will easily absorb and dissipate the few extra volts which will be forced upon the resistance when the carbons are put closer together when you try to focus both of the craters at one and the same time.

The effect on the arc is, under this condition, such that the loss of the extra voltage without a consequent and proportionate increase in amperes prevents proper combustion of the carbons.

Another effect tending to also reduce the brilliancy of the illumination is caused by the watts at the arc dropping with the least change of resistance in the arc, as would happen in case the core should gas more freely than normally, which will disturb the illumination, causing the arc to lose its intensity with consequent loss of light on the screen.

With the transformer, however, which is an electro-magnetic device, the effect upon the arc when the carbons are brought closer together is entirely different. There is no such cushioning or absorbing effect in the properly designed transformer when the carbons are put closer together, as required when it is desired to reduce the arc voltage from 40 to 30 or 33 volts.

As a matter of fact, an arc controlled by a transformer which may pass 50 amperes with 33 volts across the arc, will force the amperes to maybe 55, if the carbons are put closer together, which reduces the arc voltage to 30.

This change, you will understand, does not lower the watts across the arc, because the transformer under that condition forces more amperes through it, so that the loss in volts is compensated for by a proportionate increase in amperes, and as a result the effect is to maintain a nearly constant watt consumption in the arc, which in turn keeps the "magnetic blow-out" effect in perfect working condition, allowing the carbon points to be kept very close together without any tendency of the arc to what you might call "die down" or burn the carbon points with a yellow glow.

51—Explain the action or effect of the "magnetic blow-out" effect on the arc.

Ans.—Fig. 35 illustrates a regulation lamp house with the arc lamp, carbon-holders, carbons and asbestos-covered leads, connected to a transformer such as referred to in questions No. 48 and No. 49.

An analysis of this system, as illustrated in Fig. 35, shows the A. C. line, which in this instance is 110 volts, connected to a set of line fuses which should be of about 30 ampere capacity, with leads to the motion picture machine switch. The other side of the switch is connected to the proper connections on the primary or line side of the transformer.

The secondary or lamp winding on the transformer is made of considerably larger wire with a lower number of turns connected to the flexible asbestos-covered cables feeding the current to the carbon-holders and to the upper and lower carbons placed within the lamp house itself.

(Copyright, 1916, by J. H. Hallberg.)

Lobby Fixtures Must Harmonize With the Theatre

Manufacture of These Articles, Necessary to the Drawing Power of a Motion Picture House, Has Reached a High State of Perfection—Easels Are Now Made to Order According to Specification Furnished by Exhibitors—Color Effect Is Important

THE average exhibitor probably has not the remotest idea of the work entailed in producing lobby display frames, one sheets, stills and other announcements. Nor has the realization of proper lobby display come to more than ten per cent. of the picture theaters throughout the country.

It is not an uncommon sight even in this so-called "advanced" stage of the motion picture industry to see theaters with their entire fronts plastered with anything from six sheets down.

Often this condition not only exists on the exterior of the house, but the lobby likewise is covered with posters, lending to the house an unhealthy and repulsive atmosphere.

The ten per cent. referred to above have seen the fallacy of this ornamentation and have fitted up their houses with up-to-

J. L. MENGER J. RING

date, neat and attractive portable frames. The exterior of their houses have not been defaced and their lobbies are kept clean and neat.

Manufacture of Lobby Fixtures in High State of Perfection

The effect on the public is natural and most noticeable, for the patron, for whom every theater in the town is looking, will pass by the untidy and plastered place for the house with the neat and clean exterior.

The making of these up-to-date lobby fixtures has become a science and can no longer be satisfactorily done unless the proprietors of the companies making them have made an exhaustive study of exactly what is needed and have the facilities for turning out special orders, both as to size, shape and color.

Just as the modern theater is a product of scientific study, so with the lobby display, for it must harmonize in every way with the settings of both the lobby and the theater exterior of which they are a part.

Take, for example, a theater where a certain color effect has been worked out. This must be followed in every detail of equipment, which means that the greatest possible care must be taken in ordering the frames, to make sure that the firm from which they are purchased is able to meet the requirements both as to color and design and any other of the minor details which are so necessary in order that the exterior of the house may have the appearance of having been made to order, and not, as is the case with so many, give the appearance of a collection of fittings without any idea as to their relations to one another.

One of the concerns which we would cite as an example of "preparedness" is Menger and Ring, who occupy an entire building, located at 304 West Forty-second street, New York City. This company has gone so deep into the manufacture of lobby display frames that its entire organization is departmentalized.

In addition to the pictures shown in this article, namely, the cabinet makers' department, the fitting department and the shipping department, there is also a cutting department and finishing department, comprising in all a force of approximately sixty-five people.

Specifications Followed Accurately by the Makers

It is easy to understand that with equipment of this kind any specifications may be sent in by the most particular owner or builder with the assurance that when the goods are delivered they will in every way follow the designs and requirements submitted.

The photograph of the showroom will give an idea of the various styles and forms of display frames which are carried as samples. These are in addition to a large number which are shipped daily, where particular specifications have been followed.

Every frame made by this company is "tailor made," that is, according to definite specifications. Certain samples are carried in stock, but these are merely to give an idea to customers who may come into the office.

A mail order business is encouraged, providing the exhibitor will give detailed specifications of exactly what he wants in the way of designs, color and the particular kind of architecture which he wishes followed.

The most popular finishes at the present time are antique, golden brown, mahogany, copper, bronze and verdigris, all made

(*Continued on page* 594.)

GLIMPSES OF THE PROCESSES BY WHICH THE MENGER AND RING LOBBY FRAMES ARE MADE

EXPERT CABINET MAKERS AT WORK IN THE FITTING DEPARTMENT THE SHIPPING DEPARTMENT

N.P.Co.

NINETEEN HUNDRED AND FIFTEEN with consistent progress has taken its place in the long line of successive years in the history of Power's Cameragraph. With much accomplished in our business development as well as contributions to the advancement of motion picture projection, we desire to express appreciation to all users of our product and to most heartily wish them the best of fortune for the coming year, with the promise to play our part in bringing to the motion picture industry a prosperous NINETEEN HUNDRED AND SIXTEEN.

Nicholas Power Company

Ninety Gold Street New York City

Projection

Operating Electricity — Questions Answered — Repairing Equipment

Edited by J. H. Hallberg

Who Will Answer All Questions You Send in, No Matter How Simple or How Difficult

FIFTY AMPERE INSTEAD OF A THIRTY-FIVE AMPERE TUBE?

R. H. D., Richmond, Ind.—*I am using a 35 ampere General Electric rectifier with a 35 ampere tube, M. S. type, 110-120 volt, 60 cycles, 30 amperes D. C. and I have decided to put a 50 ampere tube on this machine, replacing this 35 ampere tube and the city electrician tells me that I cannot do it at all and that I will burn it out and that this machine will not stand a 50 ampere tube.*

What do you say about it and is it a wise or unwise idea in trying to use a 50 ampere instead of a 35 ampere tube? What will my results be if I do use this 50 ampere tube?

Ans.—The General Electric Mercury Arc Rectifier is built and sold to deliver 30 amperes D. C. from a 110 or 220 volt A. C. current supply.

The rectifier is provided with a transformer and a reactive coil.

The reactive coil has several adjustments upon it, by arrangement of which the rectifier may be operated on any voltage from 100 to 120 or from 200 to 240 volts. The 30 ampere rectifier is furnished with what is called the 40 ampere size tube.

In other words, due to the fact that a moving picture arc throws a sudden overload on the rectifier when striking the arc instead of using a 30 ampere tube on the 30 ampere rectifier, as is customary for storage battery charging rectifiers, due to this sudden over loading by the arc, a 40 ampere tube is furnished which stands the rush of current better, than the smaller 30 ampere tube would.

The next size rectifier is intended to deliver under the same voltage and other conditions, 40 amperes and on account of the over load at the instant of striking the arc it is furnished with a 50 ampere capacity tube.

The third or larger size is intended to deliver 50 amperes D. C. and is furnished with a tube of more than 50 ampere capacity. If you have a 30 ampere rectifier as you describe, there is no reason why you should not use a 40 or 50 ampere tube with it, providing the holder on the back of the tilting device is large enough to take the larger tube and also providing the shaking magnet is large enough to handle the larger tube at starting.

There would be no advantage to you in using the larger tube excepting it may possibly last a little longer but as the larger tubes cost more money to buy I doubt if it is advisable to use a larger tube on your rectifier than that which has been decided upon by the engineers of the General Electric Company, which for the 30 ampere moving picture rectifier which you have is their standard 40 ampere tube.

PROPER SIZE WIRE FOR ELECTRIC LIGHT PLANT

J. W. S., Binnewater, N. Y.—*You state in your catalog, anything we wish to know in regard to trouble with picture machine, to write you or draw plan and you will be glad to answer. I have an electric light plant and I do not think it is connected up right on the proper size wire, as it does not work right. It gives a good light but all of a sudden it goes dark and you have to fix the arc.*

I got a burner from you and it is fine. The dynamo is a 65 volt 30 ampere machine and the engine is 4 H. P.

Please draw plan how how I should connect it up properly.

Ans.—You must furnish a copy of the lettering and the figures exactly as they are stamped on the nameplate mounted on your generator.

Also make a rough sketch of just how the generator looks or send the manufacturers' diagram of connection which you should have received with the generator. Upon receipt of this information I will give you further advice.

Your trouble of sudden dull light or sputtering, making it necessary to readjust the arc, calls for a different rheostat in series with the arc than the one you are evidently using. The design and construction of a rheostat for 60 to 65 volt generators is not an easy proposition, therefore, you must use great care in selecting a rheostat as a makeshift will not do.

You do not say if your generator is furnished with a field controller or field rheostat, as it is also called. Please advise what is marked on the same.

When I get the information concerning the make and style generator you have as is stated on the nameplate, I can give you further information.

The size wire to use would be not less than No. 8 and I generally recommend No. 6 wire as the smallest to be used for motion picture arcs as that is the standard of the underwriters.

PICTURES STEADILY PROJECTED WIN PATRONS AND BECOME ADVERTISING ASSET WHEN THEY TELL THEIR FRIENDS

ADVERTISING equipment to the patrons of motion picture theatres is something which is being taken up more and more by the live wire exhibitors.

The superiority in projection of one house over another is due to one of two causes. Either the operator in one knows his business better than the operator in the other houses, or this point combined with better equipment in one house is a guarantee of better pictures than in the others.

These facts are of particular value from the advertising standpoint, and if a patron leaves your house with a knowledge that your light and hence your picture is much steadier than in any other house in town, due perhaps to the use of, we will say a Speedco Arc Controller, it is an immediate advantage to you.

This advice is being given today by the Speed Controller Company to the houses which have already installed their particular equipment and is working out well, for the houses which have made the installation are being talked about by their patrons, and although these patrons do not know exactly what it all means, they nevertheless tell their friends with great show of knowledge exactly why the pictures in such and such a house are better than those in another.

LOBBY DISPLAY MUST HARMONIZE WITH THEATRE

(Continued from page 592.)

up of solid selected oak which has been dried and seasoned so that durability is absolutely guaranteed.

The ornaments which are used are unbreakable, either being of carved wood which has been specially treated or of pressed wood pulp which is securely fastened to the frame.

An innovation has just been put on the market in the form of a frame twenty-five feet long and fifteen feet high, which exactly fits the side of the lobby.

J. L. Menger, president of the company, and Joseph Ring, secretary and treasurer, are both well known in the trade, having been connected with it since its inception.

YOUR STOCK OF CARBONS IS RUNNING LOW

BETTER ORDER

SPEER CARBONS

THEY GIVE BETTER LIGHT AND COST LESS!!

THE BIJOU THEATRE,
V. E. ANDERSON, Proprietor
SUMMIT, SOUTH DAKOTA
January 3rd, 1916.

GENTLEMEN:—

Some time ago you wrote us in regard to how I liked the carbons I bought from you. At that time I had not tested them sufficiently to know, but I have given them a good try-out and will say they are the best carbons I ever used, and I have been in the theatre business six years.

Yours truly,
V. E. ANDERSON.

FIRST COME FIRST SERVED

NET CASH PRICES

½x12, cored, pointed both ends, $37.50 per M. (1,000 in a case)
9/16x12, cored, pointed both ends, $40.00 per M. (1,000 in a case)
⅝x12, cored, pointed both ends, $50.00 per M. (1,000 in a case)
¾x12, cored, pointed both ends, $70.00 per M. (1,000 in a case)
⅞x12, cored, pointed one end, $115.00 per M. (500 in a case)
1x12, cored, pointed one end, $150.00 per M. (500 in a case)

We Fill Sample Orders for 100 Carbons at the Above Pro Rata Prices

TRADE MARK

Our Speer Carbons are absolutely guaranteed to give satisfaction or money back.

Speer Carbon Company Dept. "N"

(Makers of carbon for Electrical purposes during the past 25 years)

Saint Mary's, Pa.

For Sale by Leading M. P. Machine Distributors, Including the Following:

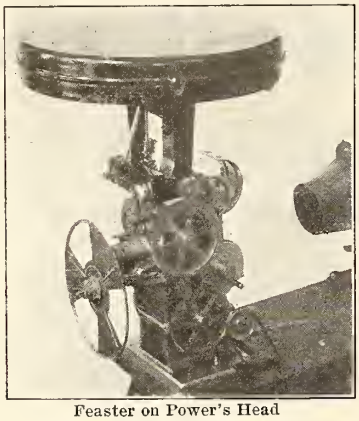
J. H. Hallberg, 36 East 23rd St., New York, N. Y.
E. E. Fulton Co., 154 W. Lake St., Chicago, Ill.
Kleine Optical Co., 166 N. State St., Chicago, Ill.

NEW POLICY

In future all FEASTER NO-REWIND attachments for projectors will be sold outright.

Rentals Discontinued

NEW MANUFACTURING AND MARKETING PLANS BRING REDUCTION IN PRICE



Feaster on Power's Head

SAVES

REWINDING—BREAKAGE—DELAYS—FIRE RISK WEAR AND TEAR ON PROJECTOR

J. H. Hallberg says—This machine is a wonderfully simple and clever invention. It has made practical what for years has been the desire of many to accomplish.

Write for terms

FEASTER CORPORATION

1482 Broadway New York City

Strong **Durable**

Harlomoor Poster Cloth

42 in.

Turner, Halsey Co.

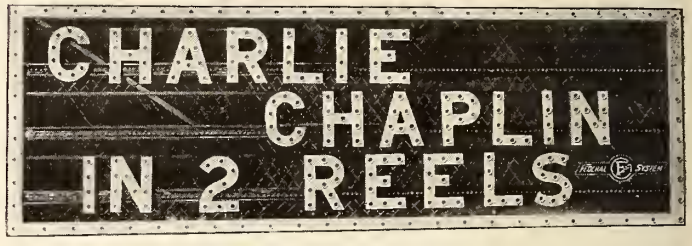
62 Leonard St. New York

FEDERAL ATTRACTION SIGN BOARD CAN BE MADE STEADY BURNING OR GIVEN A FLASHER EFFECT

TO run a successful motion picture house three things are necessary. You must have the show; you must have the place to show it in, and you must have the crowds to show it to. No intelligent man going into the motion picture business would dream of passing his pictures through a machine of the same type that was used when the first picture was flashed on the screen.

No longer do we see the big motion picture houses being made out of converted stores nor is the same method of filling the house being used. It is this latter feature that we would, at the present moment, bring to your attention.

Be your picture the finest obtainable, featuring artists of the



A FEDERAL ATTRACTION SIGN

highest caliber and be your building erected and equipped in the most attractive and efficient manner possible, unless you use the proper means to let people know where you are and what you are doing, your attendance is going to be slim.

You recall the first means used to advertise motion picture houses was some freak featuring in the front of the entrance. The front of the house, for instance, was built in an unusal design which usually consumed about forty per cent. of space and added in no way to the architectural beauty of the building. This latter was superseded by big glaring canvas signs. At the present time, the theatre owner has designed his building to make use of all available space and in no way detract from the architectural or symmetrical lines of the building.

He has discarded the flaring sign and substituted in its place the far more pleasing and compelling electric sign. In this line it seems that the illustration we show is a very effective and at the same time a neat and sensible one for announcing to the public the attractions to take place.

It is a design manufactured and patented by the Federal Sign System (Electric) Lake and Desplaines streets, Chicago, Ill.

It is what they call a Federal Attraction Board and is as simple in construction as it is efficient. It has a galvanized iron border of lights which can be made either steady burning or with a flasher effect. It has a heavy screen scientifically supported, across which are run two bands for every line of lettering to be used.

One band holds the letters in place; the other provides connection with the electric current that illuminates it. There seems to be not a single superfluous bit of material in its make-up which, of course, plainly shows that its price must be arranged accordingly.

Its efficiency is unquestionable, as the reading matter on the sign can be changed as often as is desired simply by lifting the letters off and placing new ones on. In constructing this sign the Federal Sign System have done so to fill the demand for such an article by high-class theatre owners and seem to be having considerable success in disposing of them.

COOPER HEWITT LIGHTS INSTALLED IN UNIVERSAL STUDIOS, EAST AND WEST

THE Cooper Hewitt Electric Company, Eighth and Grand street, Hoboken, N. J., reports a great demand for its special studio lights.

Recent installations include the placing of five hundred lights in the Universal studios, Leonia, N. J., and five hundred on the Coast for the same company. In the Paragon studios, Ft. Lee, N. J., one hundred and twenty have been installed, one hundred and fifty in the new plant of the Mirror Films, Inc., Glendale, L. I.; two hundred and thirty in the Columbia studios, 3 West Sixty-first street, New York City, and one hundred and fifty in the L-Ko Motion Picture Company, Hollywood, Cal.

(*Continued on page 599.*)

REFLEX

(Made in Switzerland)

The Quality Carbons of the World

Reflex D. C. Carbons have a Specially Constructed Negative with Copper Coated Core.

An operator in Iowa writes us as follows:

"Rec'd the carbons you sent me for use on A. C. and am free to say THEY ARE THE BEST I HAVE EVER USED. I have operated for very nearly five years and have used all makes of carbons. Would ask you to ship me at once via American Express C. O. D.—"

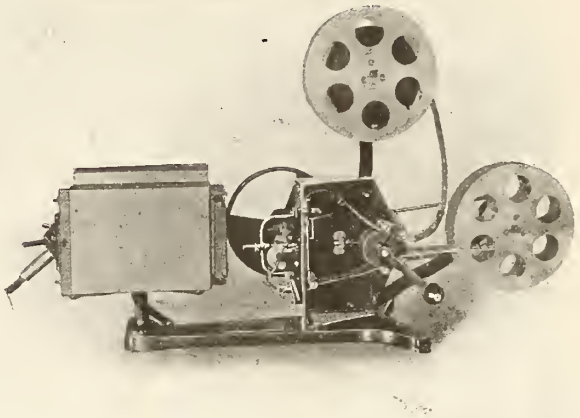
Don't worry about the carbon shortage. **Send in your order now** for REFLEX carbons and get **the very best.**

¾ x 12 plain cored, $10.00 per 100.
⅝ x 12 plain cored, $7.50 per 100.
⅝ x 6 copper coated cored, $3.75 per 100.
½ x 6 copper coated cored, $2.75 per 100.

If your dealer cannot supply you with REFLEX carbons, send cash with your order or instruct us to ship C. O. D. and we will fill sample orders in lots of not less than fifty each in all the above sizes.

Watch our weekly advertisements and remember that all letters we publish are authentic.

JONES & CAMMACK
SOLE IMPORTERS
12 Bridge Street **New York City**



$60.00

Buys a NATIONAL PROJECTOR

This wonderful little motion picture machine, durable in construction and perfect in design, can be used to advantage for either pleasure or profit.

Write us for literature and let us tell you what authorities in the motion picture world say of our machine.

The National Projector Company, Inc.

30 CHURCH ST. SLOCUM-AVRAM-SLOCUM MANAGEMENT NEW YORK, N. Y.

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Your Patrons Deserve the Best

By their attendance at your photoplay theatre—for their own pleasure, it is true—your patrons are making money for you. *If this isn't true, you ought to put a padlock on the door.*

If this is true, it follows that a mere sense of fair play, if not gratitude, should impel you to provide the best entertainment possible.

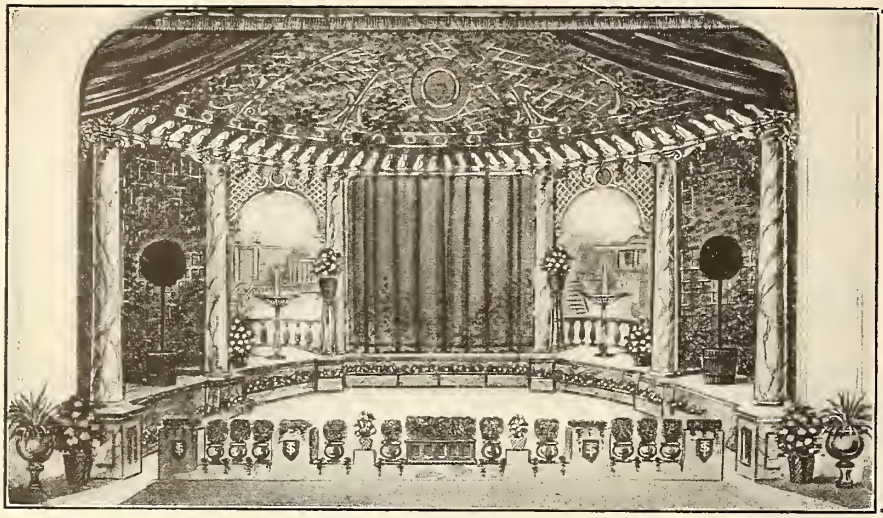
THE RADIUM GOLD FIBRE SCREEN, more than any other single piece of photoplay theatre equipment, will convince your patrons that you have their comfort and their pleasure constantly at heart.

It eliminates eye-strain and—because it saves for the audience all the finer touches in photography so carefully planned by the producer—*"MAKES THE BEST PICTURES BETTER."*

Write Today for Free Sample, Price, and Details of Our New and Attractive Sales Plan.

Radium Gold Fibre Screen, Inc.
220 W. 42d St., N. Y. City

CANADIAN DISTRIBUTORS: Allfeatures, Ltd., 56 King St., W., Toronto, Can.; Allfeatures, Ltd., Scala Theatre Bldg., Montreal, Can.



For Artistic Lobby Display and Stage Decorations

Install our line of Artificial FLOWERS, TREES, VINES, LEAVES, GARLANDS, WREATHS AND PALMS.

Estimates made and theatres decorated under contract by our expert.

Our 32-page catalogue No. 3, illustrating in colors the latest artificial flowers for Theatre decoration FREE.

FRANK NETSCHERT COMPANY, INC.
61 Barclay Street New York City

We are now showing some New and Very Elaborate Stage Settings for

MOVING PICTURE THEATERS

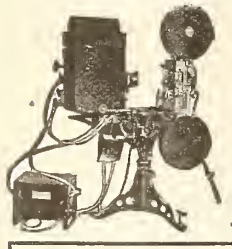
Our representative can call on you with models. Write us.

EUGENE COX SCENE PAINTING STUDIO, 1734 Ogden Ave., CHICAGO, ILL.

NATHAN MYERS
ARCHITECT

WOOLWORTH BUILDING
Broadway & Park Place New York City
COURT THEATRE BUILDING
Market & High Streets Newark, N. J.

Telephones
Newark .....Market 5254 Long Island .....Sayville 41
New York .....Barclay 6274 Residence .....Waverly 2670
Graduate of College of Architecture, Cornell University
Twenty Years Individual Practice
Consultant to other architects and to builders



PERFECT PROJECTION PAYS

Your customers don't come to you and say: "Why don't you use the AMERICAN STANDARD MASTER MODEL MOTION PICTURE MACHINE like Bill Blank up the street does?" They don't know nor care about how the pictures are thrown on the screen, but they **do** demand that the pictures show up **right.**

They don't even trouble to insist that you serve them with perfect projection; they never come back and they caution their friends not to patronize you. And what patrons are left to you will in time be persuaded to accompany friends to theatres that show bright, clear, flickerless pictures.

Perfect projection pays! Get it with the AMERICAN STANDARD MASTER MODEL.

AMERICAN STANDARD MOTION PICTURE MACHINE COMPANY
One Hundred Ten and Twelve West Fortieth Street, New York

Motion Picture Cameras **Motion Picture Tripods**

Different Styles and Designs
Latest Models now ready
Send for Illustrated Catalogues

KOEHLER OPTICAL COMPANY
Manufacturers

7 East 14th Street New York

GOODS DELIVERED SAME DAY ORDER RECEIVED

We carry a very heavy stock of Power's machines and parts and can fill your order without a moment's delay. We can supply you with everything that is needed in a Modern Picture Theatre.

We are Agents for the Famous VELVET GOLD FIBRE SCREEN which is truly a revelation as a projection surface. Let us demonstrate to you.

American Slide Co., 165½ N. High St., Columbus, O.

NOTICE

NEW AND USED COMPLETE MOTION PICTURE THEATRE EQUIPMENTS

Special Entertainments Furnished For All Occasions. | Full Line of Supplies and Accessories. Telephone 4113 Bryant. | Simplex, Power's and Standard Machines at Sacrificing Prices.

CROWN MOTION PICTURE SUPPLIES
217 WEST 42nd STREET, NEW YORK, N. Y.

COOPER HEWITT LIGHTS INSTALLED

(*Continued from page 596.*)

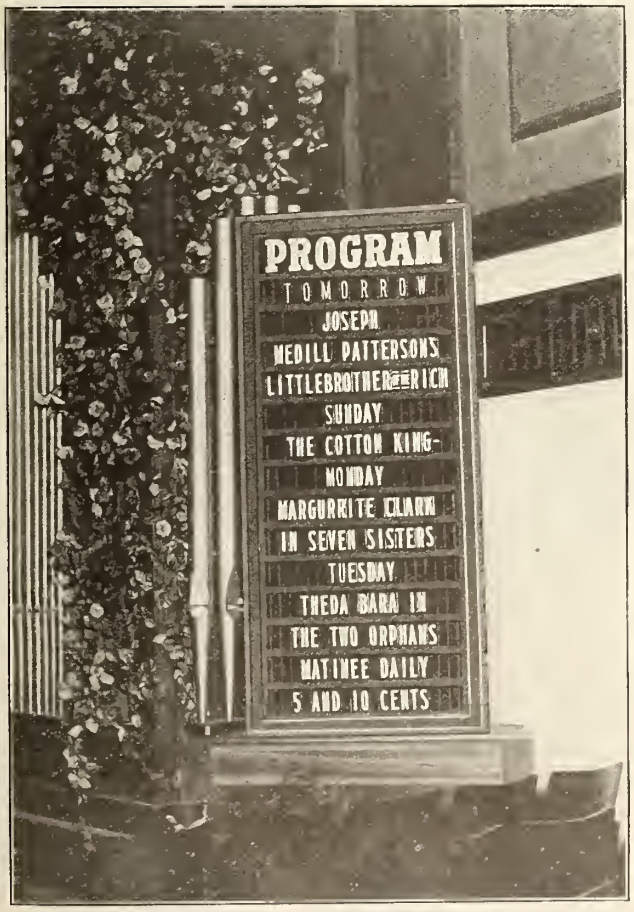
William C. Hubbard, general sales agent of the Cooper Hewitt Electric Company, states that he has signed orders from several other concerns on the coast, but that installations have been delayed owing to the very wet weather conditions.

This has been so bad that it has not been possible to erect a line of poles to carry the current wires from the power houses to the various studios. As soon as these conditions have changed, Mr. Hubbard is planning an extended trip to the coast.

BULLETIN SIGNS NOW INDISPENSABLE TO UP-TO-DATE EXHIBITOR

SINCE an interior bulletin sign of some sort for announcing the program in advance has become an indispensable part of every motion picture theatre it only remains for the management to select that style of sign that will best serve their purpose by displaying in a distinct readable and attractive manner the program for succeeding days.

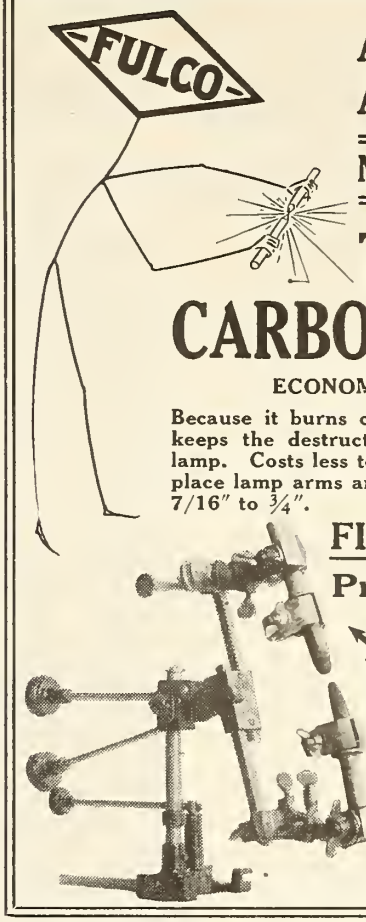
The sign illustrated here is one of the best interior theatre bulletins now available, and the use of such a sign could not fail to be of material advantage to any moving picture theatre. It is one of the products of the Rawson and Evans Company, Chicago, who also manufacture a very handsome columnar announcer for placing at or near the entrance to theatres.



A SPECIMEN INTERCHANGEABLE SIGN

This sign is of the interchangeable letter variety and has the letters in snow white opal glass on a black background. When illuminated the letters stand out so vividly that the program is impressed on every one. By the use of colored inserts between the two thicknesses of glass in each letter all or any part of the lettering can be made to show in colors such as red, blue or green.

The over all dimensions of this bulletin sign are 43 inches wide, 96 inches high and 6 inches deep. There is space for 266 letters which is more than sufficient for ordinary announcements. The sign is mounted in a 4-inch oak frame, old English finish, and the effect of the sign as a whole is peculiarly neat and dignified.



Arc Lamp Parts Are Not Cheap

Neither Are Carbons

The FULCO CARBON SAVER

ECONOMIZES BOTH:—

Because it burns carbons without waste and keeps the destructive arc flame away from lamp. Costs less to buy the saver than to replace lamp arms and clamps. Holds carbons 7/16" to ¾".

FITS ANY LAMP

Price $1.00 Each

E. E. FULTON CO.
156 W. LAKE ST.
CHICAGO

WE CARRY A COMPLETE STOCK OF PICTURE THEATRE STAPLES AND SPECIALTIES

We Want Your Orders for Machines and Supplies

We have some **SPECIAL OFFERS** that are worth writing for today. Let us show you what you can save in the cost of equipment, supplies, etc., and how much better service you can give your patrons, how to increase your receipts and especially, we ask the privilege of acquainting you with the class of service that we give to the exhibitors.

We are **LEADING DEALERS** in all makes of machines and supplies for the Picture Theatre.

WRITE FOR SPECIAL OFFER TODAY

AMUSEMENT SUPPLY COMPANY

6th Floor, Cambridge Bldg.
N. W. Cor. 5th and Randolph Chicago, Illinois

Distributors of the
Motiograph, Power's, Simplex, Edison and other Machines and Genuine Parts

WE ARE HEADQUARTERS FOR

Hallberg's 20th Century Motor Generator

Changes A. C. to D. C. at less cost, yet greater efficiency than any other. Ask for descriptive circular

Power, Simplex and Baird Machines and Minusa Gold Fibre Screens

LEWIS M. SWAAB
1329 VINE STREET, PHILADELPHIA, PA.

Building and Furnishings

Edited by Nathan Myers

Kunsky Is Millionaire Owner of Theatre String

Detroit Exhibitor Magnate in Detroit Shows Faith in Industry by Constantly Adding Houses to the Number Controlled by His Company—A $300,000 Theatre, Designed by C. Howard Crane, Is Latest Structure in Course of Erection for Mr. Kunsky

TO have an investment running into the millions in moving picture playhouses, and at the same time have under way the erection of a $300,000 playhouse, is striking proof of what John H. Kunsky, the millionaire owner of eight of Detroit's leading theatres, thinks of the future of the moving picture theatre business.

Mr. Kunsky, a light-haired man of stocky build, forty-three years of age, although looking much younger, was seated in his private office in the pretentious suite occupied by him on the twenty-second floor of the Dime Bank Building, Deroit, when interviewed by a representative of MOTION PICTURE NEWS. He laughed when asked how he had come to go into the film business.

"Every time I think of the trip that Mr. Caille and I took to Pittsburgh to see a nickelodeon so as to decide if we wanted to go into the business, it makes me laugh to think of our hesitating to invest a few hundred dollars when now we are taking advantage of every available opportunity to spread out and at a cost that makes that nickelodeon investment look like thirty cents," said Mr. Kunsky.

"However, right from the start Mr. Caille and myself had faith in the business and when we saw Harry Davis in Pittsburgh with a store converted into a little nickel show, busy taking in the nickels as fast as the crowd passed into his place, we decided that we could get the Detroit nickels just in the same way.

"That was ten years ago this fall and I guess there is no business in the world that has shown the wonderful and yet healthy growth that the business has shown since then.

Took What Was Given Them for Showing

"We opened up where my Royale theatre is now and charged a nickel admission and showed one reel which we secured from Miles Brothers or from the Pittsburgh Calcium Light Company. We took just what they gave us, because while they knew little about the film business then, we knew much less. So long as it was a moving picture that was all that was necessary."

Of the theatres owned by John H. Kunsky, the Strand, the Alhambra and the Washington are the finest. Each occupies a structure built especially as a theatre.

The remaining five, the Liberty, Garden, Royale, Empress and Columbia all are in the front rank as picture playhouses, and all are unqualified successes in every way. In fact since the days when he ran the nickelodeon, Mr. Kunsky has not been associated with a failure in the picture house line in Detroit.

The architect's drawing of the Grand theatre, which is being built at Broadway and Witherell streets, shows an exterior of what will be one of the most pretentious theatres in the United States.

It will have a seating capacity of 2,600, which places it next to the Strand in New York.

The building will also contain a large office for Mr. Kunsky's fast growing business, including separate suites for offices for advertising department, another suite for the operating department and still another for the financial headquarters.

C. Howard Crane Is Architect of Majestic

C. Howard Crane, the architect who designed the Majestic, is the architect for the New theatre, and according to Mr. Kunsky, many new and elaborate features found in no other playhouse in the country will be included in the make up of the Grand.

The location at Broadway and Witherell streets is only one block from the new Statler and Tuller hotels in what is conceded to be the big coming business section of Detroit.

"It looks to me," said Mr. Kunsky when asked about the prices, "as though the prices now were about right. They were too low for a good entertainment when the business was new but prices ranging from ten cents to fifty cents appear to me to be about right and will in my estimation remain at these figures for some time to come.

"People enjoy not only good pictures but also good music and pleasant surroundings and all of these things are what the up-to-date picture theatre man is endeavoring to give them. For a small theatre a piano or an organ help wonderfully to make the entertainment pleasant, while in the larger houses, an orchestra seems necessary to complete the entertainment.

"Even where there is a pipe organ an orchestra seems needed, and in fact I have just resumed the use of an orchestra at the Garden theatre after trying to do without it for a time.

"Of course we employ only union musicians and we have no trouble in securing high-class music and at each theatre we try to have the kind of music that pleases that particular sort of clientele.

"At the Royale theatre, on Monroe street, where we show what the Monroe street crowd wants to see, we have blood and thunder and melodrama and exciting pictures of adventures, and the orchestra plays popular airs between pictures.

Orchestra at Alhambra Plays Classical Music

"Out at the Alhambra, where the patronage is largely from the finest residence district in Detroit, we have a specially selected orchestra that plays the very highest class music and a pipe organ that is all that can be desired by the most particular music lover alive."

One of the features of the Kunsky string of theatres that has aroused wide comment in picture circles is the publication each week of the *Weekly Film News,* devoted to the interests of the John H. Kunsky theatrical enterprises.

Each week this booklet carries on the cover a picture of a popular star to be seen that week at one of the theatres.

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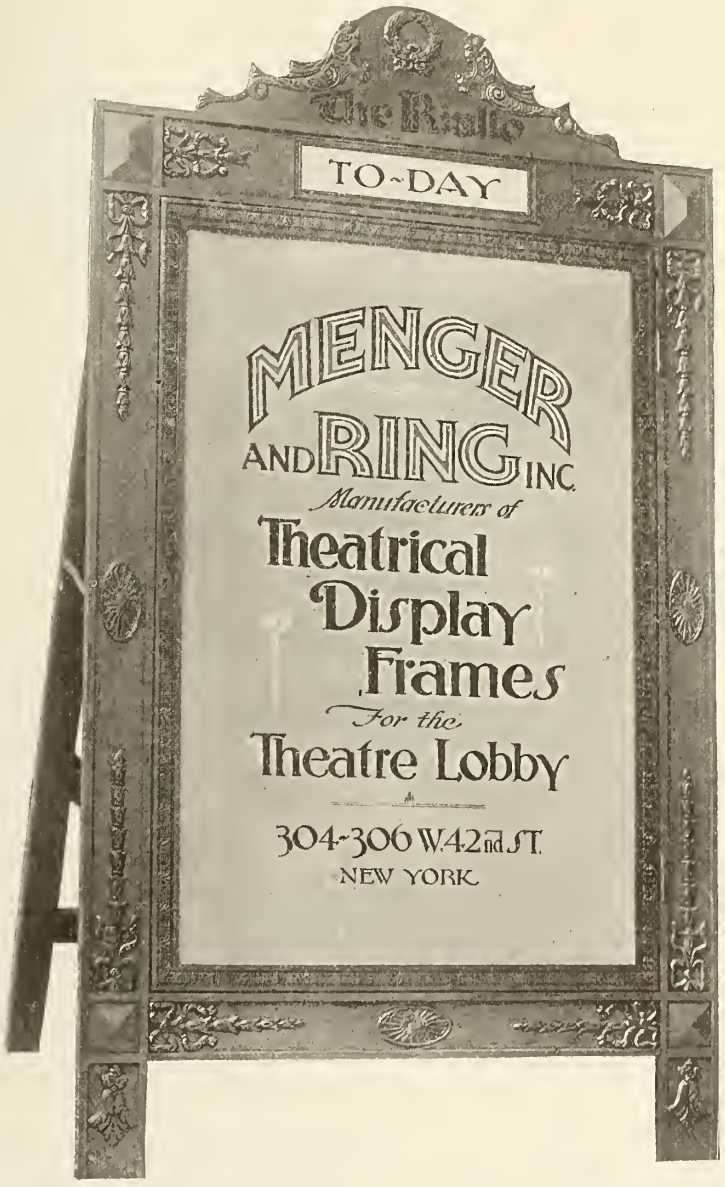

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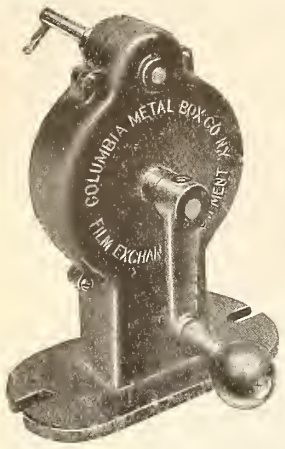

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of the magazine are attractively arranged and each manager is given so much space for an announcement of what he has to offer the public.

Then there is a condensed program under the name of each theatre of just what can be seen there that week. The booklet contains a small amount of advertising but is mainly devoted to screen news pertaining to the week's current shows.

The *Weekly Film News* is edited and published from the advertising department maintained in the Kunsky offices.

Mr. Kunsky believes that the long picture is here to stay, but is also of the opinion that short one-reel pictures will also be in demand to fill in with and to complete the evening's performance. He is a great believer in a good comedy to get the audience in a pleasant mood.

Kunsky Worked for High Plane of Pictures in Detroit

Mr. Kunsky has probably done more than any other one man in Detroit to put the moving picture business in this, the seventh city in the United States in size, on the high plane that it now is. He has always done everything possible to give the public clean attractive amusement and at a popular price.

Although not much for vacations for himself he has his business so organized that it moves smoothly in his absence. George W. Trendle, who has been with him for years, taking charge while he is away.

Mr. Kunsky just tips the scales at two-hundred pounds but he neither looks that heavy nor does he look forty-three years old. He is athletic and extremely active, although not nervous, and he considers no detail too small for him to consider, if it is in any way going to effect the policy of the theatres that he owns.

With the new $300,000 Grand theatre ready within one year, to seat 2,600 people he will probably control more high-class amusement places than any other one man outside of New York City.

But he does not propose to stop even here and other locations in Detroit which look promising are being investigated with a view to locating more playhouses.

The growth of Detroit has been phenomenal in the last two years and Mr. Kunsky has been ever on the alert to keep the amusement offerings in line with the rapidly growing population.

AL. U. THORNBURG.

CIRCLE, INDIANAPOLIS, WILL HAVE A $225,000 THEATRE, READY ON MAY 15

THE Monument Realty Company, composed of Indianapolis men, who will build the Circle theatre in the Circle, Indianapolis, at a cost of about $225,000, have taken possession of the site. The property was taken over by A. L. Block, chairman of the realty company's building committee, and it will be operated under a ninety-nine year lease.

Plans and specifications for the new theatre have been placed in the hands of contractors, who will at once begin the preparation of their bids.

A general contract is to be awarded, which will include the wrecking of the old buildings now on the site, and there also will be contracts for the plumbing, lighting and heating, these three systems to be on an elaborate scale.

Mr. Block said the company hopes to make the contracts soon, when the work of wrecking the old structures will be started. The company hopes to have the theatre completed by about May 15.

PLANS FOR TWENTY THEATRES APPROVED BY BUILDING INSPECTOR IN INDIANAPOLIS FOR YEAR

JACOB HILKENE, city building inspector, Indianapolis, has completed the compilation of his report for 1915, showing that during the year plans for twenty moving picture shows were approved.

OPERATORS IN TERRE HAUTE, IND., ELECT LODI G. MURRAY PRESIDENT

THE Terre Haute motion picture operators local union has elected the following officers for 1916: President, Lodi G. Murray; vice-president, Harry Prentice; recording secretary, B. Steinhauser; financial secretary, Walter Nisbet; sergeant-at-arms, George James; trustee, Ed Pullen; business agent, Roy Dempsey.

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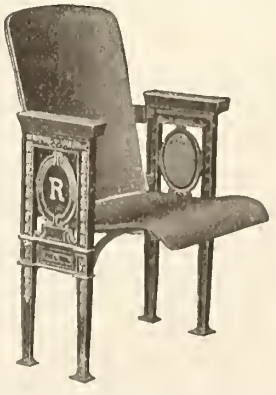

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Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres. If you are building, selling, leasing or renovating, kindly communicate it at once for publication.

CALIFORNIA

THE announcement is made that Coffee and Trowbridge will erect a moving picture house with a seating capacity of seven hundred at Martinez.

A. Heimbach has purchased the interests of his partner in the Dinuba theater at Dinuba, and now is the sole owner.

A. Delluchi and E. Fontana have purchased the old Bell theater holdings at Stockton, and will remodel the structure at an estimated cost of at least $15,000.

The Viola theater at Monterey has been closed by J. Murray for an indefinite period.

The Victory theater at San Rafael has been closed by Mr. and Mrs. Riffe.

A new moving picture house has been opened at Alpaugh by Horner and Dowler.

J. E. Blake has opened the Amusu theater at Grass Valley. This house was formerly known as the Idlehour.

Eva Ricks has taken over the Sequoia theater at Eureka, and has changed its name to the Grand.

The Turner and Dahnken Circuit inaugurated the Triangle service at its theater at Berkeley on January 14, and three days later began to run the pictures at the Tivoli theater in San Francisco. Both the Triangle and Paramount service will be shown at the Berkeley house.

The old Globe theater, at Mission and Twenty-second streets, San Francisco, has been ordered torn down by the Board of Public Works. About two years ago the structure was strengthened and plans were made to transform it into a huge moving picture house, but the Board of Public Works condemned the work. A short time ago a storm of unusual severity visited the city and damaged the structure to such an extent that it was ordered torn down.

The Royal Theater Company, of San Francisco, has taken out a building permit for the erection of a moving picture theater at California and Polk streets. It is estimated that the theater, which will be of class A construction, will cost in the neighborhood of $60,000.

CANADA

The Sunnyside theater, Montreal, which lately came under the management of Mr. Harris, of the Mutual Film Company, is to form the first of a chain of theaters under the control of the National Theaters Company. A five-piece orchestra has been added and it is the intention of the company to double the capacity of the house next spring. The house will have at least 1,000 seats.

The Park theater, Verdun, Montreal, has a very able manager in the person of Mr. Dunning. Mr. Dunning has occupied this position for some time now and one of his latest innovations was to instruct the staff in a thorough fire drill, which will greatly assist the audience, should a fire ever evade the many snares laid for it in the Park theater and threaten the patrons.

The house, which has always used Universal service, celebrated its first anniversary on January 4. A Unit orchestra of exceptional merit has been installed and a ladies' and gentlemen's retiring room form part of the comforts provided by Mr. Dunning for his clientele.

The Royal Alexandria theater, in Montreal, is being managed by Leon Slessinger, who will occupy this post for some two or three months. Slessinger Brothers now own this theater, which accounts for Mr. Leon's presence. The results of his vigorous executive powers is already visible in the increase in the patronage of this theater.

ILLINOIS

W. W. Watts, proprietor of the Vaudette motion picture at Springfield, has announced that he will build a $10,000 picture play house at Petersburg, to take the place of the Rex theater recently destroyed by fire. The new theater will seat about 700. Arthur Simon will be manager.

Earl Drone, of the Royal motion picture theater at Pawnee, has installed a Minusa screen.

INDIANA

Clyde and Sidney Wilson, brothers, of Knox, have bought the three motion picture theaters of Rochester. They bought the Paramount theatre from Ray Blausser and the K. G. theatre and K. G. Garden from Roy Shanks, for a consideration said to be more than $7,000. They will take possession of the K. G. theatre and the K. G. Garden on February 7, and the Paramount theatre was turned over January 17.

Clyde Wilson has had several years' experience in motion pictures, having had a house for several years in Argos. The brother is a traveling salesman.

John Palmer has bought a half interest in the Temple theater at Macy from Frank Musselman. The theater will be managed under the name of Sliver and Palmer.

J. E. Whitley, who has been manager of the Colonia theater at Kokomo since it was purchased by Charles Lyons, more than a year ago, has bought the theater from Mr. Lyons. Mr. Whitley will make no changes in the theater.

IOWA

Edward Boyle, proprietor of the Dreamland theater, is remodeling the former Bistram Saloon building, into which he will move about February 1 with a seating capacity of 400. George W. Walker will remain in charge of projection.

The Princess, formerly a ten-cent house, has changed its admission price to five cents; the Strand, belonging to same company, has put in the Triangle program at ten cents.

KANSAS

On January 15 the new Palace theater at Wichita, built by Chambers and Miller, opened.

C. B. Yost, owner of the Pearl theater at Hutchinson, is building a new theater in that city that will seat five hundred. It is expected that it will be opened in the early spring.

KENTUCKY

Fire early in the morning on January 11 caused damage of $80,000 to the Ben Ali theater, Lexington. The blaze was discovered by Ham Brown, advertising manager of the theater, who had apartments on the third floor of the building.

All the stage furnishings, the electrical system and the interior of the house was badly damaged by heat and smoke. The east wall crumbled and fell upon an adjoining building.

The Ben Ali theater was built about three years ago by a stock company headed by the late James B. Haggin and together with its furnishings cost $200,000. According to Manager Berryman, the loss is fully covered by insurance. The Ben Ali was formerly a legitimate house, but was changed to a motion picture theater a few months ago.

MASSACHUSETTS

The towns of Arlington and Belmont are to have two new motion picture theaters. Arlington's will be called the Washington theater and Belmont's the Belmont.

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MICHIGAN

Stockholders of the Gillingham and Smith Enterprises, Grand Rapids, at the annual meeting on January 8 elected the following officers for the ensuing year: A. J. Gillingham, of Detroit, president and managing director; H. C. Cornelius, vice-president; W. J. Clark, secretary; Charles H. Seaman, treasurer and general manager; Tom Parker Junkin, assistant manager and press representative. The above corporation operates a chain of eight theaters in Grand Rapids.

George P. Wilbur, formerly manager of the Grand theatre, Columbus, Ohio, has been appointed manager of the Majestic and Marx theaters in Wyandotte, which are controlled by Caille and Guathard.

R. G. McGaw succeeds Harry Irons as manager of the Liberty theater, Detroit. Mr. McGaw for nearly nine years was manager of the Ticket Selling Department of the Temple-Keith vaudeville theatre. He has a very large acquaintance among theatregoers. Mr. Irons resigned on account of his health and will pass the winter in New Orleans.

MISSOURI

The Casino theater, at 1618 Market street, St. Louis, reopened on January 8, after extensive alterations and repairs, which enlarged the house and increased the seating capacity by several hundred.

John Karzin, proprietor of the Casino, operates the Royal also, at 1629 Market street, and the Paradise airdome at Eighteenth and Chestnut streets. Mr. Karzin is president of the McKinley Amusement Company, which runs the Majestic theater on Franklin avenue.

The Webster theater, on Twelfth and Clinton streets, St. Louis, opened for business on January 8, with an all-picture bill and a continuous performance on Sundays from 2 to 10:30 p. m.

The Lewis theater, Independence, was entirely destroyed by fire on January 11. The house was located in a $50,000 building and the insurance amounting to $40,000 will partly cover the damage.

John E. Lewis, owner of the destroyed amusement place, says that he will rebuild immediately. In the meantime the show will be seen in the old Keystone theater.

The brick work on the new motion picture theater that is being erected at Harrisonville has been completed. It is expected to open about March 1.

NEBRASKA

At David City a new community house that cost $20,000 has recently been completed. It includes a motion picture show that seats five hundred. Manager Carlisle King is booking first run Paramount and V-L-S-E features for the theater.

OKLAHOMA

C. W. Finney is the manager of the Liberty theater, Oklahoma City. The place cost $60,000 to build. February 1 is opening day.

G. A. Woods is building a $5,000 theater in Lawton to seat nine hundred.

The Empress theatre at Chickasha will open the middle of February.

PENNSYLVANIA

The name of the Alvin theater at Washington has been changed to The Idle Hour. It is one of the best theaters in the town.

Nat Glasser, for six years manager of the Leader theater, Washington, D. C., has severed his connections with that house to take up similar duties with the Stanley Company of Philadelphia. He is now manager of the Great Northern theater, a Stanley house at Broad street and Erie avenue, in the Quaker City.

TEXAS

W. M. Conroe, of Conroe, has let a contract for a picture house to be built in that city. It will stand on a lot 25 by 98 feet, and will be of brick with a lobby, nine feet deep.

Hugh Hamilton is erecting a $35,000 house at Houston.

Lou Bissinger, late of the Queen, is now manager of the Washington theater, Dallas.

The Aladdin theater, Denison, has been leased by E. A. Kinney from L. M. Ridout.

WISCONSIN

Herman F. Thiel, of Marshfield, contemplates the remodeling of his store on Central avenue and Third street into a photoplay house having a seating capacity of about five hundred. The building is of brick.

Architect H. C. Lotter, of Milwaukee, has taken the figures for the steel work on the new theater to be erected by Otto Meister on Third street, north of Grand avenue.

The building is to be of brick, concrete and steel skeleton, fireproof construction, one story and balcony. The theater when finished will have a capacity of about 1,500 and will cost about $50,000.

Plans are being prepared for the erection of a theater for Otto Bell, proprietor of the Royal theater of Sparta, by Architects Parkinson and Dockendorff, of LaCross. The theater is expected to cost about $25,000 and is to be built on South Water street.

C. W. Rice, manager of the Unique theater in Milwaukee, is planning to build an addition to it that will increase the seating capacity from 250 to 500. The plans have not as yet been completed and work is not expected to start for some time.

It is reported that a site has been offered with free rent for twenty years to the Kenosha Retailers' Association, Kenosha, upon which they contemplate the erection of an auditorium costing about $35,000. It is said that plans will include a projector and theater chairs, so that the hall can be converted into a theater.

MURRAY OPENS PICTURE THEATRE IN MORSE BUILDING, BANGOR, ME.

Special to Motion Picture News

Bangor, Me., Jan. 13.

ON Monday, January 17, Peter Murray, formerly of the Murray Stock Company will open a moving picture and vaudeville house in the new Morse building on the Kenduskeag embankment of this city.

This theatre will be known as the Morse Winter Garden and will be something entirely new here. Mr. Murray now plans on showing some of the better pictures early in the evening and following this up with a form of cabaret. Dancing will be in order and the numbers will be interspersed with vaudeville numbers and pictures.

The hall, which is the handsomest in the eastern part of Maine, is the latest in the state used for this purpose and is handsomely decorated. It occupies the third floor of this big building, the entrance from the post office mall being by way of a concrete and iron bridge, to the second floor, which is occupied by a bowling alley and pool parlor.

The building was made especially for these purposes and the floors are such as to prevent the sound from the alley, coming up to the picture house.

Tables have been ordered, these to be placed around the outer edge of the floor, leaving the center for dancing. Refreshments will be served during the entertainment. Later in the season the management intends to put in a portable raised floor and conduct a straight moving picture and vaudeville entertainment.

This is the first time such an entertainment has been attempted in this city and its success is looked forward to by many.

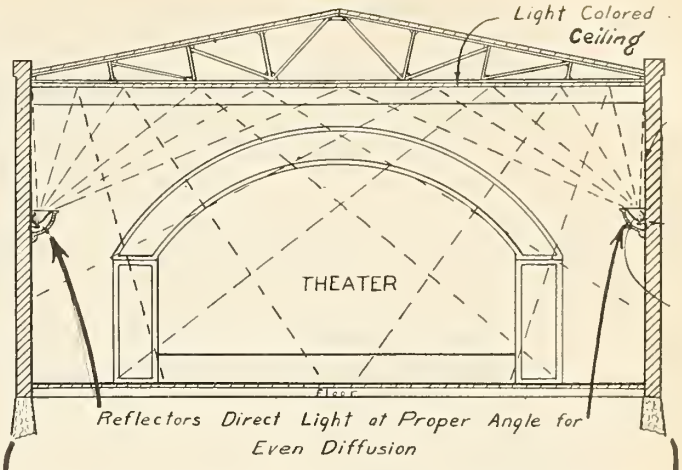
STILL ANOTHER "LEGITIMATE" HOUSE IN NEW ORLEANS BECOMES A PICTURE THEATRE EXCLUSIVELY

NEW ORLEANS is to have another first-class motion picture theatre. A few days ago Ernst Boehringer, representing the Columbia Amusement Company, leased the Greenwall theatre, and it will be known as the Triangle, devoted to the Triangle program.

It is announced that the entire house will be remodeled and renovated. The opening date is January 16. Two late type Simplex machines and a Minusa screen will be installed. Following the policy set by the Crescent, there will be a change of pictures twice a week.

As announced several weeks ago in Motion Picture News, Mr. Boehringer's choice of theatres to show the Triangle program, lay between the Greenwall and a few other downtown theatres. The Greenwall seats 2,200, and is the largest theatre in the city.

Opening of two of the largest theatres in the city in motion pictures, heretofore legitimate, has created a situation unprecedented in New Orleans. A review of motion picture conditions in this territory three months hence will afford an interesting study. Right now the competition is so keen that all exhibitors in the Crescent city have had to take steps to materially strengthen their programs. The New Orleans picture-going public mainly benefits.



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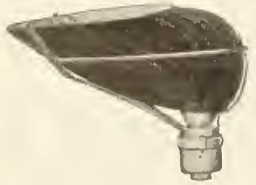

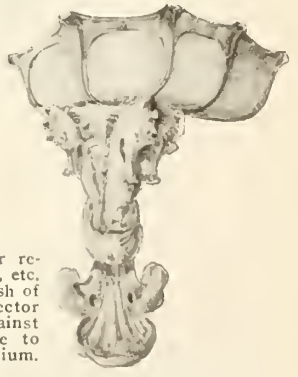

This is an X-Ray silvered-mirror reflector for use in wall-urns, coves, etc. Its peculiar shape avoids any splash of light on the wall above the reflector and the light is thrown out against the ceiling at the proper angle to uniformly light the entire auditorium.

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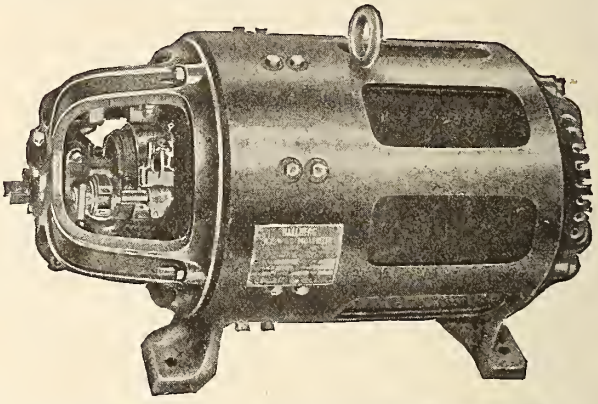

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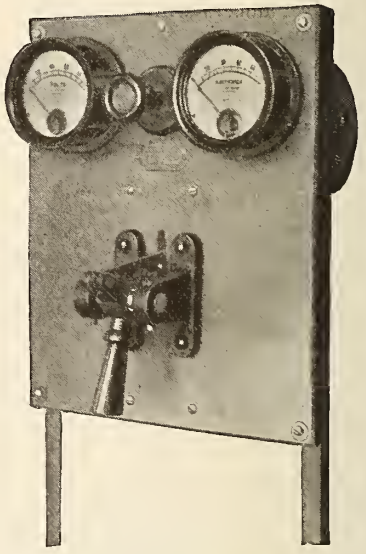

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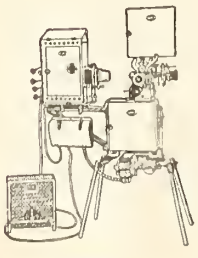

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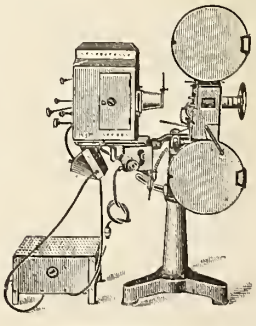

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TEMPLE THEATRE, MISHAWAKA, IND., A 500-SEAT HOUSE, OPENS WITH "CAMILLE," WORLD FILM

THE Temple, Main street and Lincoln Highway, Mishawaka's, Ind., new motion picture theatre, opened last week with "Camille" the World Film Corporation's photoplay with Clara Kimball Young, in the leading role.

The new theatre is a great improvement for the business district of Mishawaka, Ind. It is located right at the "four corners" and was formerly the old post office site. O. J. Lambiotte, the manager, is an experienced theatrical man, who has a chain of theatres in Indiana, and who has moved to Mishawaka from Crawfordsville.

The theatre has all the modern advantages of the theatres in the larger cities. It has no steps or inclines either at the entrance or exits. The improvements were made at a cost of $8,000.

The building on which Mr. Lambiotte has a five year lease with permission of long time renewal is 115 feet long on Main street and 24 feet wide facing Lincoln Way. The theatre occupies the ground floor only. An awning has been provided in addition to a canopy for Main street for use in bad weather.

The Main street front is of ornamental stucco with relief ornamentations. Over the walk is a full width canopy lighted with many incandescent bulbs. Over the canopy is a large motion electric sign with the word Temple.

The predominating colors are red and white. The entrance floor is of mosaic tile in black and white with a twelve-inch border. In the tile is set the word Temple.

In the center is the ticket booth with an automatic selling machine. On each side are double entrances and exits with mahogany doors and to the east is the entrance to the balcony and to the Masonic temple.

The interior is finished in mahogany and cream. The ceiling is in cream with beam ceilings. This also applies to the balcony. Plaster relief ornamentation about eighteen inches from the ceiling, including wreath and cupids around the entire auditorium and across the front of the balcony and boxes and richness and beauty. The proscenium is arched with plaster relief decorated in gold leaf. On each side are singers' booths richly decorated and over each large plaster images in gold and brilliant colors.

In front of the screen to the right and left are electric fountains and from the basins emerge artificial fireproof vines which climb up the sides.

The seats are of mahogany and black enameled iron in which is cast the letter "T," gilded. The total seating capacity is five-hundred, including one-hundred seats in the balcony.

In the balcony to the east is located the fireproof machine booth constructed of tile and cement. In it are located two Powers 6-A machines. Also a Martin rotary convertor which transforms the alternating current to a direct current, assuring a clear, steady picture. It also makes less noise and removes flickering. It cost seven hundred dollars.

The orchestra pit is large enough for a good-sized orchestra. For the present the Lambiotte saxaphone orchestra of five pieces will provide music. On special occasions singers and musicians of ability will sing.

R. O. Wilhite, of Crawfordsville, was the general contractor and supervised the construction personally.

The Temple will present the best pictures to be obtained, including Triangle, Fox, and World pictures.

MOLLER ORGAN INSTALLED IN MARCUS LOEW'S AVENUE B THEATRE, NEW YORK CITY

THE Moller Organ Company of Hagerstown, Md., has installed in Marcus Loew's Avenue B theatre, Fifth street and Avenue B, the largest theatre organ now in use in New York City. This organ is the only Four Manual organ now in use in any New York theatre.

In spite of its size it is used in conjunction with an orchestra of twelve instruments. Marcus Loew deserves much credit in affording such high-class entertainment in a section of the city, that boasts as being the most congested in the world.

A refined feature picture program is given with specially adapted musical program and organ recital.

This organ is marvelously constructed, and weighs over six tons. Under the able management of Samuel Kuhn, this theatre has always been a money-getter; but since the installation of the organ the ceiling has been entirely too low.

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OPENING OF CRESCENT MARKS NEW ERA IN AMUSEMENT CIRCLES OF NEW ORLEANS

OPENING of the Crescent theatre, New Orleans, as the South's premier picture house, with a seating capacity closely approximating 2,000, was accomplished last week with capacity crowds attending each performance. Never before in the history of the city have fashionable audiences given the stamp of their approval to motion pictures as that evidenced last week.

As an example how a high-class motion picture program will command attention from the theatre-going population of New Orleans, is shown by comparative Sunday night attendance figures at the Crescent and the Tulane theatres.

The Tulane is the Crescent's next door K. and E. theatre. "Everywoman" was the attraction at the legitimate house. Mary Pickford, in "The Foundling," held the boards at the Crescent, and Miss Pickford packed more persons into the screen house than the legitimate attraction did, though of course, under a reduced price scale.

The Crescent is being operated as nearly like the Strand of New York as is possible. W. F. Bosner, of New York, is the manager. The scenic and lighting effects, combined with the Paramount-Crescent orchestra, created unprecedented enthusiasm Sunday night. The New Orleans public at last realizes that it has a genuine motion picture house.

THE AVENUE THEATRE, A STOCK HOUSE, NOW SHOWS TRIANGLE PICTURES EXCLUSIVELY

THE Triangle Theatre Corporation has leased the Avenue theatre, Woodward and Jefferson avenues, Detroit, Mich., from Frank Drew who for a number of years conducted the house as a stock theatre. The Avenue—now the Triangle theatre—has a large seating capacity and makes an ideal motion picture house.

The principal stockholders of the new operating company are P P. Craft and Fred Randall. James Rutherford, formerly press agent and assistant manager of the Miles, has been appointed manager of the Triangle. Ivan Rudisill, of New York City, has been appointed musical director.

The house will play exclusively Triangle films, showing them first in the downtown section of Detroit. The interior has been newly decorated, recarpeted and made in an entirely new house. The orchestra—fifteen pieces—occupies the stage instead of the pit.

Contracts will be let at once for the remodeling of the front and the complete changing of the interior. Considerable money is being spent on all parts of the theatre to make it one of the most beautiful in the Middle West.

WAISS, IN CHARGE OF AUTOMATIC INSTRUMENT DEPARTMENT FOR WURLITZER, JOINS BARTOLA

T. D. WAISS, who for six years was in charge of the theatre and automatic instrument department for the Rudolph Wurlitzer Company in Chicago, has joined the sales force of the Bartola Musical Instrument Company.

Mr. Weiss' long and varied experience both with Wurlitzer, and the Columbia Phonograph Company, makes his services to the Bartola valuable.

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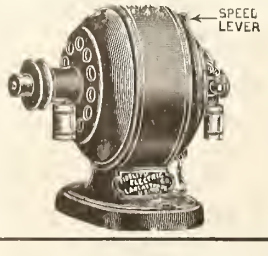

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SALOONS DISCOURAGED AS PART OF THEATRE PROPERTY

A MAN in Wisconsin states that he figures on erecting a building on a lot approximately a little over 40 feet by 100 feet. It is located directly in the center of his village. The place has a saloon license, which business he desires to conduct downstairs.

He wishes his vestibule in the center and a little store on each side with either office room or a living apartment above the vestibule and stores. He desires about seven hundred seats to be obtained by having an orchestra and a small balcony.

He asks advice for such an arrangement and whether it would also be advisable to have lodge rooms and hall for private dances above the theatre. He desires to realize as much revenue as possible for the size of the town which I interpret from his letter to be 1,400 inhabitants.

This inquiry is like many others received, not only from small towns from all over the country, but even from towns as large as 20,000 inhabitants. Every proposition as has often been said in these columns heretofore, must be studied as a problem of itself.

The editor can but answer such an inquiry in a general manner. The proposition should be taken up from various standpoints. If the land value is great, which certainly cannot be in the instance of a town of 5,000 or less, the owner must seek as large a net income from his property as possibly can be obtained.

He will proceed to study what additional revenues can be secured by additional stores, offices, apartments and lodge rooms, etc. No matter what additional space for renting is applied, a careful consideration must be given as to the proper proportion of net rental from theatre to the net rental of the property with the increased space, as net cost of theatre property is to net cost of theatre property plus the cost of the increased space.

The writer would comment upon separately the value of stores, of saloons, of offices, apartments and of lodge rooms. Stores directly in the thick of the business section of even a small community are likely to bring a good rent, and in such locations only may they be given consideration.

It is doubtful if even then the rental to be obtained for the space devoted to stores, will average up to the value to the theatre. If the theatre has need for this space for only holidays and Saturdays to accommodate an overflow, it can be readily figured that the said space will bring a return rental of greater amount than obtainable from two small stores in small towns.

From that standpoint it appears to me rather essential that the Wisconsin man had better devote his first floor entirely to his theatre. Saloons are a great revenue, at least they used to be before the motion picture craze sobered up the people and brought them into a better mode of living.

The writer cannot see how in any way a saloon proposition should be encouraged in conjunction with any recreation center where women and children are encouraged to attend. In every community there will be found some persons who would object to such close relationship.

Offices and apartments are not likely to bring a return in a theatre property to make up for the necessary additional cost of building construction, unless it be the former in a large city, and then the theatre must be in the heart of the business and office district.

(Continued on page 615.)

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A smaller amount of gears, meaning a smaller amount of **expense** and **trouble** for **repairing**, all gears running in oil all the time, meaning longer life to gears. Main shafts have **ball-bearings**, meaning an **everlasting** wear on them with no chance of play or wabbling in course of running. All parts of machine except crank on one side covered, the other side free and open for **repairing, threading** or removing a part instantly.

Four screws will remove the entire working movement, parts replaced screwed back in position, all this can be done in less than ten minutes. **Case hardened**, shaft, sprockets, and all parts that can be hardened. Gears made of phosphor bronze ½" thick on facing, helical cut, noiseless, flickerless, durable, all for **about** $100.00 for the mechanism and about $175.00 to $200.00 for the finest and best complete equipments. **You won't pay for name plates, serial numbers or fancy advertising**, bear this in mind.

TO YOU, MR. DEALER, we say this. We will not place any strings on our selling you our goods, we will **not tell** you that we are doing you a **favor** for **letting** you **sell our goods**. We will not let the so called **JOBBER** undersell you because he can buy at a jobber's price and you must buy at a **dealer's** price. There will be **Jobbers**, but they will be restricted from selling to the **Exhibitor**, they will act as accommodation for the **dealer**, and will not work **against you.**

We will permit you to use your own ability, methods, efforts, and will not ruin your **business** at a time when it suits our convenience; bear this in mind.

Now, Mr. **Exhibitor** and **Dealer**, it is up to you. We worked with you for 15 years giving you good merchandise at a lower price, and have prospered, thanks to the unprejudiced and fair-minded. You will wait before you make any change in your **equipment**; it will more than pay you. We are incorporating for upwards of One Hundred Thousand Dollars. If you have money to invest, let us know. Stock will be for sale.

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Music and Picture Must Blend, Like a Smooth Cocktail

MONDAY morning editions of metropolitan newspapers are usually dull reading in their theatrical news, but the New York *Times,* on Monday, January 10, carried a very interesting column under the heading "Luxury the Lure of the Movies. Comfortable Theatres with Good Orchestras Have Supplanted Old Nickelodeons."

It reads: "The lure of the movies is a source of wonderment only to those who do not go to see them. Not only have the films made great strides since the nickelodeon days, but their manner of presentation has been revolutionized.

"The ill-smelling storeroom converted into a theatre, with a tin-panny piano and a raucous-voiced soloist for the music, has been supplanted by a palatial playhouse, equipped with a symphony orchestra, vocal and instrumental soloists and a pipe organ.

"Yesterday was not much of a day for promenading and more than the usual number in quest of diversion drifted into the hundreds of picture theatres about town."

After this the writer goes into an extensive criticism of the performance he witnessed in true theatrical style, which I omit here as it has no bearing on this department. After the writer's criticisms, he closes his article, saying:

"There is some question as to the endurance of the public on a straight diet of photo-plays, but the clever blending of the picture and music presents a vista of infinite possibilities."

Article Is Criticism, Not Publicity Matter

The article in question was undoubtedly written by a theatrical critic and has been placed in my files as the first one coming to my notice from one musically disinterested and seeking as he says, "The lure of the movies."

Up to this time it has always been the lot of the musician to speak whatever good could be publicly said of picture music. It has always been my contention, that until the public press saw fit to give unbiased criticisms of picture entertainment, as they have always done with other theatrical attractions, the success of picture music would be slow in assuming its proper place in picture theatre entertainment.

The article in its entirety proves that the writer visited the picture theatre to be entertained, nothing more, and every picture musician should appreciate the fact that the blending of the picture and music appealed to him as the perpetual success of the picture theatre and the means wherewith we can look forward to still greater future possibilities.

The article I speak of was not so called publicity, but criticism, which will be the future life of the picture theatre.

When the picture theatre performance becomes a matter of public criticism in our daily papers, we will see greater strides made in the picture theatre, than have ever been dreamed of.

There are still many who would prefer the electric sign alone for advertising purposes, but these are either afraid that the business will grow beyond their personal capabilities or do not have the industry at large at heart.

Forewarned is forearmed and every musician and exhibitor or theatre manager should have picture music uppermost in his mind and seek for all the information possible. It is safe to say that at the present time no question regarding picture theatre music of practical value to the exhibitor can arise that cannot be properly adjusted.

Intelligence and Ability Necessary for Success

Every musician seems to think he can play pictures or make musical picture set-ups, but until the audience says he can, he simply cannot. Perfected picture music will require greater talent, than any other necessary department to the making of a picture.

Consequently we cannot hope to develop it as was the scenario department, by advertising that education or a great amount of intelligence was unnecessary to write a good script.

On the contrary, the music end will require intelligence and ability, the best that the musical profession can produce and the only way we can hope to obtain these, is by creating lucrative positions. There are never ending opportunities for musicians in the picture field, who have not neglected every other study but music and are willing to take up this work as entirely new, making the necessary musical researches to fit them for bringing to a successful issue the correct and better blending of music and the picture.

Every musician and exhibitor is welcome to use this department for advice or to express his views.

Every theatre owner and manager, as well as every musician, has his own idea as to just how pictures should be played and what is necessary in order to make his house popular from a musical standpoint.

Some realize that their knowledge and experience properly treated and set forth will be of value to others who may not enjoy their success, but they do not know how to make their suggestions of benefit to others.

There are also those who want help and these are perhaps the majority. Yet they do not know where or how to get this assistance.

* * * * *

The Music Department of the "News" is for just this purpose.

We will publish the opinions of any of our readers, or we will answer any of their questions; in fact, we are here for the express purpose of promoting better picture music.

Mr. Luz is an expert. It is because of his knowledge that several houses, which in the past have failed, are now making wonderful successes.

Why not take advantage of his knowledge?

* * * * *

Manufacturers of musical instruments and music accessories are also invited and requested to send in to this department news items, descriptions, etc., of anything new which is being placed upon the market and which will be of interest to motion picture theatre owners.

* * * * *

This department is open to all.

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> *We would appreciate any information you may send us of any effort of an interested salesman or other person who has or is trying to misrepresent the facts to you.*

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FACTORIES IN BERKELEY, CALIF., AND NEW YORK CITY.

Music Plot for Mutual: "The Thoroughbred"

By Ernst Luz. Projection Time Seventy Minutes

THIS plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested need not be used; similar numbers, or numbers suggested by the Notes will do as well. It is intended that no unnecessary expense be added for exhibitor or musician.

	Description of Music	*Number Suggested*	*Cue to Stop Number*
		PART 1.	
1.	Galop (Very Light. Open P)	"Plunger" (W. Jacobs)	Gray haired man telephoning.
2.	Desc. (Hy.) (Dr.)	"Adoration" (Carl Fischer)	"Ill news travels apace."
3.	Desc. (Light Rom.)	"Fireflies" (Joseph W. Stern)	"Kelso ruined," etc.
4.	Waltz Lento (Leg.)	"Druid's Prayer" (Joseph W. Stern)	"Earle persuades several of his friends," etc.
5.	Inter. (Light)	"Roma" (Charles K. Harris)	Earle's secretary gives gamekeeper revolver.
6.	Desc. (Hy.-Rom.)	"Told at Twilight" (Boston Music Company)	Connects one and two.
		PART 2.	
			Kelso and Angela enter house from garden.
7.	Waltz Lento (Hy.-Leg.)	"Valse Slave" (Joseph W. Stern and Company)	Autos bring guests to party.
8.	Inter	"Bo-Peep" (J. Remick and Company)	Card on easel "War."
9.	"Boys of 76"		End of posing scene.
10.	Desc. (Hy.-Path.)	"Boreas" (M. Witmark)	Connects two and three.
		PART 3.	
			Card "War News."
11.	Dr.-Hy.-Andte.	"A. B. C. Dramatic Set No. 1"—C3 (Joseph W. Stern and Company)	After tableau.
12.	Hy.-Mysterioso	"A. B. C. Dramatic Set No. 1"—A1	Card "Peace."
13.	"Star Spangled Banner" (PP)		End of tableau.
14.	Dr.-Andte.	"A. B. C. Dramatic Set No. 3"—B2 (Joseph W. Stern and Company)	Man enters room where Jennie's father is waiting.
15.	Hurry	"A. B. C. Dramatic Set No. 3"—A1	Man lies on floor dead.
16.	Dr.-Hy.-Andte.	"A. B. C. Dramatic Set No. 3"—B2	Game keeper coming down stairs from room.
17.	Desc. (Hy.-Rom.)	"Hearts Aflame" (Joseph W. Stern)	"You cheat."
18.	Agitato	"A. B. C. Dramatic Set No. 4"—A1 (Joseph W. Stern and Company)	Cards taken out of Kelso's pocket.
19.	Dr.-Hy.-Andte.	"A. B. C. Dramatic Set No. 4"—B2	"Your valet has been murdered."
20.	Agitato	"A. B. C. Dramatic Set No. 4"—A1	Gamekeeper enters card room.
21.	Desc. (Hy.-Path.)	"Parting" (M. Witmark)	Connects three and four.
		PART 4.	
			"A rude awakening," etc.
22.	Inter.	"Dindonade" (Ricordi and Company)	Train held up.
23.	Hurry	"A. B. C. Dramatic Set No. 11"—B2 (Joseph W. Stern and Company)	Train robber overcome.
24.	Inter. (W)	"A. B. C. Dramatic Set No. 11"—A1	Second scene showing cowboys.
25.	Hurry	"A. B. C. Dramatic Set No. 11"—B2	End of fight.
26.	Waltz (S.-Hy.)	"Poet's Vision" (E. Teres)	Connects four and five.
		PART 5.	
			Opening of reel.. Copper mine scene.
27.	Inter. (W.)	"Apache" (Berlin and Snyder)	"Earle and his party arrive in the west."
28.	Desc. (Hy.)	"Legends" by Friml (G. Schirmer, Inc.)	"Come on boys," etc.
29.	Inter. (W) 11	"A. B. C. Dramatic Set No. 11"—A1 (Joseph W. Stern and Company)	After campfire scenes.
30.	Galop 11	"A. B. C. Dramatic Set No. 11"—C3	"The miners attack," etc.
31.	Hurry 11	"A. B. C. Dramatic Set No. 11"—B2	Explosion.
32.	Galop 11	"A. B. C. Dramatic Set No. 11"—C3	Scene after "The cowboys in pursuit of the rustlers."
33.	Hurry 11	"A. B. C. Dramatic Set No. 11"—B2	Cowboys rescue Earle and his party.
34.	Desc. (Hy.-Rom.)	"Reconciliation" (M. Witmark)	To End.

This picture opens, making us believe that we are to see a society drama, but it takes us through the different stages of picturedom, until it finally closes strictly Western. After the first two reels, the action goes fast and furious, requiring special musical attention to give it a proper musical setting.

Unless the proper short numbers, from which segues can be readily made are used in the third reel, you will find it very difficult to play. The set-up that I suggest will be found very simple; care should be taken that when Dr. Andte is suggested the number must be short.

Music Notes.—The melodramatic numbers 11, 12, 14, 15, 16, 18, 19, 20, 23, 25, 31 and 33 are very important. No. 1 should be a very light galop, not played fast and very piano. Has no especial meaning only to create a hurried musical impression.

Nos. 2, 6, 10, 17, 21, 28 and 34 are slow heavy numbers played legato and with picture expression. The romantic or pathetic appeal should be humored as suggested in plot. No. 3 should be a medium slow 6/8 number, not heavy.

Nos. 4, 7 and 26 should be slow dreamy waltzes played very legato. Nos. 5 and 22 should be light 2/4 numbers, not marches. Nos. 24-27 and 29 should be 2/4 western character intermezzos.

Nos. 30 and 32 should be heavy galops played very fast. No. 8 can be an inter-trot. Must not be a medley trot. Nos. 9 and 13 are very important as they illustrate tableaus posed at a reception on screen and are very effective.

After the first two reels the picture becomes very difficult for the organ. The Western character is never satisfactorily obtained on the organ.

All slow heavy numbers can be played very effectively on the organ, however.

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FACTORIES OF BARTOLA COMPANY BECOME MECCA FOR VISITORS

SINCE the installation of the new $10,000 Bartola DeLuxe orchestra in the Grand Opera House of Oshkosh, Wisconsin, that town, the home of the Bartola factories, has become a mecca for exhibitors of that section.

Among one of the many parties that Charles C. Pyle, general sales agent of the Bartola company, has taken to see this new instrument was George H. Hines, an exhibitor of South Bend, Indiana.

Mr. Hines has a Bartola Grand in his Auditorium theater, a 1,650 seat house, and is more than enthusiastic over the music this instrument provides for his pictures, so when he learned of the new Bartola DeLuxe, he decided to investigate it before installing a large and expensive pipe organ which he had contemplated purchasing to use in conjunction with his Bartola for organ recitals and special musical recitals.

Mr. Hines was much impressed with the rich organ tones of the new Bartola DeLuxe and the many new orchestral effects which can be obtained from this instrument.

The party which went last Thursday from Chicago to hear this concert and demonstration in Oshkosh included Mr. and Mrs. George H. Hines, Mr. and Mrs. C. C. Pyle, A. J. Ohlsen, the Bartola sales agent for Cleveland; R. J. Danaher, one of the Chicago sales force, and a representative of MOTION PICTURE NEWS.

The party was most hospitably entertained while at Oshkosh by W. G. Maxcy, president of the Bartola Company, and Dan Barton, inventor of the instrument.

SALOONS DISCOURAGED AS PART OF THEATRE PROPERTY

(*Continued from page* 611.)

Lodge rooms, private dance halls, etc. placed upon a theatre, must of necessity entail a large increase in cost of construction. The revenue obtained from such source is not definite. The revenue will depend upon the demand of such an accommodation and the ability of those who desire to rent to pay a reasonable sum. Experience has generally shown that lodges owning their own buildings have taken a great personal pride in the design and construction of the same, and have taken great care to obtain high efficiency and great economy in the management, and in such instances a fair return is obtained upon the investment.

It is likewise generally shown that where such institutional investment is not made, the members of lodges have shown a contrasting disinterest in the care of other people's property. The furnishings are ruined, the premises are abused, the lodges are wasteful as to gas, water and heat; the cleaning of the premises becomes expensive, and when all is taken into consideration, together with interest on the original investment and depreciation, little or nothing is left from the receipts thus obtained, and it may be therefore fairly well concluded that such accommodations would not be beneficial to the property.

A rather smaller building and a smaller investment on this property of our correspondent is likely to bring him less trouble, less worry, and a better investment than any of the other ideas in his inquiry. The shape of his land, the grade of the property, building ordinances of his town, if any, and those of the state, may demand a peculiar treatment of the proposition.

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Set 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.

Set 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.

Set 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.

Set 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.

Set 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert gallop for the chase.

Set 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath.

Set 10 A Diabolical Scene of 3 numbers. A. 1 is a new Misterioso. B. 2 an Agitato-Misterioso. C. 3 an Andante in minor key.

Set 11 A Western Scene. 3 numbers. Illustrates the western characteristic, the barroom fight and the chase.

Set 12 A Fire Scene of 4 numbers. A. 1 the plotting. B. 2 the agitation or alarm. C. 3 the coming of the fire department. D. 4 a Waltz Lento movement after action quiet.

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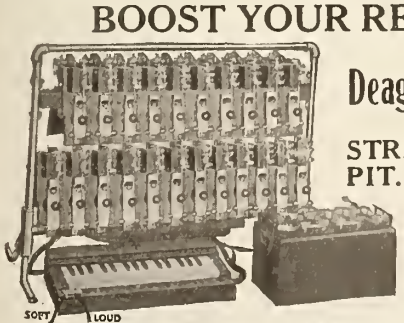

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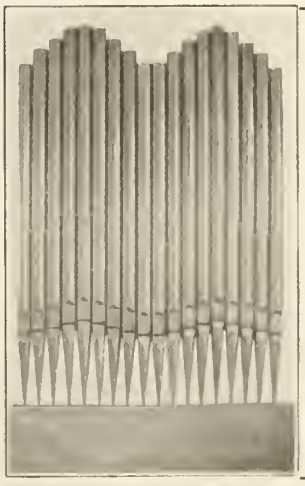

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WRITE FOR CATALOG.

E. R. ANDERSON

FEW men in this world enjoy the distinction of having created something which so greatly benefits the masses as does our Mr. Anderson. He is the "Thomas Edison" in the science he has chosen as his life work. This genius is a modest, unassuming man with a tremendous capacity for solving "Scientific Riddles."

About ten years ago Mr. Anderson's attention became centered on the subject of Motion Picture Screens—in those days screen were made up, for the most part, of bed sheets. After mastering the difficult subject of "Projection" in all its phases he began experimenting, finally perfecting what was universally conceded to be the best screen made. From that time on down to the present day he has exerted every effort to make picture screens as nearly perfect as is possible to make them. Today he is recognized as the originator and perfector of the only REAL SCREEN made—THE MINUSA GOLD FIBRE SCREEN.

Like all good inventions, Mr. Anderson's screen was soon imitated. Several screen makers sprang up who produced something "Just as good," which was nothing more than drill canvas painted over with a kind of gold paint, something which any fourteen-year-old boy could have done. Unfortunately for these "near screen" makers, these imitations "betrayed their guilt" after being in service for a short while, and the exhibitor awakened to the fact that he had paid a "pretty penny" for painted drill canvas.

These imitators caused Mr. Anderson to include in his advertising the slogan, "The ORIGINAL GOLD FIBRE SCREEN—Perfected." The full name of this inimitable screen is the MINUSA GOLD FIBRE SCREEN—"Built by Brains." The significance of the "Built by Brains" slogan is to distinguish it from the drill canvas kind. Mr. Anderson's screen is "Built by Brains," because each and every one is built to suit the requirements of each individual theatre. To make a long story short, the "Anderson Method" made "Minusa Gold Fibre" screen is built to specifications submitted, just as lenses are ground to fit YOUR spectacles.

CHAS. HETZEL

MR. HETZEL is a famous German synthetical chemist, having graduated with bigh honors from the University of Heidelberg at Heidelberg, Germany. He has been associated with us since we organized, and it is largely through his masterful mind and the efficiency he insists on among the chemists in bis laboratory that we bave grown so successful.

Mr. Hetzel is a man who loves his work—one of those men who look as grave as a supreme court judge—always thinking great thoughts. He has much to absorb him. Mr. Hetzel personally supervises the entire screen building process from start to finish, not the slightest detail escapes his keen mind—that is why there is but ONE REAL SCREEN—the "MINUSA." That is what we mean by "Built by Brains."

NAT. I. BROWN

HAVING outlined the history of the "MINUSA GOLD FIBRE SCREEN" from its earliest inception to its finished state of perfection, this article would be wanting did we not acquaint you with the wizard of the Sales Department—Mr. Nat I. Brown.

Mr. Brown is a familiar figure to most distributors of motion theatre equipment, and a great many exhibitors from "Broadway" to the "Gate," and from Canada to Mexico. His fund of knowledge concerning everything connected with the motion picture game, from film producing to getting crowds to the theatre, is recognized and appreciated by all who know him. He is a great big, whole-souled, genial sort of fellow who can start more enthusiasm in a "Dead town" than a "Declaration of War."

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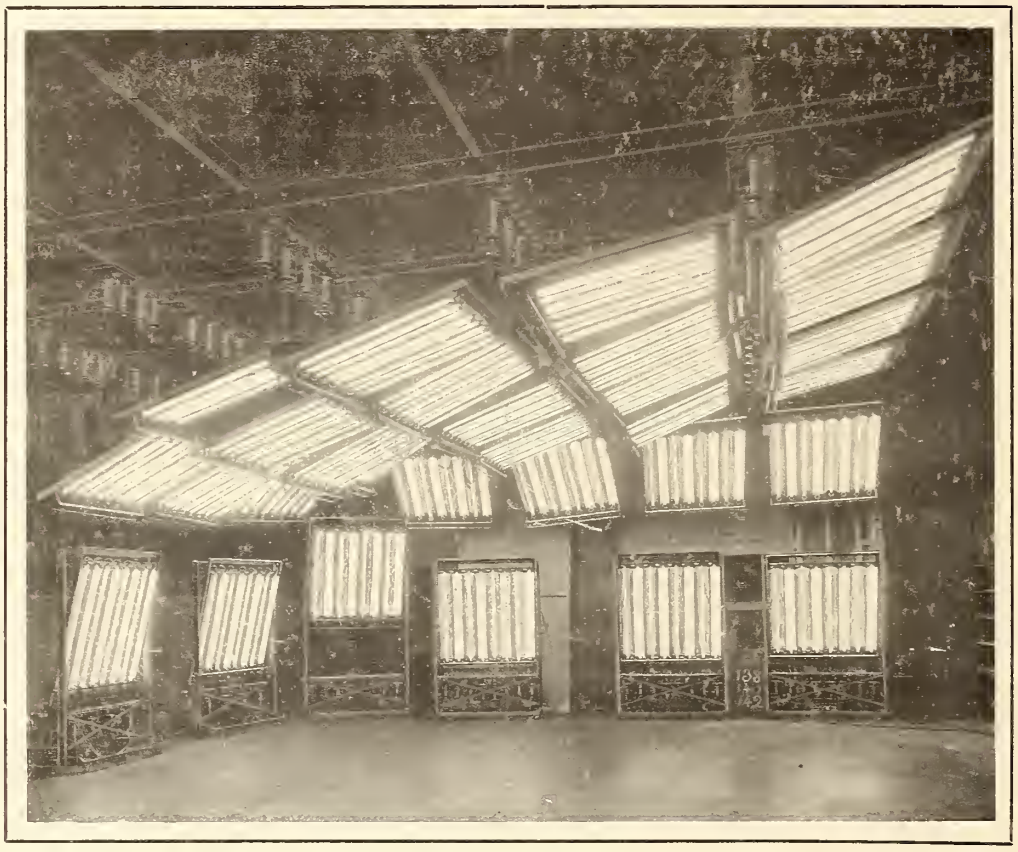
PUBLISHED TWICE A YEAR AS A SECTION OF MOTION PICTURE NEWS



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THOMAS RICKETTS, DIRECTOR, AMERICAN

THOMAS RICKETTS, director of the special feature company making Mutual Masterpictures for the American Film Manufacturing Company at the Santa Barbara studios, has perhaps filmed more stories of a greater variety, and brought out on the stage and screen more stars than any other producer of today. Mr. Ricketts was born in London, and spent the first years of his life in England.

The first time he came to America he remained but three years, and then returned to his native land where he chose the stage as a profession, playing several years with the best and greatest actors of the day, including Mr. Irving. Returning to America he took up comic opera with Kathrine Lewis, playing at Daly's Fifth Avenue theatre in "The Olivett," in which Mr. Ricketts appeared as the Duke Desiff.

He wrote and produced his own play "Duvar," which opened at the Boston Grand Opera House in 1881. He was at that time frequently referred to as the youngest dramatic star carrying the weight of legitimate drama. Later he accepted a stock engagement at the Tivoli Opera House at San Francisco, where, as a comedian, he played in some of the best known comic operas, including "Girofle-Girofla," "Bells of Corneville," "Quilo," "LaFille de Madame," "Angol," "Madame Cartouche," "The Yeoman of the Gods."

For three years he directed and produced exclusively for stock companies staging standard dramas. Subsequently he went to New York where he finished his stage career as director and producer for Charles Frohman, Klaw and Erlanger, the Shuberts, Fred C. Whitney, Henry Dixie, and the Garrick Theatre Company, and others.

Eight years ago Mr. Ricketts took up his first work in motion pictures. His work was with the Essanay company, where he remained three years. He went to the American to organize the first company, where he produced the first six or seven pictures. Later he became affiliated with the David Horsley Nestor Company, and was sent to the California studio. For a number of months Mr. Ricketts remained with the Universal company, making one, two and three-reel subjects. Two years and a half ago he returned to the American at Santa Barbara shortly after the studio had been opened there, and when the stage was but twenty feet square and the property consisted of four sets of scenery. With the beginning of his engagement a new standard was set for American subjects, credit for which is in a very large measure due to Mr. Ricketts.

During the past year this director has devoted practically all of his time to the making of Mutual Masterpictures.

JOSEPHINE DITT, LEADS AND CHARACTERS, AMERICAN

JOSEPHINE DITT, who has been in pictures for the past seven years playing leads and characters, is a former legitimate stage actress who, during her work on the stage, gained a most enviable reputation by her affiliation with the leading producing organizations of the country, including many engagements with original companies in Chicago and New York.

Miss Ditt's first motion picture experience was with the Essanay company, where she played in light comedies, appearing opposite G. M. Anderson in his first subjects. When the American company was formed Miss Ditt was chosen as leading woman, and played in all of the company's productions during the first year.

JOSEPHINE DITT, LEADS AND CHARACTERS, AMERICAN. JOSEPHINE DITT AS THE WOMAN IN "DAMAGED GOODS."

Later she united with the David Horsley Nestor company where, under the direction of Thomas Ricketts, she played leads in comedies and dramas. Many of these were made without sets, stops or subtitles to which experience Miss Ditt refers as the most strenuous in her career, and all who have a desire to appear in such a subject she stoutly declares should try one.

The titles of two of these sub-titleless dramas are "The Mills of the Gods" and "The Foreign Spy." For a time Miss Ditt played with the Christie Nestor comedies and for Universal companies.

For the past two and a half years Miss Ditt has been affiliated with the American company playing leads or characters in all of the company's early productions. One of her recent releases is that of "Damaged Goods" in which Richard Bennett is featured and Miss Ditt portrays the part of the woman.

By virtue of her long stage and motion picture experience Miss Ditt is so well schooled in acting that she is capable of playing any kind of a part from juvenile to those of aged women and of all types.

Directors have commented on Miss Ditt's ability to throw herself into the spirit of a part, and thereby give a most sincere portrayal of the character. She has been more than ordinarily successful in making her emotions and expressions "register" and this has resulted in an unusual ability to "screen" the scene in which she is the central figure.

This proficiency is largely responsible for her having been cast in such a wide range of characters, to each of which she has applied herself with concentration which excludes everything except the special character in hand.

WM. F. RUSSELL, LEADS, AMERICAN

WILLIAM F. RUSSELL, known as "Big Bill," played his first engagement as a boy actor with Charles Hopper at Wallack's theatre in "Chimmie Fadden" at the age of eight. After this engagement he was taken from the stage to be educated, and graduated from Fordham College. He then returned to the stage, playing with Ethel Barrymore in "Cousin Kate."

He supported such stars as David Higgins, Ezra Kendall, Blanche Bates, Chauncey Olcott, and was leading man with Roselle Knot.

THREE STUDIES OF WILLIAM RUSSELL, STARRED IN AMERICAN MUTUAL MASTERPICTURES.

He played in stock as leading man in St. Joe, Mo., and in Philadelphia was leading man with the Poli stock company. He starred two years as St. Elmo, and has been in vaudeville, appearing in dramatic sketches.

Mr. Russell is an all-around athlete. He graduated from Bernarr McFadden's Physical Culture School, and became a proficient boxer.

Mr. Russell became associated with motion pictures four years ago, attracted by its growth and future, and the many possibilities for out-of-door exercise and acting.

He began with the Biograph Company, then jointed the Thanhouser, remaining there for three years, starring in many films. Subsequently he joined forces with Klaw and Erlanger feature productions, and from there he went to the Famous Players as leading man.

Noted recent releases of his include Jane Cowl in "The Garden of Lies," Florence Reed in "Dancing Girl," and "The Straight Road."

Mr. Russell left the Famous Players company early in 1915 to accept an offer made by S. S. Hutchinson, president of the American Film Manufacturing Company to appear in the heavy part of "The Diamond from the Sky" serial of sixty reels, in which subject there are two male leads. Throughout this long serial he distinguished himself as one of the foremost actors of the films.

Since the finishing of the serial, it has been decided by officers of the American company to star Mr. Russell in Mutual Masterpictures, to be made under the direction of the leading director of the studio.

Mr. Russell is 6 feet 2 inches in height, weighs 203 pounds, has dark brown hair and eyes. His daily exercise consists of bag punching, horseback riding and swimming.

CHARLES EARL BARTLETT, DIRECTOR, AMERICAN

CHARLES EARL BARTLETT, director for the American Company, was born at Minneapolis, Minn., in 1888, and after receiving an education in the public and high schools of Denver, and the Denver University, chose the stage as a profession and has followed it continuously.

His first experience was in stock at the Burbank at Los Angeles, where he remained until 1906. Later he was with the Belasco stock company in the same city for ninety-seven weeks, where he played juvenile leads. With Dick Ferris and Florence Stone he played in stock at the Auditorium at Los Angeles. For three months Mr. Bartlett was a member of a stock company in Denver, and then tried musical comedy. In Chicago he played the title role of the Jew in "The Trust Buster," a Kilroy & Britton attraction. He was starred at Kansas City for a time, and with the Woodward company stock at Denver, and then leading man for one season at the Curtis. Another stock engagement was that of leading man for one season at the Garrick theatre at Salt Lake with James Durkin, William Bernard and other well-known players. At San Diego he was with Land Stephens and George E. Cooper.

Mr. Bartlett's first appearance on the screen was in 1911 in a Universal production, having been the first leading man engaged by this company after its organization. For three years he was featured leading man with the 101 Bison company, and was featured in such subjects as "Kit Carson," "Four-Footed Hero," "The Massacre of the Santa Fe Trail" and "The Fighting Chaplain," all of which he wrote. For one year he was with the Kalem Company at the Glendale studio as leading man, and has since produced for Gaumont, Pathé, Universal, and was with the Sawyer company in New York, where he made five-reel features including "The Smiling Sheriff," "Love's Cross Roads," "The Blue Streak," "The Plaid Coat," "The Buzzard" and many other one and two-reel subjects, including several comedies which were favorably received.

Mr. Bartlett's connection with the American Company began about nine months ago, and he has written and produced a number of subjects for them, including "Out of the Ashes," "Alice of Hudson Bay," "The Silent Trail," "The Water Carrier of San Juan" and many similar productions.

Mr. Bartlett is 6 feet in height, weighs 180 pounds, has light hair and blue eyes, and is a very successful athlete, having played football at college and since taken considerable training. He is good in wrestling, swimming, rowing and all kinds of stunts necessary for pictures.

ARTHUR MAUDE AND CONSTANCE CRAWLEY, AMERICAN

ARTHUR MAUDE, now directing and playing his own leads for the American company at Santa Barbara, is an Englishman, born at Pontefrac, England, 1881. He attended the King Edward School, and was in the banking business for three years in England before his appearance on the stage in 1902, when he was with Irving at the Lyceum, London.

For two years he was with the Ben Greet Players in England, had one season in comedy stock at the Haymarket, and three years with Martin Harveywall.

Coming to America, he played leads and managed the Constance Crawley company, playing Shakespearian repertoire. At the Greek theatre at Berkeley this company established a new record, when more than ten thousand people witnessed one performance.

Mr. Maude accepted an engagement with the Universal in 1913, and with Miss Crawley played Maeterlinck's "Pelleas and Melisande," which was said to be the first classic produced in this country. Following this he played twenty weeks with the P. A. Powers company, which released as Warner's features.

A number of productions during this engagement were also written by Mr. Maude. Following this, eight five-reel subjects were made and released as Kennedy's features. For eight months following this engagement Mr. Maude was with the N Y M P corporation, appearing in a number of the Ince features.

Mr. Maude produced the five-reel feature, "The Blood of Our Brothers," for the Bostock Jungle and Film Company, which will be released on the Mutual program. His engagement with the American company began several months ago, and he is now engaged in the making of feature subjects.

CONSTANCE CRAWLEY

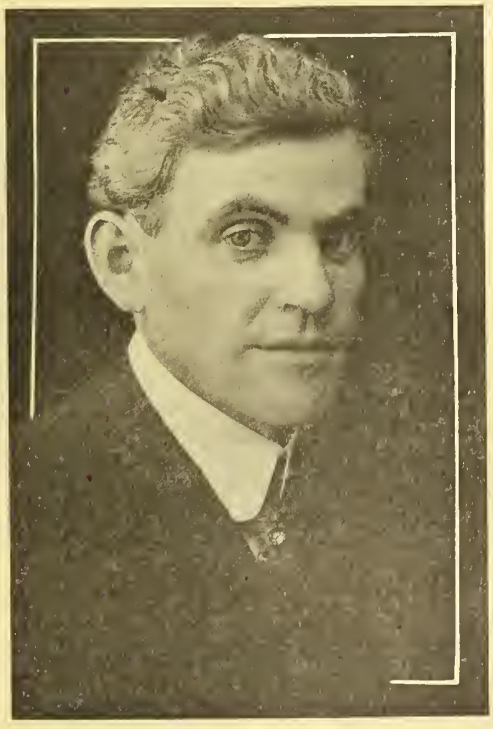
ARTHUR MAUDE

CONSTANCE CRAWLEY, appearing in featured leads for the American Company's productions, was born in London, England, in 1884. She traces her ancestry on her father's side to Sir Walter Raleigh, and on the side of her mother, who was of Polish descent, to the kings and queens of Poland. Miss Crawley is a cousin of Lord Kitchener.

Following her education in London, she traveled extensively on the continent and Africa, and then came to America. Her first stage experience was with Sir Herbert Tree, then she went West with the "Everyman" company under Frohman.

This engagement completed, her own company was organized and Shakespearian repertoire was played. It was at this time that Arthur Maude became manager of the company, and these well-known players have appeared together since that time.

P. G. LYNCH, STUDIO MANAGER, AMERICAN



P. G. LYNCH, studio manager for the American Film Manufacturing Company, Inc., at Santa Barbara, has been engaged in the motion picture industry since 1909, following a business career. He was born in Nevada in 1879, and his first connection with the film industry was the engagement with the Theatre Film Service Company of San Francisco, a branch of the Theatre Film Service Company, of Chicago, where he took charge of the booking department in 1909.

In July of the same year he was appointed manager. One year later Mr. Lynch became identified with the Novelty Motion Picture Company, which later was absorbed by the General Film Company.

Mr. Lynch remained with them until 1913, when he opened an exchange at San Francisco for the Mutual Film Corporation. Three months later he became manager for the American company at the Santa Barbara studios, and has continued in that capacity to this time.

MR. LYNCH has been an important factor in the upbuilding of this organization.

When he became manager it consisted of but one or two companies with a very inadequate studio, and few, if any, facilities for the making of motion pictures.

In the two years he has been there he has seen the present plant built, and the producing staff increased to ten companies with a payroll containing three hundred people.

Mr. Lynch is decidedly popular with all of the American people, and his able management is frequently the subject of favorable comment.

WILLIAM BERTRAM, DIRECTOR, AMERICAN

WILLIAM BERTRAM, producer and director of the American "Buck Parvin" series adapted from the Charles Van Loan stories, is an all-around showman, having taken part in all branches of the business from "prop" boy to owner and manager of a theatre. He was born at Ontario, Canada, in 1880, and after a public school education became a member of a stock company at the Auditorium theatre, Spokane.

For a time he was with Harry Bishop's Liberty and Majestic stock companies in San Francisco and Oakland, and played with Melbourne McDowell and Mrs. Leslie Carter. He sang basso parts for comic opera road companies, and in 1914 was actor and director of his own company.

Mr. Bertram did his first motion picture work for Pathé Western in Indian parts during the year of 1912. In 1913 he appeared in Imp subjects, and later in Bison. He distinguished himself as a portrayer of Indian characters and became known as one of the greatest Indian actors in pictures.

In 1913 he went with the American. Later he became assistant to Director Thomas Ricketts, was transferred to the Henry Otto company, and during the present year has directed.

He first made a three reel subject, and then took up the making of the "Buck Parvin" series. Among the subjects he has filmed are "The Obligation," in two reels; "The Idol," "The High Cost of Flirting," "Man Afraid of His Wardrobe," and others.

Mr. Bertram gives his work close attention, and his success is due to his persistency.

NEVA GERBER, LEADS, AMERICAN

NEVA GERBER, leading woman with the No. 1 "Beauty" company at the American Film studio, is a Chicago girl, who entered pictures without previous legitimate stage experience, and from the very first made good. She was born in 1895, and did her first work in motion pictures in 1912 at the Kalem Glendale studio under the direction of George Melford, appearing in leading parts. Later she was at the Kalem Hollywood studio where she played with Carlyle Blackwell in "The Detective's Sister," in which she appeared in the name part. For a time Miss Gerber was with the Edwin August company, and then played at the Balboa studio for eight months. Two of the best known subjects are "The House Divided" and "Tricks of Fate." Miss Gerber played lead opposite Carlyle Blackwell in the Favorite Players production, "The High Hand."

Early in 1915 she went with the American company where she at once became leading woman for the No. 1 "Beauty" Brand organization, and has since appeared in "Little Chrysanthemum," "Every Heart," "Redemption of the Jasons," "Nobody Home," "Mother's Busy Day," "One to a Minute," "Touring with Tilly," "Anita's Butterfly," "Captured by the Enemy," and others.

Miss Gerber is five feet two inches in height, weighs one hundred and twelve pounds, has light brown hair and brown eyes. She received her education at the Immaculate Heart College, and is an accomplished pianist, and since taking up pictures has become proficient in swimming, riding and other athletics required in pictures.

E. FORREST TAYLOR, LEADS, AMERICAN

E. FORREST TAYLOR, leading man with the American Film Company at Santa Barbara, Cal., was born in Bloomington, Ill., in 1888.

After receiving a good education in the public and high schools he chose the stage for his work, and his record shows a marked success. His first work on the legitimate stage was in stock at Salt Lake.

Mr. Taylor's popularity kept him there for four seasons, when he decided to enter the field with his own company. With his own organization he played repertoire with Clara Kimball Young as his leading woman.

Following this Mr. Taylor had a two years' engagement with Willard Mack playing in Chicago, Duluth, Winnipeg and Salt Lake, one season with Catherine Countis and Brandon Tynan, and a special engagement in which he was featured in "The Deep Purple" on the road in 1913 and 1914.

Since entering pictures with the American Film in 1915, Mr. Taylor has done over twenty-eight thousand feet of film, which is a remarkable record for four months.

Some of his best pictures were "The Man Afraid of His Wardrobe," in which he played the title role for the first of the Van Loan series; "Two Spot Joe," the first of the Mustang series, and "The Idol," both title roles. The last to be completed was "There Is Good in the Worst of Us." Mr. Taylor is six feet in height, weighs one hundred and sixty pounds, has dark brown hair and blue eyes.

FRANK COOLEY, DIRECTOR, AMERICAN

FRANK COOLEY, directing the Mustang Brand for the American Film, has spent the greater portion of his life in theatrical work. From Natchez, Miss., where he was born in 1872, he moved to California and received his education in the public and high schools of Oakland, and later in the University at Berkeley.

When Theodore Roberts and George Beban were playing in stock at the Grand Opera House in San Francisco in 1888, Mr. Cooley decided to cast his lot with them, and has been in theatrical work and pictures ever since, always with the directing end in view.

Alice Kingsbury, Mr. Cooley's mother, was a great influence in his stage career. She had played star parts opposite John McCullough, Tom Keenan and others. When she first went to San Francisco to open an engagement following Edwin Forrest, she was requested to make a three months' engagement after her three weeks' repertoire, supported by Kate Dennan, William Barry and Harry Edwards. Mr. Cooley is more than ready to give his mother credit for her inspiration as a vital factor in his success.

In 1911 he entered pictures with the Universal and later went to Keystone. Mr. Cooley got his chance to direct at the American company with the Beauty Brand, and after directing at Balboa for a short time, returned to direct the Mustang Brand.

Some of his pictures are "Life's Staircase," "Redemption of the Jasons," "There Is Good in the Worst of Us." "Broadcloth and Buckskin," "The Warning," and "The Trail of the Serpent."

ROY STEWART, HEAVIES, AMERICAN

ROY STEWART, with the No. 1 American company at the Santa Barbara studios, was born at San Diego, Cal., in 1884, and educated at the California University, Berkeley. After graduation Mr. Stewart joined a traveling stock company playing West coast cities, and later played at San Francisco, San Diego and Sacramento. For one season he was witb the road company producing "Floradora."

His first motion picture experience was with the American company at National City, Cal. Later he was with the Majestic company at Los Angeles, and played in all productions of the Masterpiece Film Company. his principal part being that of Bud Means in "The Hoosier School Master," supporting Max Figman. Mr. Stewart played leads for the Rolin company, releasing through the Universal, and in "The Diamond from the Sky" he was specially engaged to play the part of Blake, which he did through the entire sixty reels. One of the big punches of this series was the fight scene staged by Mr. Stewart and William Russell. He is now playing in principal subjects made at this studio. For several seasons he held the single scull championship of the West coast, is an amateur boxer of ability, and rides and swims, and performs other athletic acts for the camera. At the studio Mr. Stewart is a favorite, and to see him in bis every moment laughing jolly good fellow manner, one would never suspect he is the cruel hero that he appears to be on the screen.

In real life, as in "reel life," he is adequate to his part.

DIXIE STUART, LEADS, AMERICAN

DIXIE STUART, playing leads, characters and heavies for the American comoany at Santa Barbara, was born at Philadelphia in 1894, and attended Smitb College at Northampton, Mass.

Her first legitimate stage engagement was with Billie Single Clifford in "How a Woman Loves," "How He Loved Her" and others. For two seasons she was with Elfie Fay in "The Belle of Avenue A." This was followed by several seasons in musical comedy, and for some time she was understudy for Rose Melville.

Two years and a half ago Miss Stuart did her first picture work for Essanay. Later she played leads in Robbins Brand, Patbé comedy and dramatic subjects, and for several months was with the Albuquerque company. At the American she has been appearing in Amusu comedies, and played leads in the "I Am a Nut" series, featuring Orral Humphreys.

Miss Stuart is five feet four inches in height, weighs one hundred and twenty-four pounds, is light complexioned, has light hair and blue eyes. She lays claim to doing all kinds of athletic stunts for pictures, including the driving of a Ford.

Among the galaxy of beauties which the charming studios of the American Film Manufacturing Company at Santa Barbara boast, Miss Stuart is one of tbe most winsome, and certainly among the most popular.

Her personal popularity among the members of the American companies is equal to her professional ability.

ARCHER McMACKIN, DIRECTOR, AMERICAN

ARCHER McMACKIN, director of the No. 1 "Beauty" Brand American Company, has to his credit the authorship and production of more than three hundred photoplays, about two hundred of which were written and directed for the Essanay company, and others for Albuquerque, Universal and American.

To Mr. McMackin is also due the credit for the coining of the word "photoplay," now universally used. He was born in Lake City, Iowa, and began his career as a newspaper writer at Chicago.

In 1909 he became affiliated with the Essanay company, where for two years he served as editor-in-chief, and for two years and a half was comic and dramatic director, directing the productions in which Francis X. Bushman, Beverly Bayne and other well known film celebrities appeared.

This was followed by an engagement of nine months with the Albuquerque Company, another with the Keystone, and for a time he was witb the Universal, directing the productions of Joker comedies.

In March, 1914, he was engaged by the American company, and for several months directed the Vivian Rich Beauty Brand.

Since becoming affiliated with the American he bas produced thirty-one subjects, and will soon take up the making of a series featuring John Steppling as Billie Van Deusen, the wealthy bachelor who breaks into society. In his work at the American, Mr. McMackin is ably assisted by Wallace Macdonald and Carl Widen.

JAMES STUART DOUGLASS, DIRECTOR, AMERICAN

JAMES STUART DOUGLASS, director, American company, was born at Point Pleasant, La., in 1890, and has had a wide experience on the legtitimate stage and in pictures.

For three years Mr. Douglass was in Central and Southern America. At fifteen he was a railroad conductor on a Central American railroad.

His first experience on the stage was at the age of seven, when he appeared in stock in Los Angeles. From this he went into vaudeville, where he originated several acts and took part in dramatic playlets.

In 1912 Mr. Douglass became affiliated with the Universal as scenario writer. Some of his early productions were "Mother." taken from the song, "Where Is My Wandering Boy Tonight?" For a time he was assistant to Director Harry Pollard and continued with him until March of this year, going with Mr. Pollard to the American company from the Universal when the original American "Beauty" company was first formed.

Since becoming a director Mr. Douglass has written practically all of his own photoplays in addition to directing their production. Included in his successes are "Alias James Chauffeur," "Mammie Rose," "A Friend in Need," and others. Mr. Douglass attributes much of his success to the schooling under Mr. Pollard, who he thinks is one of the greatest directors.

He holds Margarita Fischer, who was for several years leading woman of the Pollard American company, in very high esteem, and considers "The Miracle of Life," in which she was starred, the greatest four reel subject ever produced.

VIVIAN RICH, LEADS, AMERICAN

VIVIAN RICH, with her dark brown dreamy eyes, her black hair and her general air of refinement, and with her slim girlish figure, is well known to every man, woman or child who visits the picture theatres. She probably receives as many "homey, familiar" letters as anyone in the profession, for her admirers seem to possess a real affection for this clever little actress.

Southern? Of course, but she was educated in Boston and was a bright pupil, too. She went on the stage early, making her professional debut on Broadway in "The Country Girl." Then came the necessary and inevitable stock experience, when, after one or two special engagements, Miss Rich fell to the lure of the pictures, and was for some time with the original Nestor company at Hollywood, where she "caught on" immediately.

The American company, always on the lookout for the right people and with an almost uncanny way of getting them, gathered Vivian Rich in, and for three years now she has been featured in a number of the best films turned out at that home of the beautiful.

It is not easy to define her best channel of work. She is delightful in light comedy, and makes a strong impression in dramatic, and especially somewhat weird roles, and everyone likes to see her in an occasional Western story. She takes many risks, dresses daintily, and with a strong personality she keeps a tight hold on the love of her audiences who never tire of seeing the versatile little actress in any or all of the numerous roles in her repertoire.

ART ACORD, LEADS, AMERICAN

ART ACORD, star in the "Buck Parvin" series being produced at the American studio and released on the Mutual program, is a native of the West, born at Stillwater, Okla., 1890. After attending public schools, Mr. Acord became a cowboy, and later a ranchman.

In 1910 he did his first professional work with the Dick Stanley Wild West Show, and in 1911 was with Buffalo Bill. He rode second to the world's champion at the Pendelton, Oregon, Cheyenne and Salt Lake roundups. in 1912 he won the championship at Klamoth Falls in broncho riding, and several other contests. In 1914 he managed two shows, one at Nelson, B. C., and one at Klamoth Falls.

Mr. Acord did his first motion picture work in 1911 when he was with the Bison company under the direction of Thomas H. Ince. Later he was with the Selig, and Universal, and played in the feature made at Bakersfield entitled "The Heart of California." For the Bosworth company he played the juvenile lead, supporting Fritzi Scheff in "Pretty Mrs. Smith," and in support of Elsie Janis in "Nearly a Lady."

Early in 1911 Mr. Acord met Charles Van Loan, author of the "Buck Parvin" stories. The author and cowboy became close friends, and when the series was contemplated by the American company Mr. Acord was at once selected to play the name part of Parvin.

Mr. Acord does not pretend to be an actor. He says he is a cowboy.

Who should know more about it than he?

CAROL HALLOWAY, LEADS, AMERICAN

THE "Beauty" company, No. 2, of the American Film Manufacturing Company, has a valuable asset in Carol Halloway. Her unusual combination of brown hair and blue eyes, pleasing manner and versatile acting have proved her success on the screen.

Miss Halloway is one of the few who made an immediate success upon entering pictures. Without any "legitimate" stage experience she took up picture work with the Lubin company at Philadelphia, where she played lead in "The Living Fear." At Lasky's studio she played opposite Wallace Eddinger in "A Gentleman of Leisure" and other plays.

Then she left to play the lead with Harold Lockwood in "The Secretary of Frivolous Affairs" and "The Lure of the Mask" at the American. After playing "Waifs" with William Desmond at the New York Motion Picture Corporation and a number of smaller productions, she returned to the American to play leads for the "Beauty" company, No. 2.

Miss Halloway has been kept busy by two directors and has the record of two pictures a week to her credit during the last three months.

Among the best are "The Drummer's Trunk," "Pretences," "To Him Who Waits," "All Is Fair," and she has been featured in the "Billy Van Dusen" series.

All in all, Miss Halloway is a valuable and beloved member of the American Film Manufacturing Company's "Beauty" No. 2 company, which boasts not a little first-class comedy talent.

JOHN STEPPLING, COMEDY LEADS, AMERICAN

THE leading comedian of the American Film Company, John Steppling, was born in Germany. From 1869 to the close of his college career, he spent in Germany, having attended Heidelberg.

The first important engagement in Mr. Steppling's stage career was with Daniel Frohman in stock at the Lyceum theatre in New York City. This led to an engagement with E. H. Sothern in the original "Prisoner of Zenda" production in New York and on tour.

Mr. Steppling's success with Louis James in Shakespearian roles, and leads with Olga Nethersole and a number of K. and E. productions, proves him a very versatile actor. He has played some of the best productions of the legitimate stage both in stock and on tour. Judge Knox in the "Charity Ball" is a part remembered by old time theatre goers. After a season of stock at the New Theatre in New York Mr. Steppling turned to pictures. His success was immediate and has been sustained.

The first picture engagement was with Essanay in 1911, and soon he left for a special engagement with the Famous Players company in New York, playing with Mary Pickford in "The Bishop's Carriage," and "Tess of the D'Urbevilles," Then followed an engagement at the Universal with Al. Christie where Mr. Steppling did some real comedy parts, the best of which was "Ursus Threw the Bull."

At the American he has been under the direction of Archer McMackin, who wrote the part of "Billy Van Dusen" for Mr. Steppling."

J. FARRELL MACDONALD, DIRECTOR, BIOGRAPH

J. FARRELL MACDONALD, Biograph director with a long list of successes to his credit for this brand, together with many released on the Universal and other well-known programs, has had a varied experience which adds much to his store of knowledge beneficial to him in his work in filmdom.

Mr. Macdonald was born at Waterbury, Conn., April 14, 1875, and received his public school education at Toronto, Canada, graduating from the high schools. He then attended Yale University, and following his college career became a civil engineer in the employ of the government.

For two years he remained at this work, making geological surveys. For some time he served as mining engineer, and then took up newspaper work, and was employed on metropolitan dailies in a number of different cities.

Mr. Macdonald's first theatrical experience was with Willis P. Sweatman. He played with the Comstock minstrels; for a number of years he appeared in light opera in all parts of the United States and Europe. While in this work he devoted a portion of his time to the composition of music.

The first picture experience of Mr. Macdonald was under the direction of G. M. Anderson, who at that time was with the Selig Polyscope Company. Following this he was with Biograph for a short time in New York, after which he returned to the legitimate stage.

His next work in pictures was for the Imp company, when he directed as well as played his own leads. For a time he was employed by Pathé Freres as director, and then went to the Universal as producer.

When the Oz company was organized, Mr. Macdonald was employed as director and was in charge of the making of all Oz subjects with the exception of several one-reel comedies. Following this came an engagement with the Tiffany company in which he played the part of Colonel Thorpe with Mrs. Leslie Carter in "The Heart of Maryland." In "Rags" Mr. Macdonald appeared in the part of Ferguson opposite Mary Pickford.

His present engagement with Biograph began in January, 1915, and since that time he has made twenty-one features, the most prominent ones being "Lorna Doone," "Black Sheep," "Captain Fracasse," "Felix Holt, Radical," "The Laurel of Tears," "A Woman Without a Soul," "The Step-mother," "Stronger Than a Woman's Will," "Tides of Retribution" and "Reapers of the Whirlwind." Mr. Macdonald has never regretted the attention that he gave to athletics. He had the distinction of being named as one of the principal members of the Yale eleven. He is more than 6 feet in height and tips the scales near 200.

FRANKLIN RITCHIE, LEADS, BIOGRAPH

FRANKLIN RITCHIE, leading man for the Biograph company, was born in Ritchie, Pa., and educated in New York. Immediately following his school days he took up the theatrical profession and for a number of years was on the legitimate stage, playing under the management of Frohman four years, Belasco two years, and other producers of note.

Among Mr. Ritchie's best known productions on the stage was that of "The Clansman," in the original production of which he played the part of Ben Cameron. He was leading support for Olga Nethersole in "Carmen," and leading man for Rose Coghlan and Wilton Lackaye.

Mr. Ritchie's motion picture experience began in 1913 when he became affiliated with the Biograph producing staff. He first appeared in a number of K. and E. productions which included "Man's Enemy," "Charity Ball," "Pique," "Wages of Sin," and others, all of which were of four reels each. Since these Mr. Ritchie has been playing featured parts in the best subjects issued by this company.

Mr. Ritchie has light brown eyes and black hair, is fair complexioned, lacks but half an inch of being six feet in height, and weighs one hundred and eighty-five pounds.

Mr. Ritchie's work has a directness of appeal, and a clear incision in the expression of character which makes it stand out, even among that of the members of the eminent casts with which he has been identified in the Biograph studios. He has won many friends among screen "fans" and has been commended by the critics and reviewers for his handling of difficult roles in screen dramas.

VERA SISSON, LEADS, BIOGRAPH

VERA SISSON, leading woman with the Biograph company, appearing in two and three reel subjects, was born in Salt Lake City, Utah, in 1895, and received her education in Denver, Colorado.

Without previous theatrical experience, Miss Sisson was given parts at the Universal West Coast studios, and soon became leading woman, playing opposite J. Warren Kerrigan.

She remained with the company for eighteen months, and during that time the principal photoplays in which she appeared were "The Bolted Door," "Little Meg and I," "Weights and Measures," "The Man from Nowhere," and the first six episodes of the "Terrence O'Rourke" series. In all of these Miss Sisson played opposite Mr. Kerrigan.

In June, 1915, Miss Sisson became affiliated with the Biograph Company, and when the producing staff went East she accompanied them, remaining until they returned to the West Coast. Since accepting this engagement she has played in "The Laurel of Tears," a three-reel feature, "The Trail of the Serpent," two reels, and a number of others.

Miss Sisson is but five feet three inches in height, weighs one hundred and nineteen pounds, has light brown hair and eyes, and a very fair complexion.

One of the notable pictures that Miss Sisson appeared in while with the Universal was "The Man from Nowhere." A two reel subject, it held the screen throughout its length without the assistance of a subtitle

J. RAYMOND NYE, LEADS, BIOGRAPH

J. RAYMOND NYE, playing heavy leads for Biograpb, is from Tamaqua, Pa., and was born in 1889. His early training was received in the public and high schools at Wilmington, and at tbe Mercer Military Academy, Mercerville, Pa.

His legitimate stage experience covers a period of about eight years in stock and on the road. His road engagements were principally with tbe Shubert attractions, Klaw and Erlanger, and otbers of note. To this may be added an extensive vaudeville experience. His last stage production before entering pictures was "Tbe Traffic" in which Mr. Nye played the leading part.

In 1912 he became affiliated with tbe old Powers company, playing opposite Arthur Maude and Constance Crawley. After this engagement he went to the Universal, where he played heavy leads with J. Warren Kerrigan. Mr. Nye is now associated with Biograpb, playing beavy leads. His first picture for Biograph was "Lorna Doone," and next the title role in "Felix Holt."

These were followed by "Wives of Men," "The Smuggler's Daughter," "Captain Fracasse," "The Laurel of Tears," "His Wife's Story," "The Chief Inspector," "An Eye for an Eye," and many others of one reel, which are considered good.

He possesses an excellent physique, which stands him well in hand in portraying the heavy parts. His athletic ability enables him to perform any daring or heroic feats which the role may require.

BURTON KING, DIRECTOR, EQUITABLE FILM CORPORATION

BURTON KING, lately manager of production for the K & D Film Company, has been in the show business since he was fifteen years of age, at which time he did an end in a minstrel. Mr. King was born at Cincinnati in 1877. After a short engagement as a minstrel end, and with J. K. Emmett in stock, he returned to the Wells Fargo Express Company, but he liked stage work and tried it again.

He was starred for two seasons in the road company presenting "Strongheart," was with tbe "Graustark" road company, and leading man in "Shot Gun Opera." He played in stock in many of the principal cities, and did his first work in pictures as an actor, and later as director, for the Solax company. After an association with the Lubin company as actor, he became director for the NYMP Corporation under Thomas H. Ince, where for one year he made two and three reel subjects. He was director at the Vitagraph Santa Monica studio, and then became director of the brand Usona. While directing the Usona brand he filmed fifty-nine thousand feet of finished negative in nine months.

Early in 1914 he went with the Universal, where he filmed "Under the Crescent" series, and a number of two and three reel subjects featuring Adele Lane. Recently he left the Universal to film "The Chronicles of Bloom Center" series for the Selig company, and then went with the K & D Film Company, whicb is making big features. Later he left them to join the Famous Players organization in the East, and from there was engaged as director by Equitable.

JULIAN L. LAMOTHE, SCENARIO EDITOR, LUBIN WESTERN

THAT the photoplay industry offers excellent opportunities to young men of talent and originality is emphasized in the career of Julian Louis Lamothe, scenario editor of the Western Lubin Company with studios at Coronado Beach near San Diego, California.

Mr. Lamothe took up scenario writing first while attending Tulane University at New Orleans, thinking probably that he could pay his expenses at college by such work.

From the first he was successful, and during the remainder of the time he was in college he sold many scripts to the leading manufacturers of the country.

He then went to Los Angeles believing that to be the hub of the industry and had no difficulty in securing a position as writer and editor for the Lubin Company, where he has been for the past year.

During the time he has been with the company he has written a number of one, two and three-reel subjects, in fact, he supplied the Lubin studio with all scripts. Some of his best known plays are: "The Red Virgin," "As the Twig Is Bent," "By the Flip of a Coin," "The Taunt," "The Legend of the Poisoned Pool," and "A Night in Old Spain."

Mr. Lamothe courts the intimate acquaintance of all members of the producing staff, believing this aids him in writing parts which they can best interpret for the screen. He is versed in foreign as well as English literature. Mr. Lamothe is a member of a French-American family, born at New Orleans, in 1893.

HELEN GIBSON, LEADS, KALEM GLENDALE STUDIOS

SO far no hazard has been so hazardous that Helen Gibson, the Helen of the Kalem "Hazards of Helen" series, would not attempt, and thus she has become known as the "nerviest girl of motion pictures."

Miss Gibson was born at Cleveland in 1893, and after graduating at the public schools went west with her parents. She learned to ride in a regular western frontier town, and in 1910 won the women's relay race, and the trick riding contest conducted at Miller Brothers 101 Ranch.

Motion picture producers learned of her ability, and she was engaged to play in Bison subjects, where she remained for one year, playing the part of Indian leads in Western subjects. During 1913 she spent most of the time attending round-ups, where at each she entered the contests.

During the season she was successful in winning a number of cbampionships for trick riding, the standing Roman and relay races. Included in the big round-ups she attended were those at Salt Lake City, Pendelton, Oregon, and Boise, Idaho.

Early in 1914 she was engaged by the Kalem company, and is now playing the featured leading part in the "Hazards of Helen" series. Besides being a decided Western girl in out-of-door sports, Miss Gibson is also an accomplished musician in playing as well as singing. In recent episodes of the "Helen" series, she has taken numerous chances, and accomplished tbe making of scenes which had been referred to as impossible.

THE KALEM "HAM" COMEDY COMPANY

ONE of the most interesting companies of players making comedies is that of the Kalem Company, located at a studio in Hollywood, and composed of Lloyd Vernon Hamilton, the "Ham"; Albert E. Duncan, the "Bud" of the Ham comedies, with Ethel Teare as their leading woman, and working under the direction of William Beaudine. M. E. M. Gibsone is business manager of the studio and writes many of the scenarios, besides looking after publicity for this studio and the Glendale Kalem studio.

LLOYD VERNON HAMILTON, the "Ham" of the Ham comedies, is the originator of this series now consisting of more than seventy-five, and is the featured comedian. Mr. Hamilton was born at Oakland, Cal., and is twenty-four. He was educated in Oakland public and high schools, and at fifteen became advance agent for the Frank Cooley shows.

When he was six he stole sheets from the house to make a circus tent in the back yard. His second season was with Elleford stock company touring the Coast, and then he became juvenile lead for James K. Hackett, and for two seasons played in support of this actor in "The Prisoner of Zenda" and "Monsieur Beaucaire." The following years he was in stock, musical comedy and burlesque.

About eighteen months ago he affiliated with the Kalem company as featured comedian, and has been there ever since. In July of last year he met with an accident when his number nineteen shoes—worn only in comedies—caught in the sands when he was making a run down a mountain side, and was laid up.

His hobby is hunting, and he has a very fine collection of guns. He is an excellent swimmer and has several medals for diving. He stands six feet one inch, and weighs two hundred and five pounds.

ALBERT EDWARD DUNCAN, the miniature comedian "Bud" of Kalem Ham comedies, was born in Brooklyn, N. Y., Hallowe'en, 1886.

His career as a professional entertainer began soon after he completed a course at Berkeley Military School at New York, for it was then he became assistant treasurer of the Grand Opera House.

When a juvenile actor was needed in the production of "The Postmaster's Daughter," with Laura Dean, this miniature made his first stage appearance. He secured the name "Bud" in the part of Bud McGinnis in "Playing the Ponies."

One of his best parts was in "A Night in a Music Hall," which he played on U. B. O. time. He was with Kolb and Dill following this.

He played in "Summer Widowers" at the Broadway theatre, and then went into vaudeville with Clarence Kolb in "The Delicatessen Shop," Orpheum time.

This took him to the Coast where he and Lee Moran organized a troupe in which they were the sole players, and together they did vaudeville for two years. Then "Bud" became little Jeff, of Mutt and Jeff, the comedies made by Al E. Christie.

Following this, his first picture engagement, he returned to the legitimate stage, playing in comic opera stock and the All Star musical comedy Review.

Then he tried pictures again only to return to a stock engagement at the Oliver Morosco Burbank theatre in Los Angeles. For a time he played in the Fred Mace Majestic Apollo brand, and then toured the Western Mexican coast in a forty-foot boat.

Upon his return from this trip early in 1914, he joined the Kalem company, and with Lloyd Hamilton has since been appearing in Ham comedies.

ETHEL TEARE, leading woman of the Kalem Ham, is a very pleasing comedienne. Miss Teare is a native of Arizona where she drank of the famous waters of the Hassayampa River, which is said to so affect every one who drinks of it that they are thereafter unable to speak the truth.

She was born at Phoenix, and there received a high school education with special training in music.

She became a vaudeville stage singer and played the best circuits of the West Coast. It was following the second tour over the principal vaudeville circuit that she accepted an engagement with the Kalem company.

Miss Teare is equal to all occasions required by the scenarios for the Ham comedies, appearing in ingenue as well as elderly character parts.

She enjoys the work in comedies despite the many hazards and extreme fast action required at times, but of all prefers the sweetheart parts.

WILLIAM BEAUDINE, well known in both New York and Los Angeles film colonies as the result of his several years' connection with the Biograph company, is director of Ham comedies.

Mr. Beaudine, although a young man, has had five years' experience in the making of pictures. For more than three years he served as assistant to Del Henderson, who directed the making of Biograph comedies, and while in this work played important parts.

He left the Biograph company a year and a half ago, and became assistant director at the Kalem Ham studio, and recently became director.

LLOYD V. HAMILTON.

ALBERT E. ("BUD") DUNCAN.

ETHEL TEARE.

WILLIAM BEAUDINE.

JAMES W. HORNE, MANAGING DIRECTOR, KALEM GLENDALE STUDIOS

JAMES W. HORNE, managing director of the Kalem Glendale studio, like a very large percentage of photoplay people, is a convert from the legitimate stage, having been actor, producer and manager for a number of years.

Mr. Horne is a native of California, born in San Francisco, where he began his theatrical career at the age of thirteen, playing the Balesco and Mayer stock at the Alcazar, and later was in stock at the Central and Alhambra, in San Francisco.

From there he went to the Columbus theatre in Chicago where he was stage manager, and then on to New York where he was treasurer of the Herald Square theatre.

His last stage work was in the part of Bragdon with the original Cohan and Harris "Brewster's Millions." With the close of this engagement began Mr. Horne's photoplay career.

Going to Los Angeles three years ago, he secured a position as scenario editor when George Melford was Kalem studio manager, and when Mr. Melford resigned he became the manager.

He produced "The Girl Detective" stories, each of two reels, and has just finished "The Mysteries of the Grand Hotel" series, consisting of twelve separate releases, each of two reels. Another of his pictures is "The Barnstormers," a four reel theatrical story, and he has just prepared scenarios for the "Stingaree" series adapted from the stories by Hornung, author of "Raffles."

Following this Mr. Horne is slated to make several Broadway star attractions.

MARIN SAIS, LEADS, KALEM

MARIN SAIS, leading woman, Kalem Feature Company, Glendale studio, has had a remarkable picture career; from an extra girl has climbed to success, and is now featured in productions from this studio. She was born in California; educated at Notre Dame Academy at San Jose. Later she studied music in San Francisco, and became very successful as a singer. For a time she played in stock at the Bay Cities, and then toured the Keith and Proctor circuit in "The Rose of Killarney," a musical sketch. Following an illness and the loss of her voice she turned to pictures, and her first engagement was with the Vitagraph six years ago in "Twelfth Night." Later she became a member of the Bison company, appearing in dramas for six months. Following this she joined the original Kalem company's Santa Monica studio under the direction of P. C. Artigan. She remained there for two years and was then transferred to the Glendale studio under the direction of George Melford. Miss Sais gave very notable performances in "The Last Black House," "The Potter and the Clay"—in which she played parts ranging from a girl to a woman of forty-five—"The Bond Eternal"—and in the Indian Western, "The Death Sign at High Noon."

Miss Sais has been featured in "The Girl Detective" series of two-reel subjects, and the twelve two-reel episodes entitled "The Mysteries of the Grand Hotel." She has just been featured as an English girl in "The Stingaree" series of twenty-four reels. This actress has successfully played every role for which she has been cast. She is now appearing in "Love Pirates."

OLLIE KIRKBY, JUVENILE LEADS, KALEM

OLLIE KIRKBY, of the Kalem Glendale studio stock company, has been most successful in her motion picture career, which began about three years ago.

Miss Kirkby is a Philadelphia girl, where she attended school and later enrolled at Bryn Mawr.

Going to Los Angeles, Miss Kirkby took special training for vaudeville, and after a short tour was selected by the managing director of the Kalem studio at Glendale, where she now plays important parts, the most recent being that in which she shared honors in the lead. Her engagement with the Kalem company was followed by one with the Usona company. Later Miss Kirkby was with the Favorite Players Company and appeared in the three numbers made by Carlyle Blackwell in which he was featured.

When Managing Director James Horne took up the filming of the twelve part series of two reels each, "The Mysteries of the Grand Hotel," Miss Kirkby was engaged and played throughout the twelve numbers. A recent part was that of juvenile lead in "The Mansion of Despair," a four part Broadway feature. This photoplayer, like most women of the profession, dislikes the heavy parts and prefers to appear in heart interest drama or character parts.

Miss Kirkby while in school cultivated a taste for designing. The secret of her elaborate wardrobe is that she now personally designs all her frocks and hats. Miss Kirkby is a good rider, has taken part in a number of water scenes, and photographs extremely well. She is now appearing in "Love Pirates."

FRANK JONASSON, CHARACTERS, KALEM

FRANK JONASSON, playing characters for the Kalem company at the Glendale studio, was born at Salt Lake City, December 14, 1880, and graduated at that city from the public schools, and attended business college. He is five feet ten inches in height, has dark brown hair and eyes, and weighs one hundred and seventy pounds.

Mr. Jonasson played his first engagement in 1900 with a road company, and was later in stock for five years at Salt Lake City, with Marjorie Rambeau, Willard Mack, Branden Taynan and Ada Dwyer. Following this he was in vaudeville on the Orpheum circuit in a one act playlet for one season, and spent a year with the road company producing "The Deep Purple."

He entered upon his motion picture career about a year ago, and accepted an engagement with the Kalem company, and has since remained there. In "The Invisible Power" he appeared as Sargeant Whitney, in "The Derelict" he played the heavy, and in "The Girl Detective" and "The Mysteries of the Grand Hotel" series he also appeared as the heavy and was especially fortunate in his interpretation.

His experience in stock companies is now serving him well, for he is capable of playing any part for which he may be cast by the management.

In a recent subject, "The Prison Stain," he appeared in the leading part, that of Lawyer John Benton.

He has a number of accomplishments, including ball room and fancy dancing, can swim, ride and row; is a fight fan and played ball while in college.

THE MEN WHO HAVE MADE THE JESSE L. LASKY FEATURE PLAY COMPANY

JESSE L. LASKY, president and head of the Jesse L. Lasky Feature Play Company, though still a young man, is regarded as one of the most important personages in the theatrical world.

Mr. Lasky was born in San Francisco, Cal., thirty-five years ago. He was educated there, but left at the age of twenty-one to go to New York to produce a vaudeville act he had in mind. This act proved so popular that he produced a number of others.

He was the first vaudeville manager to produce large acts of from ten to twenty-five and thirty people with a lavish production. In less than eight years Mr. Lasky was considered the leading vaudeville producer of the country.

On a trip to Paris he viewed the celebrated "Follies Begere," the present cabaret. This feature made such an impression that Mr. Lasky returned to New York and erected a large and handsome theatre and presented the performance with an "All Star Cast" in the same manner as they were presented in Paris.

Instead of seats, the auditorium and balcony was filled with small tables so the audience could watch the stage and dine at the same time. Mr. Lasky was just a year too early with his "Follies Begere." The New York public was not quite ready for the cabaret entertainment and he lost considerably in this venture. Undaunted, he returned to his vaudeville productions.

For a number of years Mr. Lasky and Mr. Cecil B. De Mille had been warm friends, and when Mr. De Mille expressed his desire to produce motion pictures, Mr. Lasky seconded him. A great deal of the success of the Lasky company is credited to Mr. Lasky.

It was his idea of having some prominent theatre star, surrounded by a capable company, that caused the continuous demand of the motion picture public for dramatic favorites. Mr. Lasky's wonderful foresight and knowledge of theatrical conditions has been invaluable for the organization.

CECIL B. DE MILLE, the director-general of the Jesse L. Lasky Feature Company, comes from a dramatic family. His father was Henry C. De Mille, former partner of David Belasco, and the author of such famous plays as "The Charity Ball," "The Wife," and others.

Cecil B. De Mille was born in Little Washington, N. C., about thirty-four years ago. He was educated at Columbia University and started his dramatic career at a very early age, appearing in some of his father's productions.

Several times, while still a young man, Mr. De Mille made productions of his own and starred in the principal role. Prior to his debut into the motion picture film, Mr. De Mille was considered one of the ablest theatrical producers and directors in New York City. He is the author of several well-known plays.

Before the organization of the Lasky company Mr. De Mille's knowledge of motion pictures was very slight. He had seen a few feature productions and formed the idea that the motion picture public would be interested in features not too long, by telling an interesting story in a dramatic manner; that motion picture scenarios should be prepared with the same care as a play of the spoken drama, and that it should be presented by artists familiar with dramatic values.

He voiced his opinion to Mr. Lasky and Mr. Goldfish, who agreed with him, and the Jesse L. Lasky Feature Play Company was formed. Its success is now a matter of familiar history.

Mr. De Mille's ideas were greeted with jeers by the motion picture producers, but his slight knowledge of motion pictures was his best asset. The young man went ahead and produced a five-reel photodrama with the same care and art that he would produce a play for New York.

Knowing nothing of photography, he violated all photographic principles, as then set forth, and accomplished what was considered by motion picture producers as the impossible. He began experimenting with light effects, and instead of producing flat photography he was able to get in on the motion picture film effects of paintings.

Every set of each production was built as substantially as though it were intended to last a lifetime, and gradually the public began to appreciate the detail and art of the Lasky productions. One of Mr. De Mille's photographic triumphs was the production of "Carmen," in which Geraldine Farrar made her screen debut.

The Lasky director-general is a tireless worker and constantly endeavors to produce still better pictures. His appearance in the motion picture world has revolutionized directing.

SAMUEL GOLDFISH, who is the treasurer and general manager of the Jesse L. Lasky Company, was born in Germany and came to this country when nine years old.

Before his theatrical undertakings—which are numerous apart from his photodramatic interests—he had admirable training and rare experience in legitimate merchandise undertakings. In fact, he still continues to hold such business connections, apart from his many amusement enterprises.

Mr. Goldfish, though he did not devote his personal time to his theatrical matters, was largely interested with Mr. Jesse L. Lasky in his vaudeville and dramatic productions for some years prior to the forming of the Lasky Feature Play Company and the entrance of the company into the field of photodrama. His association with Mr. Lasky began several years ago, and each year thereafter became more intimate.

The Lasky Feature Play Company was originated by three men—Mr. Lasky, Mr. Goldfish and Mr. Cecil B. De Mille. Mr. Goldfish at once took charge of the executive end of the business and organized it from the start along progressive lines, basing the entire project on thoroughly legitimate and business-like principles.

It is largely to Mr. Goldfish's organizing ability and his financial perspicacity that the company has grown in a brief period to its present large proportions. It is Mr. Goldfish's particular pride that the Lasky Feature Play Company has a reputation for efficiency and reliability which would be a credit to any of the world's foremost high-grade commercial houses and which is doing much to establish new and higher standards for the entire photodramatic industry.

For more than one now accepted and familiar feature of photoplay production the business as a whole is indebted to one or another of this gifted trio, who were men unafraid of small and humble beginnings, who had the courage to practice and exploit ideas in advance of their contemporaries in the new art, and whose signal success has not caused them in the least to waver from their original determination—to make a financial success of pictures produced according to the best and most strictly artistic standards existing.

SAMUEL GOLDFISH.

JESSE L. LASKY.

CECIL B. DE MILLE.

GEORGE H. MELFORD, Feature Director Lasky Company

Surrounded by stars he has directed during the past fourteen months.

INA CLAIRE.

WALLACE EDDINGER.

MABEL TALIAFERRO.

EDITH WYNNE MATTHISON.

BLANCHE SWEET.

THEODORE ROBERTS.

LOU-TELLEGEN.

GEORGE MELFORD.

CHARLOTTE WALKER.

VALESKA SURATT.

Mr. Melford directing Edna Goodrich

Mr. Melford and Cameraman Percy Hilbourn making scene of Fanny Ward and Jack Dean

THE past year bas been one of history making in tbe motion picture industry, and especially is this true in respect to the multiple reel subject, most frequently referred to as the feature picture; and of those who have materially aided in the improvement of subjects of this nature, George H. Melford, because of his most remarkable record for the past eleven months, must be referred to as in a class by himself.

In this period of time, which represents his connection with the Jesse L. Lasky Feature Play Company as director, Mr. Melford has made no less than twelve five-reel photoplays for the Paramount program. In each a celebrity of tbe theatrical profession was starred, and of the twelve each is of such quality that it would be a difficult task to find any similar number from any or all programs that have been so favorably criticised by the trade, press and motion picture following.

Mr. Melford began his first work with the Lasky company on November 7, 1914, and his fourteen months' work here is represented by the following twelve notable productions: Mabel Taliaferro, in "Young Romance"; Edith Wynne Matthison, in "The Governor's Lady"; Wallace Eddinger, in "A Gentleman of Leisure"; Theodore Roberts and Lois Meredith, in "The Woman"; Blanche Sweet, in "Stolen Goods"; Ina Claire and Carlyle Blackwell, in "The Puppet Crown"; Laura Hope Crews, in "The Fighting Hope"; Fanny Ward, in "The Marriage of Kitty"; Charlotte Walker, in "Out of Darkness"; Lou-Tellegen, in "The Explorer"; Lou-Tellegen, in "The Unknown"; Edna Goodrich, in "Armstrong's Wife"; Valeska Suratt in "The Immigrant."

Those intimate with Mr. Melford, who have followed his career since he first became a photoplayer ten years ago, attribute his most remarkable success to his interest in the new art from the time he first became a member of the Kalem organization as leading man for the producing company in Florida under the direction of Sid Olcott. Mr. Melford remained with the Kalem organization for nine years, was director in the East for several years, and then placed in charge of the companies sent to California. In California he supervised the building of a new studio near Glendale, north of Los Angeles, and was managing director for four years, supervising during that period all of the productions that were made at this studio. At times there were four companies at work here. During the four years Mr. Melford was managing director at this studio, he devoted practically all of his time to the making of feature productions. At first any two-reel subject was considered a feature, but with the change of the industry he was given the distinction by the Kalem company of making the first big multiple reel photoplay.

One of the first produced by him was "The Boer War" in six reels, and later came "Shannon of the Sixth," a five-reel subject, and another that reflected credit upon the maker was "Invisible Power," of four reels. When these subjects were made there was a doubt in the minds of every manufacturer as to the future of the film. To make a subject of such proportion as "The Boer War" or "Shannon of the Sixth" was at that time considered a big risk, for the number of theatres that could afford to pay rentals for such a gigantic production was thought to be so small that the making of such a spectacular photoplay was considered foolhardy. The action of the Kalem company placing Mr. Melford in charge of producing such a subject bears out the high esteem in which he was held by the officers of that big manufacturing company.

Another distinct honor which came to Mr. Melford was that he was selected by Cecil B. de Mille and Jesse L. Lasky to produce photoplays in which the highest stars of the legitimate stage were to take part.

That Mr. Melford has proven his ability as a director is brought out by the excellency of the subjects made under his direction.

In the making of a photoplay Mr. Melford has a way all his own. Primarily he becomes thoroughly familiar with every detail of the story, and when production begins he is so engrossed in the subject at hand that he unconsciously calls the players by their play name in almost every instance when giving instructions in the making of scenes. From the time the production is taken up until the last scene is filmed he fairly lives the part of each character of the photoplay in acting the parts for the players.

Every legitimate stage star that has taken up work in pictures has found the work quite different in that they play for an audience—the camera—five, seven or nine feet distant, and must give the necessary action in a much smaller space than when playing on the stage. This change to the usual stage celebrity causes confusion, but Mr. Melford has found a remedy for this by explicitly demonstrating to his star just what is wanted; in fact, needed in every scene. In this way he has been able to get the desired result without loss of time, and to the improvement of the photoplay. Mr. Melford was born in Rochester, New York, and educated Magill. Seventeen years ago he did his first professional work on the legitimate stage, where he remained as an actor for several years.

FRANK LLOYD, DIRECTOR, PALLAS PICTURES

FRANK LLOYD is a director. He is one of the bright and shining lights with the Oliver Morosco Photoplay Company and the recent Paramount acquisition, Pallas Pictures. He has come to the front in remarkable fashion, and is one of the most substantial successes among the host of men and women who have come over to the screen from the stage.

As such, Frank Lloyd is an interesting example. In the motion picture business, as a rule, the director's prominence in a film ends at the studio. In the theatre the players are all the exhibitor and the public care for.

But Frank Lloyd is one director with a personality so extraordinary and methods of work so individual that they leap the customary barrier and actually register upon the screen. "A Frank Lloyd piece," in consequence, has come to be distinctly a listed security upon the picture market.

Frank Lloyd accordingly is a case, and a very rare case, where the public has voluntarily become inquisitive about the personality of a director without the latter's having had to be pushed by a manufacturer's publicity.

Frank Lloyd calls "The Gentleman from Indiana," the Pallas Picture starring Dustin Farnum, the greatest thing he has ever done. He probably is thinking of some of the remarkable effects he secured in it.

It is no small thing to construct a genuine replica of the main street of a present day Indiana county seat, and people it with circus days, political rallies and torchlight processions.

It is no small thing to stimulate a thunderstorm in a grove of willows at night with such realism that when it is first flashed in the Stygian darkness of the projecting room upon a girl who is merely looking for "flaws" and "digs" the girl screams!

Yet one of the greatest things Frank Lloyd ever did he probably thinks of least of all. One day in "The Gentleman from Indiana" he labored from nine in the morning until nine at night with a series of huge street scenes enlisting hundreds of people under a strain which would have brought an ordinary man to collapse. But when it was all over, the last torch extinguished, the last flare out, Frank Lloyd's voice, so hoarse it was little more than a husky whisper, could be heard through the dark:

"Just a moment before you go! I want to thank you for what you have done for me! I want to thank you—every one!" That's Frank Lloyd!

Mr. Lloyd's unfailing good nature is no small factor in his success as a director. He is tireless in striving for the perfection of his scenes, mechanically as well as in the work of his cast.

LUCIEN LITTLEFIELD, JUVENILE LEADS, LASKY

LUCIEN LITTLEFIELD, juvenile and character leading man of the Lasky studio, has in the past year won for himself fame as a make-up artist. Mr. Littlefield was born in San Antonia, Texas, in 1895, and when less than six years of age was giving circuses in his barn.

It was then he first practiced make-up, using burnt matches and cotton stuck on with New Orleans molasses, and was sent to military school at Staunton, Vt., but he disliked the course and ran away, going to New York, where he secured an engagement with the Imp company in 1911.

Following this he played in the Empire stock company, and then went to the coast.

His first motion picture engagement was with the Lasky company, and he has remained there since that time. About the studio he is joked for his studious manner concerning make-up. In the war drama, "The Warrens of Virginia," he appeared in fourteen different make-ups, and his character part of the Grind in "The Wild Goose Chase" with Marguerite Clark won him much praise from the critics in New York.

He had another excellent part in "The Marriage of Kitty." Mr. Littlefield has appeared in more than two hundred different make-ups as his photograph album will show. He studeis make-up as an art, and practices in this every day.

Mr. Littlefield's face is of the type which "screens" well and he has become popular with a large public.

His training has been such as to fit him for a wide variety of parts, and he has developed ability in screen expression which has added greatly to his popularity.

HORACE B. CARPENTER, LEADS, LASKY

HORACE B. CARPENTER, Lasky, a versatile actor, is successful in character leads. Mr. Carpenter was born at Sank Rapids, Minn., in 1881, and became a newspaper writer and illustrator.

For one season he did concert work, and in 1902 was with Sanford Dodge in repertoire. Later he played in stock with George Fawcett at St. Paul and Minneapolis. He was with Melbourne McDowell, Olga Nethersole, and with the "Doll House" road company. For a time he had his own companies, and later played in stock in Denver, Kansas City, El Paso, Salt Lake City, Portland and Seattle.

His first engagement with Selig was in "The Switzerland Trail." A season in stock followed. He returned to Selig in "The Adventures of Kathlyn" series.

Mr. Carpenter has been with Lasky since its organization. He appeared as Ivanoff with Charles Richman in "The Man from Home"; Gypsy Torpet in "The Goose Girl"; Merkle in "The Country Boy"; Rand in "The Call of the North," with Robert Edeson; the Chancellor in "The Puppet Crown"; Duke DeAlva in "The Ghost Breakers," with H. B. Warner; Pastias in "Carmen" and Pedro in "Marie Rosa," with Geraldine Farrar. In "The Explorers" he appeared as the game hunter; in "Mr. Grex of Monte Carlo" he portrays the Italian minister.

Mr. Carpenter has every qualification for character leads and heavies. He is five feet eleven inches in height and weighs one hundred and eighty pounds. He is proficient in riding, boxing and fencing.

MYRTLE STEDMAN, LEADS, PALLAS PICTURES

MYRTLE STEDMAN, Pallas Pictures, is one of the most popular and respected artists in the profession. She is the happy possessor of a sunny nature and is gifted with dramatic talents far above the average.

Miss Stedman was born in Chicago and received her education in that city. She studied elocution and voice culture, as her parents had outlined for her an operatic career. As early as twelve years of age she showed a taste for the stage and, strangely enough, it was as a dancer that she made her debut with the Whitney Opera company in Chicago. She took the immediate fancy of the public and the management, and was soon both acting and singing.

Miss Stedman spent her teens alternating acting with education and visits to Colorado, where her father was mining. She has never given up her singing, and her voice is always at the service of any deserving charity, and she has given a start in life to many a young girl who could not afford to have singing lessons.

Her last engagement before entering pictures was with the Whitney Opera company once more when she toured in opera and musical comedy for a long time. She also made many appearances on the concert platform.

Her engagement with the Selig Polyscope company covered a period of four years, when she acted with and under Otis Turner, Kathlyn Williams, William Duncan, Tom Mix and many other well-known people.

She came into great prominence when she accepted her present engagement with Bosworth, Inc. She was first selected to play the leads in the Jack London stories under Hobart Bosworth.

Among other good things she has given us may be named her striking performance in "Hypocrites," her part opposite to Cyril Maude in "Peer Gynt," the title part in "Wild Olive" and the female leads in "Odyssey of the North," "Smoke Bellew" and "The Valley of the Moon." She has also supported several famous speaking stage stars, including Elsie Janis and George Fawcett.

Myrtle Stedman is above the average height, is a blonde and has a pair of most expressive blue eyes and a wonderful head of hair. She is regarded as one of the best-dressed women in pictures. Passionately fond of outdoor life, she thoroughly enjoys taking long rides in her automobile, devotes much of her spare time to her garden, and is an expert rider and swimmer. Miss Stedman has a long-time contract with the Pallas and Morosco companies.

FORREST STANLEY, LEADS, MOROSCO

FORREST STANLEY, leading man, the Oliver Morosco Photoplay Company, is one of the most popular leading men on the legitimate stage, and has been "loaned" by Oliver Morosco from his famous Burbank theater stock company in Los Angeles to the Oliver Morosco Photoplay Company. For the past four seasons he has headed the productions at the Burbank, a theatre upon which the whole country keeps an eye, as it is the producing house for most of Oliver Morosco's plays.

Forrest Stanley, though a young man, has had success as a producer, having operated high-class stock companies with himself as star in Troy, Brooklyn and Lowell, Mass.

At one time he had as many as five road shows out at once. He attracted the attention of New York managers and finally landed on Broadway, where he made a profound impression in support of many of the leading stars.

After leaving one of the large eastern universities, where he had specialized in architecture and mechanical engineering, he entered the building contracting field, and was connected with some of the biggest construction enterprises in New York.

He assisted in the erection of the Prudential Life building, the Astor Hotel and the Produce Exchange.

He was then secured as manager for Thomas Diamond on Thirty-third street, one of the pioneer firms of New York, where he had personal charge of its annual contracts with patrons like the Vanderbilts.

Meanwhile Forrest Stanley was appearing behind the footlights, and his success was such that he decided to abandon a business career and devote himself to the stage. With characteristic thoroughness he turned down attractive offers in important productions to begin at the bottom, and apprenticed himself as scene painter, stage carpenter, electrician and property man for the sake of the experience.

He followed this up with adventures with medicine shows, burlesque and repertoire road shows, where he developed a versatility which eventually made him one of the most valuable leads in the profession. His sensational success at the Burbank theatre has already become one of the traditions of that important house. As leading man for the Oliver Morosco Photoplay Company, Forest Stanley has scored a great personal success in "The Wild Olive," in which he starred with Myrtle Stedman; in "The Rug Maker's Daughter," with Maud Allan, the celebrated dancer; in "Pretty Mrs. Smith," with Fritzi Scheff; in "Jane," with Charlotte Greenwood and Sydney Grant, and others.

COLIN CAMPBELL WITH SELIG POLYSCOPE COMPANY

EDWARD J. PEIL, SELIG ZOO STUDIO

EDWARD J. PEIL, leading man at the Selig Zoo Studio, Los Angeles, California, is a native of Wisconsin, having been born in Racine in 1884. He was educated in the public schools of Racine and at Notre Dame University, South Bend, Indiana, and before beginning his successful stage and screen career was a registered pharmacist. His legitimate stage experience was begun with Modjeska; played on the road with "The Witching Hour" and "Brewsters' Millions," and appeared in the musical comedies, "The Country Girl," "Cingatee" and "Don't Lie to Your Wife." For five years he was leading man in dramatic stock companies both in the East and West.

During his career in motion pictures Mr. Peil has been one year with Pathé, two years with the Lubin company, Philadelphia, where he played leads. Among the films in which he played leading parts are "The Sunken Village," "The Ragged Earl," "The Two Roses," "The Imposter," "Bags of Gold," "Strength of Family Ties," "The Price" and "Just Nobody."

Mr. Peil was a prominent member of Notre Dame football team, and still enjoys outdoor sports, being an enthusiastic baseball fan, and is also fond of tennis. His other inclinations are toward books and home life, where he finds his greatest pleasures.

Mr. Peil brings to the screen a forceful personality and an ability to interpret any part of any variety. His performances in the Selig pictures, with plots centering about the four-footed inhabitants of the jungle zoo, have shown him to be as fearless as he is versatile. With his strong physique he is easily able to carry the part of an athletic hunter.

AL. W. FILSON IS NOW PLAYING CHARACTER LEADS AT THE SELIG WESTERN STUDIO

THERE are theorists who say that a stage training is not essential to success in motion pictures. They are taking a comparatively few exceptions to establish a rule, and ignoring the evident fact that stage experience gives its possessor a solid foundation that counts heavily in the quick and forceful application of histrionic talent.

No case could more clearly illustrate this than the rapid advance in motion picture achievement and in public recognition of Al. W. Filson. This able figure of the big-time vaudeville stage came to the studio with little acclaim, and although that advent is but a little time back, Filson has already taken a place with the notable figures of the screen as the result of his work in "Ghosts," and "Bred in the Bone," each a D. W. Griffith production. "The Truth Wagon," and "The Man with the Iron Heart," a Selig Red Seal play, and other photoplays.

The mobility and strength of Filson's facial lines, as much as his technical knowledge of all the player's arts, have counted heavily in his screen success, which apparently has only just begun. He is now one of the foremost "Type men in the country," and a truly exceptional actor for those exceptional occasions that arise in photodrama creation, where out of the ordinary results are desired, and especially where "punch" is imperative to the success of a pictured situation.

Mr. Filson retired in 1905 at the very zenith of his success in vaudeville, although he had become famous, with his talented wife, as the team of Filson and Errol, in establishing George M. Cohan's "A Tip on the Derby," written, by the way, by Cohan for Filson, who was his intimate friend and professional associate. "A Daughter of Bacchus," "Women vs. Men," and "The Black Cat," are among the tremendous hits of the varieties.

Mr. Filson and his wife tired of travel and yearned for domestic tranquillity. They have found it in "the movies," and Mr. Filson has found a congenial outlet for his big talents. He has refused tempting offers from the vaudeville magnates, and is apparently happy in his contract with the Selig company, which obviously appreciates his value as a character player.

BESSIE EYTON, LEADS, SELIG

BESSIE EYTON, featured leading woman appearing in subjects of the Selig Polyscope Company, although known the world over, has never been beyond the borders of her native state, California. Miss Eyton was born at Santa Barbara, and received an education in the public schools.

Her first and only engagement with a motion picture company began in 1910, a few days following the time that she applied for a position. For several weeks she worked as an "extra" girl, then was assigned parts, and later became leading woman.

Her rise from the extra ranks to that of heading a company was accomplished in less than a year. Her first leading part was in "A Diamond in the Rough," which was produced in 1910.

When Director Colin Campbell produced his masterpiece, "The Spoilers," adapted from the Rex Beach novel, Miss Eyton was selected to play the part of Helen Chester, and that she did this well is borne out by the picture and its great popularity.

Miss Eyton's other favorite subjects are "When His Ship Came In," "The Mother Heart," "Hope," "Master of the Garden" and "Motherhood." Her most recent release was "Jungle Lovers."

Prior to the time of becoming a motion picture actress Miss Eyton was an expert swimmer, was fond of horseback riding, and was exceptionally well trained in all forms of athletics.

Her education in the public schools was supplemented by special training in vocal and instrumental music.

Miss Eyton is a trifle more than 5½ feet tall, has a fair complexion, blue eyes and, to use her own words, red hair. But Miss Eyton has a peculiar shade of red hair, more aptly described as Titian, and she has a wealth of it, too.

Miss Eyton, during her motion picture career, has appeared in many difficult roles, and in each has given performances that added much to her popularity.

She has a very decidedly attractive screen appearance, and this, coupled with her natural talents for this work, have made her extremely popular with the film fans throughout the country.

It is doubtful if there is another motion picture actress who made the rapid rise that Miss Eyton did, and who has been successful in maintaining her position. She has appeared in more than two hundred photoplays.

HARRY MESTAYER, LEADS, SELIG

HARRY MESTAYER, starred in Selig Polyscope Company releases on the V-L-S-E program, is a member of one of the oldest theatrical families in America, his forefathers for several generations having been prominently identified with the theatrical profession.

His father, Charles H. Mestayer, and his uncle, W. A. Mestayer, played with all the greatest stars of the American stage over thirty years ago, and thirty-five years ago were members of the famous John McCullough California theatre stock company at San Francisco, from which organization emanated many of the celebrities of the stage in their day.

Mr. Mestayer's father played with Booth, Barrett, Davenport, Modjeska, Keene and others. Because of this parentage, Mr. Mestayer makes the claim that he was born and reared upon the stage.

Harry Mestayer was born at San Francisco and attended grammar school in New York, and graduated from the Boston Latin High School.

Prior to his school days he played child parts with Maggie Mitchell, and following his education he made his debut in "Mr. Potter of Texas," which was a notable success in New York, and his most recent engagement on the legitimate stage was that of leading man of the Princess players of Holbrook Blinn.

His greatest success was the part of Larry in Paul Armstrong's "Escape," produced by Oliver Morosco, in which he was co-starred with Helen Ware. During his theatrical experience Mr. Mestayer played with E. H. Sothern, James K. Hackett, Margaret Illington, Jack Barrymore, and was leading man in Cohan & Harris' original production of "On Trial."

His first engagement in pictures was for George Kleine's production of "Stop Thief," in which he was starred. Following that engagement he went with the Selig company and has been starred in "The Millionaire Baby," "The House of a Thousand Candles," "I Didn't Raise My Boy to Be a Soldier," as well as "Across the Bridge of Time" and "The Dragnet."

Mr. Mestayer has paid particular attention to athletics. He is a charter member of the Los Angeles Athletic Club, and a member of the New York Athletic, the Olympic Club at San Francisco, and the Lambs and Friars of New York. Riding is this photoplay star's principal sport. He plays hand ball, is a good boxes, and swims and rows.

Mr. Mestayer is an ideal leading man for photoplays inasmuch as he is a very accomplished actor, is of the proper size to play opposite most leading women, and is an athlete of extraordinary training.

DAVID WARK GRIFFITH, DIRECTOR-GENERAL FINE ARTS-TRIANGLE STUDIOS

DAVID WARK GRIFFITH, who created a sensation with his "Birth of a Nation," is a native of Kentucky. He began his career as an actor in a Louisville stock company. Mr. Griffith also studied grand opera and developed a pleasing baritone voice.

He entered motion pictures as a scenario writer and a player in minor parts, but the technical side of the work fascinated him. This was with the Biograph company, and in less than three years from his first entrance into the Biograph studio he was considered the most promising figure among American producers.

His numerous innovations and his dramatic conception soon placed him in the foremost ranks.

Mr. Griffith was the first to use "close-ups" and "cutbacks." His principal work has been done for the Biograph and as supervising director for the Reliance and Majestic, and for the present in the same capacity with the Fine Arts Film company, affiliated with the Triangle program, although devoting a great deal of his attention to his individual productions.

His list of personal feature pictures released under the trademark of "Griffith Features" include "The Single Standard," "Home, Sweet Home," "The Escape," "The Avenging Conscience" and "The Birth of a Nation." Mr. Griffith is an acknowledged master of the three elements that go to make up the photoplay; the handling of players, the working of mechanical effects, and the construction of plot. In each of these divisions he has broken new ground and demonstrated the surety of his constructive genius.

Many of the actors and actresses who are now screen stars were trained by him; his employment of numbers is just as skillful as his work with individuals; and his ability as a technician is demonstrated as much by his lighting effects as by his creation of splendid panoramas.

WM. CHRISTY CABANNE, DIRECTOR, FINE ARTS

WILLIAM CHRISTY CABANNE, director of Fine Arts Films at the Griffith studio, was born at St. Louis, Mo., in 1888, and after a very eventful career made his debut in the theatrical profession in 1898.

Following an education at St. Rose Academy at St. Louis, Mr. Cabanne went to Culver Military Academy at Culver, Indiana. After being there for two years he ran away and enlisted in the navy.

After three months' service, he received an appointment to Annapolis Military Academy. There he was injured in a football accident which rendered him unfit for naval service, but his love for the sea caused him to secure employment on a cattle boat which took him to South America. After remaining there some time he returned to the United States.

His first theatrical appearance was with Laura Nelson Hall in "Salvation Nell" at the Superba theatre at St. Louis. Later he played with Marguerite Clark in "When All the World Is Young," with Wilton Lackaye in "Old Lamps and New," in George Ade's "The College Widow," with Charlotte Walker in "The Inferior Sex," and with Orrin Johnson in "Father Jerome." All of these productions were produced at St. Louis and Chicago.

In 1910 the present producer made a trip to Cuba in company with St. Louis capitalists, where he was captured by rebels and condemned to be shot, but the fact that he was an American and that influence was brought to bear, he with the others secured their release.

After continuing the trip to South America he returned to New York, where he met D. W. Griffith and was engaged by the Biograph company as leading man. A few months later he became a director and has served in that capacity since that time, remaining with the Biograph company until Mr. Griffith went to the Reliance and Majestic.

Some of his greatest productions were "The Great Leap," "The Outlaw's Revenge" and "The Lost House."

Mr. Cabanne directed a number of Mutual Masterpictures, including "The Absentee," in which Robert Edeson was starred; "Enoch Arden," in which the Gish sisters played; and "The Failure," in which John Emerson was featured.

Mr. Cabanne has the distinction of producing the first Fine Arts film released on the Triangle program. This was "The Lamb," in which Douglas Fairbanks was starred. He also produced "The Martyrs of the Alamo" and "Double Trouble," in which Douglas Fairbanks was starred. As producer, Mr. Cabanne has been most successful.

JOHN EMERSON, DIRECTOR, FINE ARTS

JOHN EMERSON, producer of and featured in Fine Arts Films for the Triangle program, is one of the best-known men of the American stage.

He is an Ohioan by birth, and a college graduate. Shortly after finishing he chose the stage as a profession, and later taught literature and elocution in a school of acting in Chicago, during which time he brought his past study of music to good use by conducting a choir in one of the leading churches.

His first public appearance was with Tim Murray. During that brief engagement he came to the conclusion that he did not know enough to be an actor, and went to New York, where he studied for three years, putting on amateur plays and working as super and extra to support himself.

His first New York engagement was as stage manager, which he held for two seasons, then for two seasons he held the same position for Mrs. Fiske and was also understudy in several plays, including "Becky Sharp," "Hedda Gabler" and "Leah Kleschna."

For four years he was with the Shuberts, producing among many others several Clyde Fitch plays, including "The Truth," "Girls," "The Blue Mouse" and "The City." The latter play he finished and produced after Mr. Fitch's death.

For a year he was with Madam Nazimova, producing and playing leading parts in "Doll's House," "Comtesse Coquette" and others. He was then engaged as general stage director for Charles Frohman, producing all of Charles Frohman's plays for John Drew, Ethel Barrymore, Billie Burke, Marie Doro, William H. Crane, Madam Nazimova, John Mason and others.

He also wrote and produced with Mr. Frohman "The Conspiracy," which he produced later as a photoplay with the Famous Players Film Company; also appeared in the title role of "The Bachelor's Romance" for the Famous Players.

Since joining the Griffith forces he has been starred in the Mutual Masterpicture, "The Failure," and has written and produced the film version of "Old Heidelberg," which will shortly be released on the Triangle program.

Since entering the field of the film drama, Mr. Emerson's progress has been extraordinary. He has been engaged by D. W. Griffith as one of his chief directors of the Fine Arts Films, and will also appear in a number of Triangle features. One of his most recent productions is "The Scarlet Band," a spectacular feature written by himself and Robert Baker, his collaborator in writing "The Conspiracy." In this Mr. Emerson enacted the character of Winthrop Clavering.

SARAH TRUAX, LEADS, GRIFFITH FINE ARTS

SARAH TRUAX, known in private life as Mrs. Charles S. Albert, appearing in Fine Arts Films on the Triangle program, was born in Covington, Ky., and educated at the Chicago conservatory.

Following her education she made her debut on the stage with Otis Skinner in "His Grace de Grammont," by Clyde Fitch, which was produced at the Grand Opera House. For three seasons Miss Truax remained with this well-known actor, playing the leading roles in legitimate drama.

This was followed by a number of years with prominent stock companies in Baltimore, Buffalo, Detroit. Pittsburgh, Minneapolis, St. Paul, Spokane, San Francisco, Los Angeles and other cities.

In the original production of "The Eternal City" Miss Truax played a prominent part, and later succeeded Viola Allen in the principal role. In the All-Star production of "The Two Orphans" she appeared as Henrietta.

Following an engagement in "The Spider's Web" she was married to Mr. Albert, a leading attorney of Minneapolis, and for some time was off the stage. She returned to appear in the part of Domini in "The Garden of Allah."

She recently became a member of the stock company for Griffith Fine Arts Films, and her first important part was that of Mrs. Finley in the film version of Sir Gilbert Parker's story, "Jordon Is a Hard Road," in which Frank Campeau is featured. This is her first picture engagement.

Miss Truax was educated for the grand opera stage, and has a beautiful mezzo soprano voice. She enjoys long walks and golf, and is an excellent rider and swimmer.

Besides her metropolitan engagements, Miss Truax has been seen extensively on tour, and has acquired a great reputation among audiences in every corner of the land.

Among the successes in which she has been seen outside of New York are "The Christian," in which she appeared as Glory Quayle; as Irene in "The Prince of India"; as Christie Ludlow in "Rose Valley"; as Harriet Swayne in "The Senator's Vindication"; as Mrs. Anna Hartman in "The Double Life"; in "Man and Superman," Bernard Shaw's great dramatic comedy, and "The Spider's Web."

In "The Outsiders" Miss Truax appeared at the Tremont, Boston, in the fall of 1911. For the following two years she devoted her talents exclusively to stock company work, in which she had tremendous success throughout the Middle West and along the Pacific Coast.

JOSEPH T. BELMONT, LEADS, GRIFFITH FINE ARTS

JOSEPH T. BELMONT, playing character leads in Fine Arts Triangle films, known to the West Coast studios as "Baldy" Belmont, began his professional career with an "Uncle Tom" show at nineteen.

This character actor was born at St. Claire, Mich., in 1878, and received his education at Port Huron, Mich.

This first "Uncle Tom" engagement was in portraying the well-known part of George Hardis, and that his experience since that time has been varied, is brought out by the fact that he has played more than one hundred roles, ranging from Topsy, which he played owing to the illness of the actress who regularly wore the pigtails, to Fagin, the Jew, in "Oliver Twist," or Irish Biddies and Italian heavies.

During his career on the legitimate stage he played in the following productions: Gecko in A. M. Palmer's "Trilby"; Frank Layson in "Old Kentucky"; Nanna Sahib in "The Victorian Cross"; Tondi Tanji in "The Darling of the Gods"; Jose Castro in "The Girl of the Golden West."

The latter two were Belasco productions. Other roles he portrayed were: Honey Wiggins in "The Virginian," Dick the Rat in "Alias Jimmy Valentine," Mat Donovan in "Wildfire," and Link Watkins in "Mary Jane's Pa."

For four seasons Mr. Belmont was with the Empire theatre stock company in Providence, R. I.; with the Poli stock company at New Haven, Conn., and at B. F. Keith's Harlem Opera House, New York City.

Mr. Belmont's first work in pictures was with the Crystal in New York with Pearl White in comedy parts. After six months there he was made director of a comedy company, wrote his own scripts, and played his own leads, which were released under the name of "The Baldy Belmont" series.

His connection with D. W. Griffith dates back to January 17, 1914, in Komic subjects made under the direction of Eddie Dillon. In the filming of "The Birth of a Nation" Mr. Belmont appeared in dramatic parts, and finishing this work was made director. He had charge of the filming of a number of Reliance releases—"The Balance," "The Changling," "The Family Doctor," "For His Pal," "Hidden Crimes," "Buried Treasure," "Son of a Dog," an Indian picture, and "Her Fairy Prince."

Recently Mr. Belmont appeared in support of John Emerson in "The Failure" and in "The Martyrs of the Alamo," both five-reel Triangle subjects. Mr. Belmont has elaborate quarters in the studio lot, with a writing desk, a disappearing bed, electric lights and fan, and the entire interior is enamelel white. This is one of the coziest spots on the lot, and a favorite gathering place for players.

MONROE SALISBURY, LEADS, GRIFFITH FINE ARTS

MONROE SALISBURY, now a member of the Griffith players stock, has had a very successful career on the legitimate stage, where he played leads for some of the most celebrated actresses.

He was born in New York and there received a college education. For three years he was with Mrs. Fiske, leading man with John Drew for one season, and was with Nance O'Neil another season.

For some time he was with Richard Mansfield in "Henry the Fifth," and in Shakesperian repertoire, and two years as leading man with Kathrine Kidder. His last two years on the legitimate stage were with William Farnum in "The Prince of India," in which he played the part of Demedes.

In January, 1914, he made his first appearance before the motion picture camera, playing the heavy part in "The Squaw Man" in support of Dustin Farnum for the Lasky company.

In the Lasky production of "The Goose Girl," featuring Marguerite Clark, he played opposite this actress, and in the Lasky-Belasco release "The Rose of the Rancho," he appeared in the part of Don Louis. With Charles Richman in the Lasky subject "The Man from Home," he played the part of Almeric St. Alban.

Mr. Salisbury has a very commanding appearance, stands six feet in height, weighs one hundred and eighty pounds, and has attractive dark hair and brown eyes.

On the screen Mr. Salisbury has lived up to the reputation for versatility which he acquired on the stage.

GLADYS BROCKWELL, LEADS, GRIFFITH FINE ARTS

GLADYS WADSWORTH BROCKWELL, leading woman of Griffith Fine Arts films stock company, is the daughter of theatrical people, and began her stage career when she was but a baby. Miss Brockwell was born in Brooklyn, N. Y., educated tbere, and her first speaking part was that of a newsboy played at a benefit when she was three and a half years old. At seven she appeared with the Phillips Lyceum stock, Brooklyn in "Lord Fauntleroy," "The Man Without a Country," "East Lynne," and others.

She was educated under private tutors, and for a time attended school in Brooklyn. Miss Brockwell played her first grown-up part in a vaudeville sketch headed by H. B. Haveland. Then followed a number of engagements in stock and one-night stands during which time she worked with Willard Mack as his leading woman. Following this she headed her own company and in the Northwest played in "The Fighting Hope" and "Merely Mary Ann."

Her first engagement in pictures was with Romaine Fielding, with whom she remained for five months. She then went to the New York Motion Picture Corporation, playing the leading part in "The Typhoon" and "On the Night Stage," the latter featuring Robert Edeson and W. S. Hart.

Since becoming a member of the Griffith stock she has appeared with Henry Woodruff in "A Man and His Mate," played lead in "Up From the Depths" with Courtenay Foote, and other parts. She dances well, is an enthusiast for tennis, gorf and swimming.

HOWARD GAYE, LEADS, GRIFFITH FINE ARTS

HOWARD GAYE, who plays straight and character leads in subjects for D. W. Griffith release on the Triangle program, is an Englishman, born in London in 1885. While at Haileyburg College and Pembroke College, Oxford, he determined to become an actor, and later joined Wilson Barrett on a tour of England, during which he appeared in "The Sign of the Cross," "Daughters of Babylon," and Shakesperian repertoire.

His career on the stage of fourteen years ended in July, 1913, when he went to Los Angeles and played with the Kalem company in support of Carlyle Blackwell, where he remained, appearing in society dramas until February, 1914, when he became a member of the Griffith studio stock.

His first part under Mr. Griffith was that of Christ in allegorical scenes of "Home Sweet Home." Since be has appeared as the Earl of Essmere in "Tricotrin," from an adaptation of the Ouida novel in four reels, in connection with which he received cordial commendation.

In "Souls Triumphant" he appeared as the devil, and was Lesseter in the Ralph Lewis and Francelia Billington photoplay, "The Bread Line." In D. W. Griffith's "The Birth of a Nation," Mr. Gaye very capably portrayed the part of the Confederate General, Robert E. Lee.

Mr. Gaye stands full six feet in height, weighs one hundred and seventy pounds, is an adept in the manly art as well as in swimming, riding and shooting.

He has blue-gray eyes, dark hair, medium complexion, and photographs remarkably well.

RAYMOND WELLS, LEADS, GRIFFITH FINE ARTS

RAYMOND WELLS is one of the most recent converts from the legitimate stage. His first appearance in pictures was with D. W. Griffith's company in March, 1915, where he is playing heavy leads. Mr. Wells is a native of Illinois, and was born in 1880. He attended Southern State Normal University, Carbondale, Ill.

For fourteen years he was on the legitimate stage playing in stock and numerous road companies. Perhaps his first big part was that of Brewster, the lawyer in "The Third Degree." With Tyrone Power he played the part of Cassius in "Julius Caesar." In "The Poor Little Rich Girl" he appeared in the part of the doctor. He had a long engagement at the Hudson theatre with Viola Dana, and played with the Baker company at Portland, Ore., Goodrich at Manhattan theatre, Poli at Waterbury, Conn., Bainbridge and Wright Huntington at Minneapolis. He was with each of these companies one year as leading or second man.

His first production for Mr. Griffith was with Wallace Reid in "Old Heidelberg," where he played the heavy. He appeared as the detective in "The Sable Lorcha," which features Tully Marshall.

His most recent work was the part of the fop with John Emerson in "The Scarlet Band." All of these subjects are for the Triangle program. Mr. Wells is well qualified for work in pictures. He is six feet in height, weighs one hundred and eighty-six pounds, and has dark hair and complexion, with gray eyes.

He has a reputation as a wrestler, boxer and fencer. He also rides and shoots.

SEENA OWEN, LEADS, FINE ARTS

SEENA OWEN (Signe Auen), leading woman in Fine Arts Films, released on the Triangle program, was born at Spokane, Wash., 1896. There she attended school, and later studied at Copenhagen.

Her first engagement as an actress was with Fred J. Butler at San Francsco, where she played for four weeks. In September, 1914, she went to Los Angeles and became a member of the Kalem company, under the direction of Marshall Neilan. In August, 1915, sbe went to the Griffith studio, where she has remained.

In the few months over a year Miss Owen has advanced from "extra" ranks to that of leading woman and has played a number of very important parts. She appeared in "The Fox Woman," the five reel Mutual Masterpicture, appearing in the name part, and was leading woman in "The Yankee from the West," also released on the same program.

She played important parts in a number of two reel Majestic releases. In the first Fine Arts Triangle release, "The Lamb," Miss Owen played opposite Douglas Fairbanks. In "Penitentes" she played the leading feminine part opposite Orrin Johnson.

Miss Owen has had great difficulty in becoming well known because of her peculiar name, and for this reason has changed it so that the speiling indicates the pronunciation—Seena Owen. This actress is a decided blonde, has blue eyes, and is almost five feet and a half tall. She is very fond of athletics, can ride, swim, shoot, play golf and tennis, and dances well. Her hobby is music and pets, and at the studio her fondness for children is proverbial.

OLGA GREY, LEADS, GRIFFITH FINE ARTS

OLGA GREY, playing leads witb the Fine Arts Films Company, was born in Hungary in 1896. She is a member of an old family, dating back to the Hun invasion of Europe.

She received her education in New York City, and prior to entering motion pictures was a concert pianist.

Miss Grey joined the D. W. Griffith forces in Los Angeles in 1914. A few of the releases in which she appeared, and in which she was featured, that will best be remembered, are: "A Woman of Courage," "A Breatb of Summer," "Tbe Better Man," "A Bold Impersonation," all one and two reel Reliance-Majestic releases on the Mutual program.

In "The Absentee," a five reel Mutual Masterpicture featuring Robert Edeson, she played the part of Justice; and in "Tbe Failure," another five reel Mutual Masterpicture, in wbich John Emerson was featured, she played the part of Rose Vaudet, the actress in the story. Although she was cast to play opposite Douglas Fairbanks in "Double Trouble," she was forced to give up the role on account of illness.

Miss Grey is now playing the part of Mary Magdalene in D. W. Griffith's production of "The Mother and the Law," and has the distinction of being the first woman to portray the character of Mary Magdalene on the "Silent Stage."

She is very fond of all forms of athletics, and is a devotee of riding, fencing, swimming and shooting.

Although a young woman, Miss Grey's success hitherto gives promises of a roseate future for her.

MARGUERITE MARSH, GRIFFITH FINE ARTS

MARGUERITE MARSH, playing in ingenue leads of the Fine Arts Films on the Triangle program, was born at Lawrence, Kansas, in 1892. She came to California with her parents, and received her education in San Francisco and Los Angeles. She first appeared on the legitimate stage for two seasons with Raymond Hitchcock in the New York production of "The Mascot" and "The Man Who Owns Broadway." Then she came to Los Angeles in stock at the Morosco theatre for one season.

In 1911 she became a member of the Biograph staff under the direction of D. W. Griffith. When this company returned to the Eastern studio, she went with G. M. Anderson, where she played until 1912. She then returned to New York, where she played with Fred Mace for the Majestic company for one season, and returned to the Reliance, appearing in "Runaway June." At the close of that engagement she was sent to the Western studio of the Reliance. Some of the productions in which she played leading parts were "The Americano," produced by John Emerson; "Runaway June," in which she played as the heavy lead opposite Norma Phillips, and the lead in "The Way of a Mother," a two-reel subject. Miss Marsh was very popular in the work she did opposite Fred Mace in the Majestic subjects of 1912. Her most recent work was as Viva in "Tricotrin," the leading part opposite Jack Conway, a Fine Arts Film on the Triangle program.

Miss Marsh is but five feet two inches in height, weighs one hundred and twenty pounds, has auburn hair, dark blue eyes and a fair complexion. Miss Marsh's hobby is music and painting.

JACK CONWAY, DIRECTOR, GRIFFITH FINE ARTS

TO Jack Conway was intrusted the important task of directing the production of the first Orrin Johnson Fine Arts Films subject for the Triangle program, "The Penitents."

He recently brought to a completion the second Orrin Johnson subject, "The Price of Power."

Mr. Conway is a native of Graceville, Minnesota, of Irish parentage, twenty-eight years old, six feet in height, has light brown hair, weighs one hundred and sixty-two pounds, and is one of the best athletes of the Fine Arts Films producing staff.

For a number of years Mr. Conway was a member of leading stock companies, playing important parts in "Mrs. Tempest's Telegram," "Merely Mary Ann," and others. During his theatrical career he produced and financed the socialistic "The Land Slide," which was highly successful.

He has traveled extensively, played with some of the best people the theatrical profession has known, and by study and reading has become versed in matters pertaining to stagecraft.

Four years ago Mr. Conway played his first part in motion pictures for the 101 Bison Brand. He had a long engagement with the Selig company, was featured in Nestor comedies by the Universal, played leads in the first several Bosworth subjects, including that of Billy in "The Valley of the Moon," and the lead part in "Smoke Bellew."

He has been affiliated with the Griffith organization for the past year, and has been seen in many successful photoplays, and directed a number of the Majestic two and three reel subjects.

KATE TONCRAY, LEADS, GRIFFITH FINE ARTS

KATE TONCRAY, appearing in character leads of the Triangle program, is known at the studio as "mother" of them all, having appeared in the part of mother in many of the Griffith stars.

Miss Toncray was born at St. Louis, Mo., in 1878, and after a thorough course in the public schools at St. Louis, secured her first engagement on the dramatic stage. For fourteen years she played with well-known companies, appearing with Signor Tomasso Salvini under the management of Charles Frohman; with William Brady two seasons, and Brady and Grismer one season. Her stock experience includes engagements with Lelig's stock at Denver, Meffiet of Louisville, and her last engagement on the speaking stage was with Klaw and Erlanger five years ago.

At that time she was induced to leave the stage by D. W. Griffith and played under his direction for Biograph, in which company she remained until early in 1915. Her first picture was "Sands of Dee," which was also the first picture in which Mae Marsh appeared. In this Miss Toncray appeared in the part of the mother of Bobbie Harron.

In Triangle program releases she appears in the part of mother in "The Lamb," the first Griffith photoplay released, as the mother of the character played by Douglas Fairbanks; in "Old Heidelberg," the fourth Griffith Triangle release, she appears as the mother of the character assumed by Dorothy Gish.

Miss Toncray now enjoys the pleasures of bungalow life in California where she resides with her parents.

ELMER CLIFTON, JUVENILE LEADS, GRIFFITH FINE ARTS

ELMER CLIFTON, juvenile leading man of the Griffith players stock company, is a Canadian, twenty-five years of age; five feet ten inches, weighs one hundred and sixty-five pounds, and has light hair and complexion, with steel gray eyes. He has been a professional basket-ball and hand-ball player, and can swim, ride and shoot with remarkable skill.

Following an education in the grammar schools of Chicago, Mr. Clifton secured an engagement with a New York stock company, and played on the legitimate stage for seven years. About two years ago he went to Los Angeles where he became interested in pictures and played his first big part in the name role of the Bosworth production of "John Barleycorn." This was of four reels, and throughout the subject he gave such a splendid performance that the author, Jack London, wrote him a glowing letter of congratulation.

In 1914 Mr. Clifton became affiliated with the Griffith players, at which time Mr. Griffith first saw his performance in the film version of the London story, and has been there since. His first part of consequence was that of Philip Stoneman, the Northern hero in Griffith's "The Birth of a Nation." Mr. Clifton played Marrishida, the hunchback, in "The Fox Woman," opposite Seene Owen and Teddy Sampson, and the leading part, Clyde, in "The Sable Lorcha." His recent work was the part of a poet lover in "The Lily and the Rose," the first release from the Griffith studio on the new Triangle program.

THOMAS JEFFERSON, LEADS, GRIFFITH FINE ARTS

THOMAS JEFFERSON, known throughout the world for his characterization of the name part in the play "Rip Van Winkle," made famous by himself, his father, and his grandfather, who for seventy-nine years appeared in this role, is now leading character man for Triangle productions made at the Griffith studio.

He was born in New York, in 1855, and was educated at St. Cyril, France. Mr. Jefferson took up the stage as his career as understudy for his father. He remained in this for seventeen years, and every season played the part of "Rip."

The first picture experience of Mr. Jefferson was with the Biograph company under D. W. Griffith in 1913 where he played with Henry Walthall and others in "Classmates," and other subjects with Lionel Barrymore, Marshall Neiland, Blanche Sweet, and others who made the name Biograph famous.

In many K. and E. releases Mr. Jefferson appeared in leading character parts. In August of 1914 he again became affiliated with Mr. Griffith, and has appeared in a number of character sketches, including "The Old Shoemaker," "The Fencing Master," "Ghosts," with Henry Walthall; "Up from the Depths," with Courtenay Foote, and recently in the Triangle release "The Sable Lorcha," with Tully Marshall.

Mr. Jefferson is but five feet eight inches in height, weighs but one hundred and twenty-seven pounds. He has gray hair and steel blue eyes, with a ruddy complexion. He is an excellent fencer and plays golf well.

LUCILLE YOUNGE, LEADS, GRIFFITH FINE ARTS

LUCILLE YOUNGE, leading woman of the Griffith stock company, was born at Lyon, France, 1892. When a child she came to America with her parents and received an excellent education at St. Mary's Convent, Monroe, Michigan. After completing a course at the Detroit Conservatory of Music, she secured an engagement with the Vaughn Glazier stock company, where she played the entire season.

Early in 1911 Miss Younge entered motion pictures with the Imp stock company, New York. Later she made a trip abroad with her mother, visiting Europe and Egypt, and collecting a valuable wardrobe of Oriental costumes, perhaps one of the most elaborate owned by any photoplayer.

In 1914 Miss Younge joined the Griffith stock company, and has since appeared in leading parts. This list includes "The Man," "Portrait of Anita," "The Woman from Warrens," "The Mystic Jewel," all two reel Majestics. In the latter she was fetaured, the play having been especially written for her.

Her principal part in her Imp engagement was that of Hester Prynne, the lead in "The Scarlet Letter." Her most recent work was with John Emerson in the five reel subject "The Scarlet Band," as Carolis in "Tricotrin" for the Triangle program.

Miss Younge is decidedly brunette, with beautiful black hair, brown almond-shaped eyes and olive complexion. She plays golf, tennis, is fond of motoring, rides, and is an excellent marksman. She is also a very clever dancer. Her height is five feet two inches, and she weighs one hundred and twenty-one pounds.

WILLIAM E. FILDEW, CAMERAMAN, FINE ARTS

WILLIAM E. FILDEW, photographer for the Fine Arts Films Company, producing features for the Triangle program, is a professional of more than twelve years' experience. During this time Mr. Fildew devoted practically all of his time to either professional photography or theatrical stage productions.

When the motion pictures became a recognized industry, he turned his attention from the stage to the portrait studio. That Mr. Fildew has been successful in this field is most emphatically brought out by his highly successful photoplays. Included in this list are some of the best known feature productions, namely, "The Lamb" and "Double Trouble," featuring Douglas Fairbanks; "Enoch Arden," with Lillian Gish as star; "Martyrs of the Alamo," and John Emerson in "The Failure," all of which were made under the direction of William Christy Cabanne for Fine Arts brand release on the Triangle program.

Mr. Fildew also photographed "The Absentee," in which Robert Edeson was starred, and "The Lost House," featuring Lillian Gish and Wallace Reid, both of which were released as Mutual Masterpictures.

Mr. Fildew sees great possibilities in the motion picture field for the cameraman who studies, and thus is able to benefit the industry. He is very careful and painstaking, and has won praise from directors, players and exhibitors for his excellent work.

HUGH C. McCLUNG, CAMERAMAN, FINE ARTS

HUGH C. McCLUNG, cameraman at the Fine Arts Films studio, is a pleasing example of the square peg in the square hole. He tried several occupations before he went into the moving picture business, but feels certain that he has now found his real vocation.

He knows his branch of the work from the ground up, and it is his favorite contention that a cameraman is a very much better cameraman if he has been through the dark room. What he preaches he has practiced, and he comes very near being an authority on chemistry and light values.

This was proven on a trip through the tropics a few years ago when Mr. McClung went as cameraman with the Melies company on a swing around the South Seas for educational material. He exposed 87,000 feet of film, and lost less than two hundred feet, and this under all sorts of adverse conditions.

Mr. McClung is a native of Texas, his pleasant voice and deliberate speech betraying his Southern origin.

When only a lad he followed the sea, and is a competent navigator. He has visited many foreign shores, and has had his share of odd experiences. These are soon to be published as a book of adventures for boys.

One of McClung's recent achievements was the directing, as well as the photographing, of a picture known as "The Wonderful Schools of Los Angeles." This picture of seven reels is not only a faithful record of the work being done by these very advanced schools, but is full of humor and sympathetic insight.

WALTER LUNDIN, CAMERAMAN, FINE ARTS

WALTER LUNDIN, cameraman for the Fine Arts Films Company, has been engaged in the motion picture work since 1907, when he accepted a position at the Essanay studio at the age of fifteen. He remained in this position for three and a half years as a developer. He then went to the American company, where he remained a year and a half in the laboratories. For two and a half years he served with the St. Louis Motion Picture Company as cameraman, and six months ago he accepted a position with the Majestic and Reliance companies. When the Fine Arts Films Company was organized, he was retained by William Bitzer, who is in charge of the photographic department.

Mr. Lundin is not only an expert at the camera himself, but he has made a deep study of photography in all its branches, and is an experimenter in untried fields.

This interest in his profession has given him an excellent grasp of all its details, and has stood him in good stead in handling the difficult problems which are constantly arising at a studio.

He has a number of achievements in the line of photography, under unusual difficulty of light and position, to his credit.

Though comparatively young in years, Mr. Lundin has had almost as much experience as veterans in the motion picture business. His many years with various companies, during which time he held practically every position in the photographic and developing departments, have given him a keen insight into every angle of camera work. Fine Arts pictures are notable for their excellent photography, and the pictures upon which Mr. Lundin worked are no exception to the rule.

MARGIE WILSON, LEADS, FINE ARTS

MARGIE WILSON, leading woman appearing in Fine Arts Films of the Triangle program, was born in Nashville, Tenn, 1896. When sixteen years of age she headed her own stock company in the Olympic theatre, Cincinnati. Miss Wilson's first theatrical engagement was at fourteen, with the John Lawrence stock company, following a course in a school for voice and expression.

She appeared with Edna Mason in "The World of Gossips," and later as Shirley Morsman in "The Lion and the Mouse." Following a season at the Olympic, Miss Wilson went to Paintville, Kentucky, where she attended Sandyville Seminary for two years. Returning to Cincinnati she was featured in stock company productions, the company being known as the Margie Wilson stock. She was with Sydney Toler stock company for one year. With her sister she played the principal vaudeville circuits in a musical act, the team being known as the Wilson Twins. This was followed by a season with the Metropolitan players at Seattle. In 1915 she came to California, joining the Reliance Majestic studio. Her first appearance was in "The Outcast," with Mae Marsh and Robert Harron, and her first lead in pictures was in "The Little Matchmaker." Later she played leads in "The Fatal Hour," "The Map of It," the part of Elizabeth opposite Douglas Fairbanks in "The Lamb," and was also Mr. Fairbanks' leading woman in "Double Trouble." Miss Wilson has curly brown hair, brown eyes, a bewitching dimple, and speaks with a decided southern accent. She is of medium height, slender, and is fond of tennis, riding and other athletics.

ALFRED PAGET, LEADS, FINE ARTS

ALFRED PAGET, of the Fine Arts Films studio, is an Englishman. At seventeen he ran away from home to join the British army. To be admitted into the army ranks he told a falsehood as to his age. He served twelve months in the Boer War. Later he went to Canada and served with the Canadian Northwestern Mounted Police. As such he met with a number of novel experiences.

Eight years ago he went to Los Angeles, where he secured a position with Hobart Bosworth, then producer of the Belasco stock company, for a mob scene. The following morning Mr. Paget was given a speaking part by his producer.

He remained with this stock company for two years and then went to New York, where he was engaged to appear in support of Julia Marlowe in "The Goddess of Reason."

In the summer following he applied to D. W. Griffith, who was at that time director-in-chief of the Biograph producing forces, and was cast for a number of Indian roles during the summer. The following season he appeared with Guy Bates Post in "The Bridge," and then returned to Biograph, where he remained for five years.

Early this year he was engaged to appear in Reliance and Majestic pictures supervised by D. W. Griffith, and now is a member of the Fine Arts Films stock company.

In the cast of the first Biograph picture Mr. Paget worked in were: James Kirkwood, Owen Moore, Florence Lawrence, Mary Pickford, Arthur V. Johnson, Mack Sennett, James Youngdeer, Frank Powell and Marion Leonard.

Mr. Paget is an expert horseman, a student of Shakespeare, and well liked by his present associates.

He has made a practice of studying, not only every part given to him, but of studying every ramification of that part, and anything which might apply to it, or aid him in a sincere interpretation of it.

Through reading, experience and an active outdoor life, he has achieved a familiarity with dramatic literature and its relation to human life, which has been of the greatest assistance. His associations on the silent stage, and his experience before the camera combine to fit him for the highest class of work. That he is thus fitted he has demonstrated many times, to the entire satisfaction of his directors and his public, all of whom have demonstrated their confidence in him over and over again.

PAUL GILMORE, LEADS

PAUL GILMORE is another dramatic stage star to take up a motion picture career. Last fall he made his third picture in which he was co-star with Orrin Johnson in "The Penitentes" made at the D. W. Griffith Fine Arts Films studio.

Mr. Gilmore has played successfully everything from musical comedy to tragedy. He was first noticed by Mr. Frohman who saw in him a star and engaged him to play the leading parts in "The Wife," "Americans Abroad," and others; after which Mr. Gilmore appeared in "The Mummy and the Humming Bird" for two years; then in "The Tyranny of Tears," "Captain Debonnaire," a costume play; "At Yale," a college play with music; "Boys of Company B," also a musical play; and after that the "Call of the North" and "The Wolf," Western plays; then Clyde Fitch's comedy "The Bachelor," "The Havoc," and "Captain Alvarez."

You who have never seen Mr. Gilmore may know he must be capable or he could not have toured so successfully for years and carried with him as he has such companies of artists and such elaborate productions. Wherever Mr. Gilmore's name appears, remember you have been introduced to him, and may feel assured that whatever he may do will be well worth your attention.

So much for Mr. Gilmore as a dramatic star. As a picture star he has only just started, having appeared only in "The Shrine of Happiness," "The Idol of Paris," D. W. Griffith's Triangle production of "The Penitentes," "Rosemary," a Quality picture, and "The Other Girl," produced by Raver Film Corporation.

CHARLES K. FRENCH, FEATURE CHARACTERS WITH THOMAS H. INCE

CHARLES K. FRENCH, of the Ince Triangle players, was the first director for the New York Motion Picture Corporation, and took the second motion picture company to the West Coast in 1910, locating a studio at the place where the present mammoth Keystone Film Company's plant now stands.

Mr. French did his first motion picture work seven years ago for the Biograph Company, following a stage career, where he served in all branches of the theatrical profession, including banjoist and comedian. For seventeen years he played in and directed productions for Litt and Dingwald, A. W. Brady, Frank McKee, Klaw and Erlanger and Schuberts.

Mr. French's first subject for Kessel and Baumann was known as the Bison brand. Eighteen copies were sold of the first, twenty-five of the second, and from that the number of prints gradually increased each week until at the end of fifteen months they were selling sixty-five prints from each subject. Mr. French returned to the legitimate stage and afterwards became assistant manager and director of the Pathé Los Angeles studio. He formed the company of Foreman and French which made subjects for Pathé. Late in 1914 he organized the Navajo Company and produced ten two-reel subjects for the Kriterion. In June Mr. French returned to the NYMP Company and has been playing in feature productions. He appeared in "The Iron Strain," "The Coward" and in "The Disciple" he played the Sheriff.

He is a member of the Motion Picture Directors' Association.

THOMAS H. INCE, DIRECTOR-GENERAL KAY-BEE TRIANGLE STUDIOS

THOMAS H. INCE, director-general of the New York Motion Picture Corporation, was born in Newport, R. I., in 1882. From his father, John E. Ince, a noted comedian of the early seventies, he inherited his histrionic talents, and through paternal influence associated himself with the profession at the age of thirteen in the capaciy of office boy to Daniel Frohman.

A few years later he commenced his career on the stage with a song and dance in "Poets and Puppets," a satire on "Lady Windemere's Fan." Henry Miller and May Irwin were in the same company.

This appearance was followed by a small part under James A. Herne's wing in "Shore Acres," after which Frohman again engaged him—but this time as a light opera comedian.

An important role with Edwin Arden in "The Ninety and Nine" constituted his next medium of appearane before the footlights. Later, William H. Thompson, the veteran, elevated him to a star in "For Love's Sweet Sake," a vaudeville headliner which remained on the boards for three years.

Throughout the remainder of his career on the stage—which lasted until 1909—Mr. Ince was a vaudevillian. In 1909, Adam Kessel and Charles O. Baumann, heads of the then-growing New York Motion Picture Corporation, decided that they needed a chief to take charge of their producing plant in California. So they selected Thomas H. Ince.

IMMEDIATELY he arrived in California to take up his new duties, Mr. Ince began the organization of a system—a system to which he has adhered strictly in his production of photoplays. As time progressed he startled the country by predicting that feature films would become popular. He made "The Battle of Gettysburg," and its amazing success bore out his statement.

Then followed other massive multiple reelers, among which have been "The Wrath of the Gods," "The Typhoon," "The Bargain," "The Italian," "The Devil," "On the Night Stage," "The Cup of Life," "The Reward," "The Toast of Death," "The Man from Oregon," and "The Darkening Trail."

Perhaps the biggest thing Mr. Ince had ever done up to the premier of the Triangle productions was "The Sign of the Rose," an amplified version of George Beban's dramatic masterpiece in ten reels of pictures and one act of the spoken drama.

The combination had its premiere at Clune's Auditorium in Los Angeles on April 12, 1915, and excited much comment in amusement circles by reason of its originality.

THROUGH the affiliation of Messrs. Kessel and Baumann, the executives of the New York Motion Picture Corporation, with the Triangle Film Corporation, Mr. Ince, in July, 1915, became one of the triumvirate upon whose shoulders now rests the responsibility of turning out two dollar picture plays.

His first production for this program was entitled "The Iron Strain," starring Dustin Farnum, and created a favorable impression throughout the country. His next contribution was "The Coward," starring Frank Keenan.

This too, according to public opinion, met with the demands made of the Triangle. "The Disciple," with William S. Hart as its star, followed, this production differing totally from the first two offerings, simply further established Mr. Ince's right to be regarded as one of the world's three most notable producers.

Other offerings bearing the Ince ingenuity to date have included "Matrimony," starring Julia Dean; "The Golden Claw," starring Bessie Barriscale, and "D'Artagnan," starring Orrin Johnson.

Mr. Ince's dynamic energy has earned for him the appellation of "The white hope of the movies." If he sees in a scenario the possibility of a feature, he revises it himself and produces therefrom a multiple reel story. His day is one of almost endless activity. He is at the studios in the Santa Monica mountains by 8:30. He immediately goes into consultation with his directors, each of whom usually has several problems to present. Mr. Ince solves them. After attending to the volume of correspondence and other business, he personally supervises every production then in the making. Even the little two-reeler does not escape his notice. He coaches the actors, scrutinizes the settings and gives advice even to his camera men.

THE greater part of the afternoon Mr. Ince usually spends in the cutting and projecting rooms. His cutters, though experts, are not averse to asking suggestions from their chief, and in this way Mr. Ince is accounted responsible for every picture released by the company. That is the reason why the vast majority of criticisms of the New York Motion Picture Corporation's productions have been favorable. Mr. Ince has the faculty of detecting on the screen seemingly insignificant flaws that evade the critical eye of the directors.

In the evening Mr. Ince can be found at home, poring over dozens of scenarios with his staff of authors. Each script is submitted to the director-general in the rough. Then, providing it has been given his approval, it is placed into form for production. Once again, then, it must pass the test administered by Mr. Ince, before it is turned over to a subordinate director.

Mr. Ince's right-hand man in the conduct of the company's business is Eugene H. Allen. Mr. Allen is a former Philadelphia newspaperman who became affiliated with the New York Motion Picture Corporation about five years ago.

His first work was done as an actor, but his executive ability and keen business acumen soon evidenced themselves and he was made "charge d'affaires" at the plant.

He rarely meddles with the production of a picture, though in the absence of Mr. Ince, his word is always sought when difficulty is encountered. Mr. Allen's official title is business manager, yet his work embraces more duties than the title implies.

RAYMOND B. WEST, DIRECTOR, NEW YORK MOTION

RAYMOND B. WEST, who, by reason of his comparative youth, has acquired the title of Inceville's "boy director," first saw the light of day in Chicago in February, 1886. He was younger than most of his classmates when he first went to school, and rapidly attracted the attention of his instructors.

A course in the grammar schools of Chicago soon fitted him to begin the work of an advanced student, and he registered in De La Salle Institute.

Here, under the tutelage of the Christian Brothers, he prospered in his studies and as he grew up his parents looked forward to seeing him a lawyer.

A removal to Grand Rapids, Mich., found West a student at the high school in that city, and it was at that time that he began a career that later served to make him recognized as the peer of the schoolboy athletes.

He won numerous championships both on the track and field, and was the envy of his fellows.

In 1901, West went with his mother to Los Angeles, Cal., and for two years labored industriously at sketching, designing and painting, "for fun."

He then went to Detroit, where he became private secretary to a well-known corporation lawyer, and later became associated with two large gas companies.

Early in 1909, young West again went to Los Angeles and this gave him his start in the motion picture field. He began in the property room of the Ince studios and rapidly advanced himself, moving successively from property man to assistant cameraman, cameraman, assistant director and director.

Since West was made director by Mr. Ince he has amazed the motion picture world by his almost unbelievable accomplishments with the camera—for while he is director in title, he personally superintends the adjustment and operation of each scene. They call him the "jack of all trades" because he is so versatile in his cleverness.

Among the principal productions West has been chiefly responsible for since his affiliation with Producer Ince are: "The Cup of Life," "Rumpelstiltskin" and "The Mating."

The first-named starred Bessie Barriscale. The second was a pretentious fairy-story replete with gorgeous scenic effects, while the third—another Bessie Barriscale vehicle—is well known as the popular co-educational college story. West is now collaborating with his chief Ince in the production of a massive spectacle that is expected to equal, if not surpass, "The Birth of a Nation." It will measure some twelve or thirteen reels.

DAL CLAWSON, CAMERMAN WITH THOMAS H. INCE

DAL CLAWSON is one of probably not more than half a dozen motion picture photographers who have been responsible for lifting cinematography from a basis of applied mechanics to a plane of artistic expression. In reviewing his work for the past five years three features stand out prominently: novel manipulation of light and shadows, artistic composition in relation to objects and colors, and a deft employment of photographic illusion—the type of illusion which does not distract attention from the drama and upon which only a technician can lay his finger. Samples of his most recent workmanship are seen in "Hypocrites," in which many of the sylvan scenes show a delicacy of detail in lighting and composition seen only in French pastels.

In this picture he set a record by running one part of the film through the camera twenty-four times, this being the much-discussed "Mirror of Truth" scene.

Dal Clawson was recently engaged by Thomas H. Ince for camera work, and will soon complete his second Kay-Bee Triangle subject. His art work put the biggest producers in the country on his trail, and in securing him Mr. Ince had to outbid practically the entire field. From among the numerous dramatic subjects Mr. Clawson has photographed many will be long remembered—such subjects as "The Rosary," "Shadows of Life," "Memories," "The Merchant of Venice," "His Brand," "Hypocrites," "Sunshine Molly," "It's No Laughing Matter" and likewise the four Elsie Janis pictures, being highwater marks in moving picture history.

He was long associated with the Smalleys, running the camera for some of the biggest productions of the brilliant Lois Weber (Mrs. Smalley), including the Anna Pavlowa ten-reel subject. Paramount patrons have acclaimed his work in "Pretty Mrs. Smith" with Fritzi Scheff, "Captain Courtesy" with Dustin Farnum, "The Yankee Girl" with Blanche Ring, and many others.

Dal Clawson has made a careful study of his profession, and has originated a number of effects possible only to one who understands motion picture photography from top to bottom.

He is known as a man who considers no task or risk too great in order to arrive at an artistic effect, or to get the most possible out of any scene or system of lighting. This is shown especially in the dissolve and double exposure work in the pictures which have been filmed by his camera, and he has won many commendations from his director and others who have noted his lighting.

DIRECTOR REGINALD BARKER, INCE-TRIANGLE, EXPONENT OF THE NATURAL SCHOOL OF ACTING

TO Reginald Barker, director working in collaboration with Thomas H. Ince, fell a distinct honor in the arrangement of the Triangle program, in that the first three Ince releases on this were made by Mr. Barker under the supervision of Mr. Ince.

The first was "The Iron Strain," featuring Dustin Farnum and Enid Markey. The second, "The Coward," starring Frank Keenan. The third "The Golden Claw," in which Bessie Barriscale was starred. Mr. Barker was born in Winnipeg, Canada, of Scottish parents in 1886, and began his career on the legitimate stage at the age of eight years. When sixteen years old he had written and produced his own play.

Mr. Barker decided that he was not to be a leading man, or a great star, and this lack of conceit caused him to seek the next best—the field of producing. When nineteen he came to the conclusion that to affiliate himself with the stages best producers would aid him in climbing the ladder of success more quickly, and he secured an engagement as stage manager for Henry Miller in the original production of "The Light Eternal." Mr. Barker remained with Mr. Miller for two years.

Next he was with Robert Hilliard in the same capacity in the production of "A Fool There Was," with Walker Whiteside in "The Melting Pot," and with Olga Nethersole at the New theatre in the production of "Mary Magdeline." The two years that followed he was with Leibler & Co. and then had a successful year as stage manager for Klaw and Erlanger.

When the motion picture industry loomed up big in the horizon early in 1913, Mr. Barker was exceptionally well trained to take up the work of filming photoplays, and Thomas H. Ince learning of his intention and his past record, induced the successful theatrical stage producer to enter the field.

Mr. Barker, so well qualified for the work, soon gained recognition as a director of note, and the result has been a long list of successes. The first picture he made was "True Irish Hearts," and the second "The Romance of Erin."

Then followed a number of two-reel subjects for the Mutual program, and eight months' work with a company of Japanese actors and actresses, many of whom could not speak a word of English when they first began playing under Mr. Barker. During the eight months "The Wrath of the Gods," and later "The Typhoon" were produced, the latter being released on the Paramount program.

INCLUDED in the list of photoplays made by Mr. Barker for the Broncho, Domino and Kay-Bee release on the Mutual program, the following list is practically complete: "A Woman's Wit," "Borrowed Gold," "The Buried Past," "The Open Door," "The Frame-Up," "The Pitfall," "The New England Idyll," "Divorce," "The Courtship of O'San," "The Geisha," "The Tragedy of the Orient," "The Relic of Old Japan," "The Curse of Caste," "The Chinatown Mystery," and "Winning Back."

The next big feature completed by Mr. Barker was "The Bargain," the first William S. Hart subject in which Clara Williams appeared in the leading feminine part. Later Mr. Barker, with William S. Hart, Robert Edison and Rhea Mitchell, and under the supervision of Thomas H. Ince, took up the making of "On the Night Stage." Upon its release as a Mutual masterpiece caused exhibitors and exchange men to again fully see the folly of their statements regarding Westerns. George Beban, specially engaged by Mr. Ince, was the star of the next production. This Mr. Barker directed, and the result was "The Italian," released through the Paramount.

"The Devil," featuring Bessie Barriscale and Edward Connelly was next produced. Then came "The Reward," with Miss Barriscale, and following this was that remarkable political subject, "The Man from Oregon," starring Clara Williams and Howard Hickman. The three last were released as Mutual Masterpictures.

Since that time Mr. Barker has been devoting all his time to the making of Ince-Triangle subjects with such glowing success as is recorded in the reviews of these subjects by all news and trade papers.

WILLIAM S. HART, LEADS, NEW YORK MOTION

PARADOXICALLY enough, William S. Hart, of the Ince-Triangle players, was not born in the West at all. By birth, he is, as New Yorkers say, "up State folk," for he was born in Newburgh, New York, of English parentage. He is, however, of the West, for while he was still a baby his family settled in North Dakota. There he grew strong and tall like the Indians, among whom he lived, until, as a lad of 15, he was of the West, Western.

Mr. Hart's father was a college bred man and the parent in his wisdom saw that the boy made the most of his educational opportunities. Surrounded by soldiers at a military post Mr. Hart decided to become an officer in the army and at fifteen left for New York to prepare for West Point. Mr. Hart passed a perfect physical examination for West Point and secured marks sufficient to entitle him to enter the military academy, but entry was finally denied him on the ground that his father was an Englishman and not naturalized at that time.

Fascinated by the productions which he witnessed in New York, Mr. Hart decided to become an actor. He sold several trophies won in athletic contests and, New York having offered no opening, took the boat for London. But his heart still longed for the West and he returned to America. In New York he obtained a place with a German tragedian, Daniel B. Bandmann, who played repertoire. This proved to be a valuable experience and Mr. Hart rapidly advanced. In a few weeks he was "doubling" as the king and the ghost in "Hamlet" and playing leads.

At twenty-four young Hart was playing big parts with Madam Modjeska on Broadway. Then he starred in "The Man with the Iron Mask" under the management of Frank Deats and later supported Julia Arthur, playing such parts as Pygmalion, Ingomar, Orlando and Romeo.

Hart, figuratively, came into the country of his boyhood in "The Squaw Man," in which he originated the part of "Cash Hawkins." This was followed by his appearance as star in "The Barrier" and "The Trail of the Lonesome Pine."

Thomas H. Ince, who had been casting about for a strong Western character actor, picked Hart and, attracted by the lure of the real West, the star acceded to persuasion and signed a contract. This was in 1914. When Hart's first production, "The Bargain," appeared, it marked an epoch in Western pictures, which, up to that time, had been a drug on the market. Ince and Hart met that demand. There followed "On the Night Stage" and "The Darkening Trail."

CHARLES GIBLYN, DIRECTOR, NEW YORK MOTION

CHARLES GIBLYN, director with Thomas H. Ince, making Kay-Bee-Triangle picture plays, in point of experience is one of the oldest motion picture directors on the West Coast, and has been engaged in this work longer than any of his associates at this studio. Eight years ago Mr. Giblyn took up this work first, and he has continued with it ever since. Mr. Giblyn has now had twenty-five years' theatrical experience, and his work in pictures follows a career on the legitimate stage, where he was actor and producer with prominent theatrical managers.

Mr. Giblyn was affiliated with the New York Motion Picture Corporation in its infancy, and made three of the early-day features, the titles of which were: "The Voice at the Phone," "The Boomerang" and "The Witch of Salem." For two years he was with the Universal company, and among his best-known pictures are "The Fondling of Father Time," "As We Journey Through Life," "When It's One of Your Own," "The Faith of Her Fathers," adapted from the Bruno Lessing story, and "The Francois Villon" series, adapted from the Bronson Howard articles which appeared simultaneously in the Century Magazine.

Mr. Giblyn is highly regarded in the profession, and besides being a prime mover in the formation of the Motion Picture Directors' Association of America, he is a member of several clubs where his natural gift of oratory makes him popular as an after dinner speaker.

Mr. Giblyn, one of Mr. Ince's very able lieutenants, is now associated with his chief in the production of photoplays which appear on Triangle screens.

He is a seasoned and accomplished director, and fitted by his long experience to turn out productions maintaining the high standards set in Kay-Bee offerings.

Mr. Giblyn is a native of Watertown, N. Y., and so keen was his instinct for things theatrical that he ran away from college to go with a tent show.

That was in the long ago, of course, but it was the beginning of Mr. Giblyn's extended association with the theatre and the screen.

Giblyn's methods of production are characterized by an extraordinary attention to detail. This has earned him the reputation of being one of the most careful producers on the entire West Coast.

His varied experiences as an actor enable him to keep in unusually close touch with a picture in every particular, and to perfect the interpretations his actors give to their roles to the smallest detail.

HOWARD HICKMAN LEADS N. Y. MOTION

HOWARD HICKMAN, leading man in Ince Triangle productions, was born in 1880 at Columbia, Mo. When a youth he went into vaudeville and later became a stock actor at the old Morosco Grand Opera House, San Francisco. He was with the Melbourne McDowell-Sardou plays, and appeared in stock at the Bush Temple, Chicago. After several seasons in stock he went to London with the "Wiggs' Cabbage Patch" company. Returning to the United States he began an engagement at the Alcazar theatre, San Francisco, lasting three years. One season in company with Bessie Barriscale he appeared on Orpheum time in a vaudeville sketch, then took part in the Broadway success, "The Bird of Paradise." Mr. Hickman's first motion picture experience was as leading man for the Universal. Later he was with the Lasky company. For the past year he has been with Thomas H. Ince, acting and directing.

Mr. Hickman has played prominent screen parts. He appeared as the honest politician, the name role in "The Man from Oregon," and was leading man opposite Julia Dean in "Matrimony," a Triangle release. Recently he has been working in a big multiple reel Ince feature.

In this Mr. Hickman has the chief role.

Mr. Hickman is almost six feet in height, has black hair and brown eyes, and his favorite diversions are baseball and driving his Stutz 45. He is a good swimmer, and in a number of pictures he has proved his ability to ride. He is one of the most reliable men of the Ince organization.

BESSIE BARRISCALE, LEADS N. Y. MOTION

BESSIE BARRISCALE, Triangle, who stars under the supervision of Thomas H. Ince, is the daughter of an English actor. Her stage career began at five in "Shore Acres" with James A. Hearne, with whom she played many child parts from Little Eva to Fauntleroy. She was also associated with Russ Whytal and played a number of parts with him, but the engagement which Miss Barriscale says made her an "actress" was with Louis James, who was fond of her and who saw that she was well trained. He gave her lots of sage advice. With James she played some good parts and understudied Katherine Kidder in several leading Shakesperian roles.

Miss Barriscale has been associated with the best stock companies in the country. She played Lovey Mary in New York for a season and went with the company to London, playing the part for ten months.

At San Francisco and Los Angeles she became associated with two parts which she says have been her favorites—Juanita in "Rose of the Rancho," and The Girl in "Bird of Paradise," the play which Richard Walton Tully wrote for her.

Her last success was in "We Are Seven," by Eleanor Gates, played in New York. After a season in San Francisco she joined the Lasky company to play the lead in "Rose of the Rancho."

Her recent successes in "The Cup of Life," "The Painted Lady," "The Mating" and "The Last Act" give convincing proof of her versatility and show what a sterling little actress she really is in such parts.

GERTRUDE CLAIRE, CHARACTER, LEADS, N. Y. MOTION

ONE of the happiest little women devoting her life to motion pictures is Gertrude Claire, character leading woman at the New York Motion Picture Corporation, where she has a cozy dressing room surrounded by flowers which she personally cares for. Miss Claire was born in Boston, and made her first professional appearance at twenty with the Nellie Boyd repertoire company. Then she became manager of her own stock company for two seasons, the Central Theatre stock company, and was very popular through the Middle West. Later she played in stock in the best organizations.

In 1909 the Biograph company came to Los Angeles, and with this organization she played first for pictures. Among subjects made was "Ramona," with Mary Pickford and Henry Walthall, under the direction of D. W. Griffith. Later Miss Claire divided her time between dramatic stock and pictures with the Biograph and with the Imp, Thomas H. Ince, director. Miss Claire also worked under the Smalleys and Mr. Porter at the Rex studio, and Milton Fahrney at the Nestor at Mariners' Harbor, and at Hollywood. She took part in the pioneer days of film producing in California at the little shack on Gower street, which was the beginning of the Universal. In 1912 Miss Claire accepted a position with the NYMP Company, offered by Mr. Ince, and has continued here, while the little camp has grown from a few buildings into a great producing center. She is happy in her work here, and is grateful that the autumn of her life is devoted to motion pictures. Miss Claire is but two inches more than five feet in height, has gray hair and blue eyes.

IDA LEWIS, CHARACTER WOMAN, N. Y. MOTION

IDA LEWIS, now with the New York Motion Picture Corporation, where she is playing character parts, was for a number of years on the legitimate stage, where she appeared in support of some of the best known stars in their original production of their starring vehicle.

She is English, and following an education in a private school and one in music, she entered upon a career on the stage, and has since been in England, France, Germany and the United States. In America Miss Lewis has played in support of Edwin Booth, E. A. Sothern, Eleanor Robson, and appeared in the title role of "Jane Eyre." For five years she was a member of the Belasco stock company in Los Angeles, and her last engagement on the legitimate stage was with Margaret Illington in "Kindling."

Like many other leading actresses of the legitimate stage, Miss Lewis heeded the call of the camera. Her first engagement was with the American company at Santa Barbara. Later she joined the NYMP organization, and there appeared in "The Mating," "Whither Goest Thou," "The Devil," "Lottery Man," and "The Blue Knot." Miss Lewis has an excellent wardrobe and delights in playing grand dame parts. She is decidedly happy with life as a motion picture actress, in that it permits of home life impossible on the legitimate stage. She acknowledges being a good cook, and her many friends testify to her ability in a culinary way.

Her work has a finish which comes from talent mellowed by and blended with experience, and to watch her acting is an education.

RICHARD V. SPENCER, AUTHOR, N. Y. MOTION

GENERAL MANAGER THOMAS H. INCE, of the New York Motion Picture Corporation, bas surrounded himself with a corps of experienced writers who have proved their ability to evolve original stories that have a big heart-interest punch, and who as well are experts in the arrangement of scenes that give the stories the finished toucb when they are filmed for the screen.

Richard V. Spencer, now a special writer on tbe Ince scenario staff, is one of the early settlers of Inceville. He has been with the New York company since shortly after its organization and the arrival of the company at Santa Monica. He was first employed by this company in July, 1910, writing scripts for the old Bison brand, where he served as editor of scenarios, for the first manager, Fred J. Balshofer. Mr. Spencer continued in the same position when Thomas H. Ince became director general.

Mr. Spencer is a native of Grampian, Pa., born in 1885, and was educated in his native state. Shortly after completing his course in school he began writing motion picture plays, and now has to his credit more than six hundred scripts produced by the New York company, in additon to a large number sold prior to the time he became affiliated with Mr. Balshofer.

Originally Mr. Spencer was a free lance scenario writer, and his scripts were eagerly sought by many producers. Among his best subjects are "The Voice at the Telephone," "The Belle of Yorktown," "The Battle of Gettysburg," and "Custer's Last Fight," all of which were released on the Mutual Program. He is at present writing multiple reel subjects.

MONTE M. KATTERJOHN, AUTHOR, N.Y. MOTION

MONTE M. KATTERJOHN, fourth writer of the Ince New York Triangle staff, is a former newspaper man and magazine writer. He is a native of Boonville, Indiana, and prior to the time he took up scenario writing be had a number of articles accepted and published in *Collier's, Cosmopolitan, Blue Book, Green Book, Photoplay Magazine,* and other publications.

For a time Mr. Katterjohn published the magazine *Motor Topics* and was editor and publisher of the first photoplaywright magazine whicb bore the title *The Photoplaywright.*

In 1908 Mr. Katterjobn wrote his first photoplay, and since that time has written more than a hundred scenarios, produced by various companies. His first efforts were sold to the Vitagraph company, and in 1913 he became scenario editor of the Eastern studios of the Universal Film Manufacturing Company.

In August, 1915, he became a member of the Ince staff and is now writing in collaboration with Mr. Ince. Included in the long list of subjects written by Mr. Katterjohn, some of the most prominent are: "In tbe Hands of the Jury," Kalem; "The Battle of the Weak," Vitagraph; "The Toll of War," Bison-Universal; "The Primeval Test," Rex-Universal; "The Greed of Osman Bey," Edison; "The Heart of Valeska," Edison; "The Baited Trap," Imp-Universal; "A Man of Quality," Edison; "Prunella o' Pines," Griffith, an adaptation for the Fox Film Corporation of George Ohnet's "Countess Sarah"; and the original five reel story of "The Romany Rye" for William Farnum.

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See Pages 555 and 556

WALTER EDWARDS, DIRECTOR, N. Y. MOTION

WALTER EDWARDS, director, New York Motion Picture Corporation, was born in Michigan, and educated in the public schools and the printing office.

His first professional appearance was with Fred Ward at the old Windsor theatre, in August, 1886. Like most successful actors, Mr. Edwards began in repertoire. He was starred in the name part of "Virginius", also in leading stock companies for a period of twelve years.

When in "Sherlock Holmes," Mr. Edwards played the name part. He was cast in the orginal company, producing "The Lion and the Mouse," and played in this four years. For a while be was leading man with Olga Nethersole, and appeared in "The Deep Purple."

Mr. Edwards' motion picture career began almost three years ago when he was engaged by Mr. Ince. After six months' acting in pictures Mr. Edwards was appointed director, and in a number of subjects he played his own leads.

Pictures made by this director are: "The Flame in the Ashes," "The Bells of Austi," "The Gringo," "The Bride of Guadeloupe," "The Tale of the North West Mountain," "The Cross of Fire," "Satan McAllister's Heir," "The Gun Man," "The Last Act," "The Corner" and "Honor's Altar."

The director-actor has a very good screen appearance. He is five feet eleven inches in height, weighs almost two hundred pounds. When not busy at the studio he devotes his time to his hobby of collecting antiques. His collection now is a large one, and is frequently used in NYMP productions.

MACK SENNETT, DIRECTOR-GENERAL, KEYSTONE-TRIANGLE STUDIOS

THE generally accepted idea of a biographical sketch is a narration covering the whole span of life from the cradle to the grave, including early evidences of precocity, youthful pranks, college honors and the years of struggle before the hero of the tale crept up and clouted success under the jaw, established a bank account and started increasing his abdominal girth.

"In my attempt to play the part of Boswell to Mr. Mack Sennett I am very seriously handicapped," says Frederick Palmer. "Although I have been associated with Mr. Sennett, who is one of the units upon which the Triangle Film Corporation is founded and the most successful producer of comedy films in the world, for about a year, during this association there has never been an opportunity to obtain any information, reminiscently anecdotal, officially statistical, or otherwise, concerning his life before he started making films.

"This is the result, not of any reticence on his part, but of the fact that he is too busy with the present to disinter the past. The nearest that I ever came to getting a line on 'the early days' of Mr. Sennett's life was one night when I drove into Los Angeles from the Edendale studios with him and a party of friends.

"Included in the group was Harry Williams, a member of Keystone. In the course of conversation Mr. Williams mentioned his early struggles in New York before he received recognition. Mr. Sennett laughed heartily and said: 'Well, boys, I remember when I evaded my landlady, who was waiting my every entrance and exit from a cheap and modest room, and craftily secured several meals by way of the lunch counter route.'

"Mr. Sennett gravitated to the moving picture field. His first appearance was with Biograph—when the picture business was young. In the midst of this engagement Mr. Sennett organized the Keystone Film Company with the assistance of Ad. and Chas. Kessel and Chas. O. Baumann.

"The result was that 1912 saw the birth of the new organization whereby the Biograph lost Mack Sennett, Mabel Normand, Ford Sterling and Fred Mace. It was a bold experiment, as the Biograph was recognized as a substantially organized company and all concerned with the new Keystone were taking a gambling chance.

"A few scenes were made at Ft. Lee, N. J., after which the little group of iconoclasts treked across the continent to Los Angeles to take possession of the studio location at that time occupied by the 101 Bison.

"Mr. Sennett, surrounded by Miss Normand, Mace, Sterling, Alice Davenport, a cameraman, a property man and a few hastily gathered extra people, started making one and split reel comedies. They walked to locations, carrying their 'props' in bags and baskets.

"Dust covered and perspiring, the little group followed Mr. Sennett from the studio to city locations, back to the hills and dales of Edendale and Glendale and trouped, foot-sore and weary, to the studio long after the sun had descended. In this way the cornerstone of the Keystone was laid.

"Today the Keystone studio occupies all of two city blocks and many acres of land adjacently situated, and all of this is the result of the energy, optimism and pertinacity of Mr. Sennett.

"A garage equipped for the handling of fifty cars per day is now being erected by the courageous man who formerly walked from the studio to locations. A steam shovel has just been used to cut several acres out of a hill back of the original studio site. These and other improvements have been and are quietly taking place to the end of erecting the greatest and most complete film producing plant in America. Over and above the cost of land and original equipment, Mr. Sennett is spending more than $100,000 in replacing the original frame buildings with permanent and substatial brick and concrete structures.

"At the present time Mr. Sennett has an elaborate suite of offices furnished with desks, telephones, and occupied by a staff of managerial assistants—but way back in a small corner of the studio is a crude dressing room fitted up with dumb-bells, Indian clubs, pulley weights, rubbing table, and governed by a physical trainer.

"In this little room Mr. Sennett transacts the greater portion of the business of the organization. He leaves his apartments in the Los Angeles Athletic Club at five-thirty each morning and shortly after appears at the little studio dressing room. His punctuality is proverbial.

"After a quick change of clothing, he takes a five-mile run through the rough Edendale country roads, a cold shower and a strenuous rub-down, and is ready, smiling and full of 'pep' when the first members of the company begin to arrive for the day's round of comedy-making.

"He devotes the entire day to the writing, rehearsing and actual making of comedy films, and frequently works far into the night for the same purpose. As a writer has pertinently stated: 'Mr. Sennett has burned his brain upon the altar of public entertainment for the past three years.' He lives pictures, he sleeps pictures, he dreams pictures. Every ounce of vitality, mentality, ambition and action, is centralized upon this one object of making and improving comedy films. In three years a shock of brown hair has been transformed to a mass of gray, but the result has been worth the effort, for since the beginning of history no man has ever succeeded in making so many millions of people laugh and thereby bringing so great amount of joy to the hearts of the multitude as Mr. Sennett.

"Even tempered, low of voice and modest regarding his achievements; big hearted, loyal to those who are loyal to him and silent when praise is impossible—he is the sort of man who might have led armies or climbed to high places of state, had he not chosen to concentrate laughter and gladness in little rolls of celluloid and send them broadcast over the face of the earth."

WILLIAM JEROME.

HAMPTON DEL RUTH,
Managing Editor.
Asst. Mgr. of Production.

HARRY WILLIAMS.

AARON HOFFMAN.

VINCENT BRYAN.

SCENARIO DEPARTMENT

SENNETT-KEYSTONE FEATURES

TRIANGLE PROGRAMME

JEAN C. HAVEZ.

CLARENCE G. BADGER.

HARRY WULZE.

FREDERICK PALMER,
Asst. Managing Editor.

WILLIAM CAMPBELL.

JACK BYRNE.

CHARLES "CHUCK" RIESNER.

HAMPTON DEL RUTH, managing editor of the Keystone Film Company, holds an unrivaled position among the writers of film successes. He joined the New York Motion Picture organization about two years ago, well equipped for the artistic fulfillment of his duties.

Mr. Del Ruth was born of American parentage in Venice, Italy, on January 10, 1888. Much of his boyhood was spent in travel with his parents and his early education was accomplished by a private Italian tutor in arts and literature, followed by an Oxford diploma and a post-graduate course in that institution of learning.

Among his early successes were "The Passer-by," "Conscience," "Old Black Joe," "Count de Monte Cristo," "The Lighted Way," "Pelleas and Melisande," "The Struggle Everlasting," "Ties of Fate," "A Study in Criminology," and "Love Tales of Hoffmann."

Mr. Del Ruth, being a strong advocate for quality, has succeeded in surrounding himself with an able staff of comedy writers with international reputation.

HARRY WILLIAMS was born in Minnesota in 1879. He first entered the profession organizing and producing amateur minstrel performances, after which he entered the circus business and then gravitated to vaudeville.

After writing "Navajo," a song which was an immediate and lasting hit, he adopted song writing as a profession, and since that time has written about a thousand songs and several Broadway successes—all this in less than fifteen years.

Last January Mr. Williams went to the Pacific Coast from New York and decided to enter the field as a scenario writer. Upon application to Managing Director Mack Sennett, of the Keystone Film Company, he was placed under contract as a staff writer in the Scenario Department, and regards himself as fortunate to be identified with the greatest comedy film organization in the world. Mr. Williams states that while "In the Shade of the Old Apple Tree" made him more money than any other song, he believes "I'm Afraid to Go Home in the Dark" his best effort.

WILLIAM JEROME was born in Cornwall, N. Y., in 1865, and has been writing popular song hits for thirty-five years, and is author of "Mr. Dooley," "Bedelia" and innumerable other big hits. Mr. Jerome is the dean of American song writers, having been engaged in this profession for a longer period than any other living writer. The success of the most musical comedies for the last twenty years has been due to Mr. Jerome's unique sense of humor, as he has "written in laughs" for almost every star comedian besides furnishing countless laughing acts to vaudeville.

Seeking a larger field for his laugh-producing genius, Mr. Jerome has allied himself with that division of The Triangle Film Corporation known as the Keystone Company. Keystone comedies have always been the "dernier cri" of humor, and with this environment, under the able direction of Mack Sennett, "the man who has made the whole world laugh," Mr. Jerome's smile-producing talent should be at its very best as a staff writer in the Keystone Scenario Department. Mr. Jerome's two biggest musical comedy successes were "The Ham Tree," with McIntyre & Heath, and "Piff Paff Pouf," in which Eddie Foy and Fred Mace starred for several seasons on Broadway.

VINCENT BRYAN was born in St. Johns, Newfoundland, in 1877, brought up in New York City, and has been a writer of comedy acts, monologues and comic songs for twenty years. Some of the better-known songs are "Down Where the Wurzburger Flows," "Tammany," "Cubanola Glide," "He's Me Pal" and "That's How I Love You, Mame."

Many of the songs and acts done by Lew Dockstader, Irene Franklin, Nat M. Wills, Eddie Foy, Jimmie Powers, Neil O'Brien, Charles Bigelow, Montgomery and Stone, Harry Bulger, S. Stuart Barnes and Bert Williams were the work of Mr. Bryan.

That shining point of the Triangle Film Corporation known as the Keystone Film Company has secured Mr. Bryan's services, and there, in collaboration with the best humorists that money can procure, and under the direction of that Belasco of Film Comedy, Mack Sennett, Mr. Bryan's laugh-producing ability should be better than ever before as a Keystone Staff writer.

JEAN C. HAVEZ was born in Baltimore, Md., forty years ago and took a course at the Johns Hopkins University, attaining the degrees of A.B. and Ph.D. He entered the newspaper field, and after a few years' apprenticeship in Baltimore journalism, he became a special writer for the New York *Sun*. He was engaged as press agent for Lew Dockstader in 1902, rising from that position to business manager of the company, and for ten years wrote all the songs and humorous matter used in the performance.

Mr. Havez has written and had produced several musical comedies and farces, and is the author of nearly one thousand vaudeville acts. He has written material for every headliner in vaudeville and has several thousand songs to his credit. His greatest song success was "Everybody Works But Father." Recently he joined the Keystone Film Company as a staff writer under Managing Editor Hampton Del Ruth.

In January, 1915, Mr. Havez married Miss Cecil Cunningham, the prima donna of the New York Winter Garden, and before that the leading mezzo-soprano in grand opera in Paris. They have one of the most delightful homes in Los Angeles.

FREDERICK PALMER, after many years of newspaper and theatrical experience, joined the Mack Sennett organization about a year ago and is now kept busy in two capacities—assistant editor and director of publicity.

Mr. Palmer was born in New York in 1881, was educated in the public schools of Flushing, L. I., and Rochester, N. Y., and later at Cornell University. While acting as dramatic critic on a Rochester daily he resigned from newspaper work and adopted the stage as a profession. During the years spent on the stage, in drama, vaudeville, musical comedy and two seasons with a circus, Mr. Palmer found time to write many short stories and vaudeville acts. For four years he edited "The Rounder," the largest theatrical magazine that has ever been published on the Pacific Coast, resigning that position to enter motion pictures. After a year of screen acting Mr. Palmer became identified with the Keystone Film Company as a scenario writer, and has risen to his present position by hard work and concentration.

FRED MACE, COMEDIAN, KEYSTONE

FRED MACE left a trail of laughter from coast to coast when he starred in "A Chinese Honeymoon," "Piff, Paff, Pouf," "The Umpire," "The Time, Place and the Girl," "The Chocolate Soldier" and other musical successes.

During that time he was undoubtedly a stage star of the first magnitude, but later when he starred in Keystone comedies, his pantomimic characterizations placed him in the rank of screen celebrities; the people have never grown tired of him.

Whenever Mr. Mace appears upon the screen he is greeted with the same shouts of laughter that made him famous four years ago during the first flush of his screen success.

Mr. Mace was born in Philadelphia thirty-three years ago, and after a common school education graduated in medicine and dentistry. During his school days, however, Mr. Mace began to show a strong inclination for the stage, and shortly after receiving his diplomas he journeyed to New York and started his stage career, playing a small part in a musical comedy production.

The theatregoers of New York and other cities are well aware of the success that followed, and when Mr. Mace deserted the stage and joined the pioneers of the picture business, it was with general regret.

However, this regret was soon turned to joy, as when the admirers of Mr. Mace's work began to see him on the screen, his popularity, instead of fading, began to increase.

After an engagement with the Biograph Company, Mr. Mace became associated with Ford Sterling, Mabel Normand and others in the new Keystone Film Company, which was organized by Mack Sennett in 1912. Mr. Mace worked opposite Mr. Sennett in a series of comedies that established the permanent popularity of the Keystone brand. Becoming ambitious to produce his own pictures, he resigned from the Keystone ranks and organized a new company.

Later Mr. Mace received an offer from Mr. Mack Sennett to return to the Keystone Company, at one of the largest salaries ever paid a film comedian. After brief deliberation the offer was accepted and it was with much joy that the film fans of the world heard the news that Mr. Mace would again be seen under the direction of Mr. Sennett in Keystone films. Since his return Mr. Mace has appeared with Raymond Hitchcock and other stars, and has shown that his vacation increased his ability and added freshness to his peculiar line of comedy. Mr. Mace will frequently be seen in Keystone-Triangle reels.

ARTHUR SHIRLEY, LEADS, NATIONAL DRAMA CORPORATION

ARTHUR SHIRLEY, former leading man for the Rex Universal company, now with the Thomas E. Dixon National Drama Corporation, is an international motion picture star, having played for manufacturers in Australia as well as in the United States. Mr. Shirley was born at Sussex, England, in 1886, and went to Australia with his parents.

He had special training for the stage, and during his legitimate stage career played with Nellie Stewart in everything from bits to leads, and for a number of seasons was under the management of the J. C. Williamson company playing leads. This organization is the largest theatrical producing company of the Islands.

It was with the Australasia Film Company that Mr. Shirley did his first work in motion pictures in 1913. One of his best subjects was that of the leading part in "The Shepherd of the Southern Cross" which was filmed by Higgins Brothers. Mr. Shirley remained with this organization for almost two years, during which time he was featured in all subjects in which he appeared.

At the end of this engagement he came to America and played with the Kalem company at their New York studio, and was later transferred to the Glendale studio where he played in the detective series.

It was while finishing these that Mr. Shirley received an offer from the Universal company, which he accepted, and has since been playing leads exclusively for Director Joseph DeGrasse. He was featured in "The Pine's Revenge" and "The Fleur-de-Lis," the title of which was changed to "The Lily."

Mr. Shirley has just signed a two years' contract and will first appear in "The Fall of a Nation," from the pen of Thomas E. Dixon, author of "The Clansman" and others. Mr. Shirley is to be starred in the first production of this organization.

That Mr. Shirley was very popular in Australia was brought out recently by the statement of Ernest Higgins, of the firm of Higgins Brothers, motion picture manufacturers of Sydney, who came to America to study manufacturing conditions. While here Mr. Higgins made a number of pictures of Mr. Shirley at the request of Australian film manufacturers, exhibitors and fans which he took back to Australia.

That Mr. Shirley is a good judge of talent is duly appreciated by the management of Universal City, and the officers feel indebted to him for the recommendation of Louise Carbasse.

WILLIAM J. BOWMAN, DIRECTOR, HORSLEY PICTURES

WILLIAM J. BOWMAN was born at Bakersville, N. C., and went to California with his parents when a boy. He received his education at Lordsburg College, Pomona, Cal., where he studied to be an architectural draftsman. This work after a short time proved distasteful to him, and he decided upon a career on the dramatic stage.

One of his early engagements was with Robert Mantell in 1896, where he appeared in "The Face in the Moonlight' and "The Corsican Brothers." With Jeanette Waldorf he toured the Orient, playing in Shakespeare. Upon his return to the States he played in the famous Frawley stock company at the Grand Opera House in San Francisco. During the year this organization was composed of such actors and actresses as Wilton Lackaye, Theodore Roberts, John Mason, H. R. Roberts, Kathrine Grey and Mary Van Buren.

WILLIAM BOWMAN, as himself, and in two of his characters.

Below Mr. Bowman is shown as "The Devil," in "The Devil, the Servant and the Man."

Following this he gave his attention to the vaudeville stage, and wrote a number of acts which were headliners on the big circuits. Included in this were "The Family Entrance," "The Little Mother" and "Quarantine." He then created the role of The Devil in the vaudeville playlet "The Devil, the Servant and the Man," and for two years appeared in this over the Orpheum and Keith circuits.

His last two legitimate stage engagements were in Chicago and covered a period of five seasons, when he was leading man of the Imperial and Rush Temple stock companies.

EDWIN THANHOUSER was manager of the Bush Temple company, and when he decided to enter the motion picture field he induced Mr. Bowman to become a member of his photoplay organization.

Bowman's first work in pictures was in the role of Shylock in "The Merchant of Venice," produced by Mr. Thanhouser. Mr. Bowman remained with the Thanhouser company for some time, and then became director at the American studio at Chicago. Here he produced an adaptation of Opie Reid's "Starbucks," in which the author himself appeared. This was made in three reels.

When the first New York Motion Picture Corporation company went to the West coast, Mr. Bowman accompanied them as director, and the three first subjects were "The Iconoclast," "The Lure of the Violin" and "Retrogression."

He remained with the NYMP company six months, and then became director for the Western Vitagraph organization, where he directed the production of the "Master of the Mine." Among the other Vitagraph subjects he made were: "Ghosts," "Inasmuch," "Face of Fear" and "The King's Man," in which he played leads.

The next engagement of Mr. Bowman was at the Miller 101 Ranch, where he made four three-reel subjects. From here he went to the New York studios of the Universal and produced three photoplays, one of two, another of three, and the other of four reels, the title of the greater subject being "The Beautiful Unknown."

He then began producing for himself, and made a six-reel photoplay entitled "The Tale of the North," which was sold by state rights. It was while finishing this subject that he began negotiations with the Quality company, which resulted in his engagement by President Fred Balshofer at New York City.

Mr. Balshofer had employed Mr. Bowman as the first director for the NYMP corporation when he went West and opened the studio for this company near Santa Monica. He had followed Mr. Bowman's career in the picture world, and knowing his ability did not hesitate to offer him the directing when the new company was organized.

SINCE affiliating with this organization he has produced four photoplays and is now completing the fifth. The first was "The Second in Command" of five reels with Francis X. Bushman, who also appeared as star in "The Silent Voice."

This was in seven reels, and Mr. Bowman is author of it as well as director. "A Corner in Cotton" is the title of the five-reel Marguerite Snow subject, and "Pennington's Choice" was the fourth.

In this, which consisted of five reels, Francis X. Bushman was star with Beverly Bayne as his leading woman. His most recent work has been the filming of "Rosemary," in which Marguerite Snow is featured.

Preferring to remain on the West Coast, Mr. Bowman resigned his position with the Quality corporation when it was decided that all future production of this organization would be done in the East, and after considering several offers from some of the biggest producing companies with studios in Los Angeles, he accepted the offer of David Horsley to make Centaur features for the Mutual program. He first produced "The Terror of the Fold," and then took up the making of "The Bait," which was completed in five reels.

That he is familiar with all details of stagecraft is shown best in the fact that while a member of the Alby stock company at Providence, R. I., where he was stage director, he designed, painted the scenery, directed the production, and played a prominent part in "The Warrens of Virginia," and is, without a doubt, the only man who has such a record. His last stock work was in the production of "The Servant in the House."

SMYTHE ADDISON, DIRECTOR, HORSLEY COMPANY

SMYTHE ADDISON, director for the Bostock Arena and Film Company, producing Centaur dramas, has had a very wide experience in the many and varied departments of the big show game. Born at Covington, Ky., 1889, Mr. Addison attended the public schools and the Georgia Technical College at Atlanta, Ga.

He began his professional career by running away from school to join a circus. Later he went into musical comedy and then was found by his father and taken home.

After completing the studies prescribed by his parent he played six years on the legitimate stage, a portion of the time with Florence Stone and Dick Ferris. Later he played with Frank Cooley and Gladys Kingsbury stock at San Diego, and the Bailey and Mitchell stock at Seattle, and covered himself with distinction there.

Mr. Addison's first motion picture experience was with Mack Sennett at the Keystone, and later with Fred Mace. He was juvenile leading man with the Monopol company in the filming of "As Through a Looking Glass," and later promoted a company at Bakersfield and made a six-reel subject entitled "The Heart of California."

In this he was one of the leading stockholders as well as leading man. From this position he went to the Santa Barbara Motion Picture Company, where he directed "The Syd" series of comedies. When this company closed he returned to the Keystone and for a time was in the scenario department, and later held a similar position for the Universal. His work there was of the high order to be expected from him.

Prior to accepting the position as director with the Bostock company, Mr. Addison was with the Essanay company as director and scored a success in that capacity.

While Mr. Addison's experience in the motion picture field has been brief, he is nevertheless an able director, as is shown in the fact that he is employed by that pioneer of the film industry, David Horsley.

Mr. Addison has solved a number of difficult problems, and has had several unusually hard tasks thrown his way since joining the Centaur forces. To these he has brought a certain originality of idea and method, and a forceful style of execution which have not made him popular with his companies, but have won the confidence of other producers affiliated with the company.

In large scenes, with unusual settings, which call for expert knowledge, he is quite at home.

ROBERT BROADWELL, DIRECTOR, HORSLEY COMPANY

ROBERT BROADWELL, now directing at the studio of the Bostock company at Los Angeles making dramatic subjects for the Mutual program, has had a varied career, and in three years has risen to the ranks of director.

Mr. Broadwell was born in Boston in 1879, and after graduating from the public schools, attended Andover. For four years following this he was in the U. S. Internal Revenue service, and then spent ten years abroad.

For a time he was at Honolulu, in the Philippines, Japan, and spent several months in China during the Boxer uprising. During his absence from this country he served in various government positions.

About three years ago he accepted a position with the New York Motion Picture Corporation as assistant director, and aided in the filming of "The Wrath of the Gods," "The Typhoon," "The Devil," "The Barrier," "The Coward," "On the Night Stage," "The Iron Strain," "The Man from Oregon," and other equally well known photoplays.

Several months ago he went to the Bostock Jungle & Film Company, where he was appointed director. Up to this time he has produced "The Blood of Our Brothers," "Could a Man Do More," and at the present time he is filming pictures featuring Crane Wilbur, one of the most recent of which is "Vengeance Is Mine." He is recognized as one of the most thoroughgoing and painstaking directors on the West Coast.

BROOKLYN KELLER, LEADS, HORSLEY COMPANY

BROOKLYN KELLER, engaged by David Horsley for appearance in the five reel emotional drama of social gangster life, "Capital Punishment," has played in pictures since 1912, appearing in leading parts and occasional heavies.

Mr. Keller was born at Lakeland, Fla., in 1890, and began his professional career when at six he appeared in "Tom Thumb." After a season he returned to his studies until he had completed the course in the public high school.

He played in stock companies in the Middle West and on the west coast, including engagements with the Curtis stock company at Denver, one season in repertoire with the Cleo Madison stock company, a summer at the Potter theatre, Santa Barbara, and thirty-two weeks with the Burroughs company at Pomona, Cal. During these engagements Mr. Keller took parts in such plays as "The Lion and the Mouse."

Mr. Keller was engaged by Thomas H. Ince in 1912 and remained there for three years playing leads and heavies in "The Bells of Austi," "The Frontier Mother," "Shorty's Secret," "The Silent Messenger" and "The Rightful Heir."

He was specially engaged for "Under Two Flags," a Biograph production. Mr. Keller's theatrical experience, training in athletics, and his work in pictures gives him an enviable position in filmdom.

He is five feet eleven inches in height, weighs one hundred and sixty-eight pounds, has black curly hair and dark blue eyes. While in school he paid considerable attention to athletics, winning medals in a number of events.

AUTHORIZED STUDIO DIRECTORY SECTION OF MOTION PICTURE NEWS 1916

TABLE OF ABBREVIATIONS

ad. ....address	educ. ....educated	prods. ....productions
asst. ....assistant	exper. ....experience	pub. schs. ....public schools
b. ....born	hght. ....height	rd. ....road
Bdwy. ....Broadway	mgr. ....manager	rep. ....repertoire
co. ....company	m. p. ....motion picture	scen. ....scenario
Coll. ....college	mos. ....months	stk. ....stock
cor. ....correspondent	mus. com. ....musical comedy	Univ. ....university
dir. ....director	op. ....opera	vaud. ....vaudeville
dram. ....dramatic	opp. ....opposite	wght. ....weight
ed. ....editor	orig. ....original	yrs. ....years

FOR COMPLETE ALPHABETICAL INDEX BY NAMES, SEE PAGE 163

ACTORS—Leads

ACORD, Art, leads, American; b. Stillwater, Okla., 1890; educ. p. s., early career, cowboy and ranchman; stage career, Dick Stanley Wild West Show in 1910, with Buffalo Bill in 1911, rode second at Pendelton, Ore., Cheyenne and Salt Lake roundups, won championship in broncho riding at Klamoth Falls in 1912, in 1914 managed shows at Nelson, B. C., and Klamoth Falls; m. p. career, 1911, Bison company, direction Thomas H. Ince, also with Selig and Universal, played in "Heart of California," Independent feature, with Bosworth in "Pretty Mrs. Smith," "Nearly a Lady," selected to play Buck Parvin in the Van Loan series of that name. Studio ad., Santa Barbara, Cal.

ARLING, Charles, leads, Keystone; b. Toronto; educ. Toronto; stage career, with Henry W. Savage, Francis Wilson, Lulu Glaser, and others, "Sho-Gun," "Erminie," etc.; m. p. career, 4 yrs. with Pathé, leads in comedy, drama; "An Exciting Honeymoon," "The Elusive Kiss," "The Frozen Trail," "Race Memories," "There She Goes," etc. Wght. 196, hght. 6 ft., dark brown hair, blue-gray eyes. Studio ad., Keystone, Los Angeles, Cal.

ARDEN, Edwin Hunter, leading man star; b. St. Louis, Mo.; educ. St. Louis; stage career, thirty-five yrs., appearing in many well-known prods. "Today," etc.; screen career, with Lubin, Pathé, Peerless-World, appearing in "The New Exploits of Elaine," "The Beloved Vagabond" (in colors), "The Gray Mask"; hght. 5 ft. 9½, wght 145 lbs., light brown hair and dark brown eyes; diversions, rowing, swimming driving and writing. Ad., Lambs' Club, N. Y. C.

ASHER, Max, comedy leads, western Universal; b. Oakland, Cal., May 5, 1879; educ. pub. schs.; stage career, People's stock, Oakland; vaud. with magician act, headline vaud. sketch of Hathaway and Asher for 2 yrs., with Louis and Kale in musical comedy for 4 yrs.; m. p. career, Keystone, 1912, then to Universal-Joker, under Allen Curtis, appearing in new comedy weekly, in "The Cheese Special," "What Happened to Shultz," "When Shultz Led the Orchestra," "A Day at the San Diego Fair," and the series "Lady Baffles and Detective Duck." Hght. 5 ft. 9 in., wght. 205, dark hair, eyes and complexion. Studio ad., Universal City, Cal.

ASHLEY, Arthur H., leading man, Equitable; b. N. Y. C.; educ. N. Y.; stage career, Sullivan, Harris and Woods "Fatal Wedding," stock with Peyton, Spooner, Polt, Baker, Davis, "Brewster's Millions"; screen career, Vitagraph 3½ yrs., Thanhouser 1 yr., Humanology Film, World Film nearly 1 yr. ("The Crucible of Fate," "Officer and Gentleman," "Price of Vanity," "The Speed King," "The Million Bid," "The Juggernaut," "What a Woman Loves," "The Little Mademoiselle," "Sealed Lips"). Diversions: Automobile racing, swimming, riding and general athletics. Ad., Screen Club, N. Y. C.

BAGGOT, King, leading man, Universal; b. St. Louis, Mo.; educ. Christian Bros. Coll., St. Louis; stage career, stock in St. Louis and Chicago, road cos. "Salomy Jane," "Mrs Wiggs," "Bishop's Carriage," "Wishing Ring," etc; screen career, Imp-Universal ("Corsican Brothers," "Absinthe," "Marble Heart," "Shadows," etc., etc.); hght. 6 ft., wght. 185 lbs., brown hair, blue eyes; founder of Screen Club, N. Y.; member Lambs' Club. Address, Hendrick Hudson Apts., N. Y. C.

BAIRD, Stewart, leading man; educ. Harvard Univ.; stage career, New Theatre Co., N. Y., "Blue Bird," "Vanity Fair," "Fool and Failure" with Wm. H. Crane, "Little Boy Blue," "Man with Three Wives," "All for the Ladies," etc.; screen

career, Famous Players (leads in "Moth and the Flame," "Incorrigible Dukane"), Kalem, star in Broadway Favorites, "The Runaway Wife," etc. Address, Hotel Monticello, N. Y. C.

BARNES, Freeman, leads; b. N. Y. C.; educ. Clinton, Ia.; stage career, "Witching Hour" (orig.), "College Widow" (orig.), "At Bay," "Little Brother of the Rich," with Otis Skinner, Francis Wilson, Wm. H. Crane, Viola Allen, etc., also stock and vaud.; screen career, Reliance, Pathé, Kalem, Famous ("Runaway June" serial), Kleine ("Incorrigible Dukane," "Officer 666," etc.), Kalem ("Ventures of Marguerite," etc.). Hght. 5 ft. 11 in., wght. 190, blue eyes, brown hair. Recreations, riding, swimming, etc. Home ad., 229 W. 46th St., N. Y. C.

BARRINGTON, Herbert, leads and heavies, Universal; b. Eng.; educ. pub. and high schls., Cincinnati; with Richard Mansfield in Shakespearian productions, 1899; with Sir Charles Wyndham in London, 1900; on return to America appeared in Flora Dora Co.; then stock; started in "When We Were Twenty-One"; with Ward and Humphrey, playing Broadway successes; entered pictures with Edison in 1911; then Solax, Thanhouser, Pilot, Biograph, Universal. Studio ad., Universal City, Cal.

BARRYMORE, John, comedy leads, Famous Players; b. Feb. 15, 1882; stage career since 1903 when he appeared as Max in "Magda," starred in "The Dictator," "Sunday," "Alice Sit-by-the-Fire," "Pantaloon," "Miss Civilization," "The Boys of Company B," "Toddles," "The Fortune Hunter," "Uncle Sam," "A Slice of Life," "Half a Husband," "The Affairs of Anatol," "A Thief for a Night"; m. p. career, Famous Players, featured in "The Dictator," etc. Ad., 507 Fifth Ave., New York City.

BARRYMORE, Lionel, leads, Metro; stage career, first acted in "The Rivals" in 1893 with Mrs. John Drew, with Nance O'Neil, James Herne, John Drew, etc., in such plays as "Uncle Dick," "Arizona," "The Second in Command," "The Mummy and the Humming Bird," "The Best of Friends," "Pantaloon," after 3 yrs. absence from stage on account of ill health he returned in 1909 in "Fires of Fate," toured vaud. in "The Still Voice"; m. p. career, Biograph, heavy in "Exploits of Elaine," for Pathé, Metro; is now starred in comedy and dramatic parts, featured in "The Yellow Streak," etc. Studio ad., Rolfe Studio, N. Y. C.

BENHAM, Harry, leading man, Universal; b. Valparaiso, Ind.; educ. Chicago and Goshen, Ind.; stage career, "Madam Sherry," "Woodland," "Sultan of Sulu," "Pinafore," "Florodora," "Wang," etc.; screen career, Thanhouser ("Ouida's Moths," "Frou-frou," "Nicholas Nickleby," "The Children's Hour," "Harry's Waterloo," "Protean Play" in which he played nine characters); at present with Universal ("The Man Inside," "Joan of the Hills"). Hght. 5 ft. 11 in.; wght. 175; brown hair and eyes; accomplishments, riding, swimming, golf, tennis, skating, etc. Home ad., 90 Pinehurst Ave., N. Y. C. Studio ad., Universal, Coytesville, N. J.

BENNER, Yale DeLespine, leading man, Edison; b. Nov. 17, 1875, N. Y. C.; educ. Brooklyn; stage career, vaud., Jesse Lynch Williams' romantic play, "The Stolen Story," "Zira," Raoul Burton in "Leah Kleschna," one of the twins in "The Three Twins," two seasons leading man with Hope Booth, etc.; screen career, Edison 5 yrs., playing leads, straights, character comedy, heavies, "The Stuff That Dreams Are Made Of," "The Dumb Wooing," "Going to the Ball Game," "The Man in the Dark," "Olive's Opportunity Series." Home ad., 395 E. 197th st., N. Y. C. Studio ad., Edison, N. Y. C.

BENTON, Curtis, leads, Universal; b. Aug. 26, 1885, Toledo, O.; educ. Vanderbilt Univ.; stage career, from 1903, with Robert Hilliard ("A Fool There Was"), two seasons Cohan & Harris ("Fortune Hunter," "Broadway Jones"), writer of vaud. acts and short stories; screen career, Imp-Universal ("Pursuit Eternal," "Conscience"—author—"Lady High and Mighty," "Everygirl," juvenile in "Twenty Thousand Leagues Under the Sea"). Wght. 175, hght. 5 ft. 10 in., dark brown hair, blue eyes; all-around athlete; violinist and pianist. Studio ad., Universal, N. Y. C.

BLINN, Holbrook, leading man, World; b. San Francisco, Cal.; educ. San Fran. and Stamford Univ.; stage career, 22 yrs. acting, directing, starring and managing; famous producer of one-act plays, Princess Th., N. Y.; screen career, Peerless-World Film ("The Boss," "The Ivory Snuffbox," "Butterfly on the Wheel," "McTeague"). Diversions, riding, farming, motoring. Address, Journey's End, Croton-on-the-Hudson, N. Y.

BOARDMAN, True, leads, Kalem Glendale studio; b. Cal. Hght. 6 ft. Early career, Al Watson's Vancouver stock, Belasco's Central stock, Seattle stock, World's Fair stock, Amphion stock, Elleford co., and many others. All-round athlete. Studio ad., Kalem, Glendale, Cal.

BORZAGE, Frank, leads, American; b. Salt Lake City, Apr. 26, 1892; educ. Salt Lake h. s.; studied singing; on stage at 12; at 14 began professional career, in stock, repertoire and night stands Middle West; last stage appearance, character lead "Prisoner of Zenda," Phoenix, Ariz.; m. p. career, with Universal 8 mos. in 1911, Lubin (western), NYMP., lead in "Wrath of Gods," character lead in "Typhoon," and in other Ince subjects; in Beauty brand with American. Does all manner of "stunts." Wght. 160, hght. 5 ft. 10½ in., light brown hair, hazel eyes. Studio ad., American, Santa Barbara, Cal.

BOTTOMLEY, Roland, leads, Kalem; b. Liverpool, Eng.; educ. Shaw St. Coll., Liverpool; St. John's, London; stage career, boy actor with Sir Henry Irving, leading man with Forbes-Robertson, many other prods. Eng. and Australia; in America, "High Jinks," "Pink Lady," "Sari," "Laughing Husband," "Quaker Girl," etc.; screen career, Kleine ("The Green Cloak"), Universal ("Broken Vows"), Gaumont ("Cup of Chances"), Famous ("Helene of the North," "Wedding Rehearsal"). Hght. 5 ft. 9 in., dark brown hair, blue eyes. Recreations, music, swimming, dancing. Address, Westover Court, 210 W. 44th St., N. Y. C.

BOWERS, John E., leading man; b. Ind.; stage career, leading man with Donald Robertson, Beulah Poynter, "The Family Cupboard," "Things That Count," "Life," etc.; screen career, Griffith, World Film, Savage, Metro, etc., appearing in "The Woman Who Pays," "Madame X," "Little Dutch Girl," etc. Hght. 6 ft., wght. 180, dark hair and eyes; rides, swims, fences, and all-round athlete. Permanent ad., Cambria Apts., 355 W. 55th St., N. Y. C.

BRACY, Sidney, character leads; b. Melbourne, Australia; educ. Melbourne Univ.; stage career, 6 yrs. with late J. C. Williamson in Australia, playing all Gilbert and Sullivan operas, later with Kyrle Bellew, then supported Viola Allen in "Twelfth Night" and "Winter's Tale," then Nazimova, Nat Goodwin, revival of "Robin Hood" and "Rob Roy" in N. Y.; screen career, Thanhouser ("Million Dollar Mystery," "The Miser's Reversion," Sidnee's Finish"), Universal ("Joan of the Hills"). Hght. 5 ft. 8 in., wght. 148, brown eyes and hair, all-round athlete and accomplished musician. Address, Screen Club, N. Y.

BRADBURY, Ronald, leads; formerly Lubin; b. Walla Walla, Wash., 1886; educ. Baker School, Walla Walla, and Chicago; stage career, child parts, vaudeville, Baker stock in Portland, Ore., 7 yrs.; featured over Orpheum and Pantages circuits; several cos. of own on road; m. p. career, Universal with Bosworth; played juvenile leads and heavies in "Colorado" and "Big Bill Brent," etc.

BRENNAN, Edward, leads, Rolfe-Metro; b. Rochester, N. Y.; educ. Univ. Notre Dame; stage career, stock in San Fran., Indianapolis, Portland, Ore., and other cities; screen career, Reliance ("Mutual Girl" serial), Rolfe-Metro ("The Highroad," "The Right of Way," "Black Fear," "The Woman Pays," etc.). Hght. 5 ft. 8½ in. Studio ad., Rolfe-Metro, N. Y. C.

BRYANT, Charles, juvenile leads; b. Sheldon, Denvonshire, Eng., Jan. 8, 1889; educ. Sheldon sch.; stage career, "The Arcadians," "Girl from Montmatre," "The Pink Lady"; screen career, Vitagraph ("Train of Incidents," "The Lily of the Valley"), World All-Star Comedy ("Housekeeping Under Cover"), Grandin Film, Star Film ("Battle of the Ballots"), Famous ("The Masqueraders"). Hght. 5 ft. 10½ in., wght. 148, brown hair, hazel eyes; rides, swims, dances, etc. Address, Corona, L. I.

BUHLER, Richard, leads, Lubin; b. Brooklyn, N. Y., June 21, 1876; educ. pub. sch., Wash., D. C.; stage career, many prods. covering period of twenty yrs.; screen career, Lubin ("The Thief," "Evidence," "The Rights of Man," "A Man's Making"); hght. 5 ft. 10½, wght. 185 lbs.; blonde hair, gray eyes; recreations, painting, sculpturing and singing; permanent address, 1226 New Hampshire Ave., Washington, D. C.; studio ad., Lubin, Philadelphia, Pa.

BUSHMAN, Francis Xavier, leads, Quality Pictures Corp.; b. Norfolk, Va.; educ. Ammendale College, Maryland; early

career, wrestler, bicycle racing; stage career, at nine appeared in "The Lady of Lyons"; played in "At Yale" juv. lead in Dillingham's "Red Mill," in N. Y.; posed for noted artists, including Leydendecker, Ellerhausen, Flagg, Kimball, the Kinneys; juv. lead in "Top of the World," "The Queen of the Moulin Rouge," "Going Some,"; also in stock, rep., etc.; m. p. career, from 1911, Essanay, "Lost Years," "Graustark," "Under Royal Patronage," "Dear Old Girl," "One Wonderful Night"; March, 1915, joined Quality, "The Second in Command," "The Silent Voice," "Pennington's Choice," etc.; won Ladies World Hero contest; elected king of San Diego Exposition. Studio ad., Quality Studio, Hollywood, Cal., and N. Y.

CAMPBELL, Webster, leads and juvenile, Vitagraph, Santa Monica; b. Kansas City; educ. Kansas City schls. and Ann Arbor; m. p. career, Lubin, Inceville, leads with Am. Beauty; since Aug., 1915, Vitagraph; author, "Man Who Might Have Been," "Way of Life," "Girl of the Forest," "Courting of Prudence," "Silence," "The Problem," "The Mosaic Law." Studio ad., Vitagraph, Santa Monica, Cal.

CAMPEAU, Frank, leads, Fine Art Films; b. Detroit; stage career, rep., com., etc., with Bessie Taylor, Nellie Free, Lewis Morrison, etc., in "Two Orphans," "The Silver Spur," "Money Mad," "Faust," "Puddin' Head Wilson," "The Virginian," "The Ghost Breakers," "Within the Law," etc.; m. p. career, since 1915, Fine Art Films, in "Jordan Is a Hard Road," etc. Studio ad., Fine Art Films, Hollywood, Cal.

CAPELLANI, Paul, leading man, World; b. Paris; educ. Sainte Barbe Acad. and Paris Conservatory, graduating with honors in 1900, causing his engagement for the Theatre Antoine (Paris), later creating leading juveniles in many big prods., such as "The Thief," "Kismet," "The Beautiful Adventure," etc., at the Comédie Française; screen career, nearly 10 yrs. in many big French prods. in Paris, at present with World in America, playing "Camille" opp. Clara Kimball Young. Ad., World Film, N. Y. C.

CAREY, Harry, leads, western Universal; b. New York City, Jan. 6, 1880; educ. Hamilton Military Academy and N. Y. University; early career, actor and playwright, prospector, cowboy, wrote and starred in "Montana," "Heart of Alaska," "Five Women and That Man," "Dacotah," also stock; m. p. career, with Griffith's Biograph company, since 1915 with Universal, lead and author of "The Master Cracksman" (Biograph), "Just Jim," "Judge Not" (Universal), appeared as Tom Larnigan in "Graft" (U serial); is now writing and playing leads in Westerns; ideal pioneer type, lithe, quick, etc.; was once champion middleweight boxer N. Y., expert rider, roper, swimmer, etc. Studio ad., Universal City, Cal.

CHARLES, John, leads, Selig; b. N. Y. C., 1885; stage career, magician at 14, 2 yrs. in that field in vaudeville, dramatic stock for 8 yrs., leading man with Louis Mann 2 seasons in "The Man Who Stood Still," with Helen Ware in "The Deserters"; m. p. career, Biograph, Pathé, Powers, Victor, Gem, Universal 1 yr., went to Selig 15 mos. ago; appeared in Selig's "A Texas Steer," "A Milk White Flag," "The Agony of Fear," "A Stranger in New York," "The Black Sheep," "The House of a Thousand Candles," "The Millionaire Baby," "The Quarry," etc. Recreations, landscape painting, motoring, boxing, wrestling and all outdoor sports. Studio ad., Jungle Zoo, Los Angeles, Cal.

CLARY, Charles, leads, Lasky F. P. Co.; b. Charleston, Ill., 1892, educ. Kans. City hgh. sch.; stage career, stock, rep., etc.; with Mary Mannering, Leslie Carter, "The Road to Yesterday," "Glorious Betsy," "Vasta Horne," etc.; stk. engagements in Seattle, Spokane, St. Paul, Baltimore, etc.; m. p. career, since 1910, Selig, Reliance-Majestic, Fine Art Films, in "The Coming of Columbus," "Adventures of Kathlyn," "The Carpet from Bagdad," "The Rosary," "Man's Prerogative," "The Penitentes," etc. Fav. recreation, athletics. Studio ad., Lasky, Hollywood, Cal.

CLIFFE, Henry Cooper, character leads; b. Oxford, Eng.; educ. England; stage career, in many próductions as leading man or star; screen career, World ("Face in the Moonlight"), Rolfe ("An Enemy to Society," "Final Judgment"), Fox ("Parisian Romance"). Home ad., 463 Central Park West, N. Y. C.

CLIFFORD, William, leads, Quality Pictures Corp.; b. New Orleans, La., 1878, educ. Toronto p. s. and college, graduated Toronto Conservatory of Music; stage career, 18 yrs. with Mantell, Whiteside, Mildred Holland and own company, in "Prisoner of Zenda," "When Knighthood Was in Flower," etc.; m. p. career, 1910 with Gaston Melies, Vitagraph, Pathé, Kalem, NYMP, Universal-Bison, where he appeared in their first picture; took Hawaiian tour with Henry McRae, joined Quality, played in "Second in Command," "Rosemary," etc. Studio ad., Hollywood, Cal.

CODY, Lewis, J., leads, Selig; b. Waterville, Me., 1885; educ. McGill University, Montreal; stage career, stock, rep., etc.; leads in "Via Wireless," "The Seventh Chord" and "Major Andre"; management Chas. Frohman, with Mary Shaw in "Whirl of the World," at N. Y. Winter Garden for two seasons; stock on Poli circuit and with own co., in "Pierre of the Plains," "The Virginian," "Jimmie Valentine," etc.; m. p. career, NYMP, starred in "The Mating," with Bessie Barriscale; joined Balboa in July, 1915; prominent parts in "Comrade John," "Should a Wife Forgive," "The Lion's Dove." Dark hair and complexion, gray eyes, is general athlete. Studio ad., Selig, Los Angeles, Cal.

COOMBS, Guy, leading man and director; b. Wash., D. C., June 15, 1882; his first appearance on the stage was with Mrs. Fiske in "Becky Sharp," later "The White Horse Tavern," under Frohman, in "The Rivals" with Joseph Jefferson, "Mrs. Dane's Defense," with James K. Hackett, Wilton Lackaye, Louis Mann and in "Boots and Saddles," playing opp. Charlotte Walker; screen career, Edison nearly 5 yrs. ago as leading man, Kalem about 2 yrs., appearing in many Civil War pictures and in the Alice Joyce series, later directing, with Anna Nilsson playing opp. him, later leads with Metro, Kleine, etc. Ad., Screen Club, N. Y. C.

COSTELLO, Maurice George Washington, leading man; b. Pittsburgh, Pa., Feb. 22; educ. pub. sch., Pittsburgh; stage career, 18 yrs. with various stock and road cos.; screen career, Vitagraph for 7 yrs., appearing in "A Tale of Two Cities," "Barnes of N. Y.," "The Man Who Couldn't Beat God," "The Crown Prince's Double," "Tried for His Own Murder," etc. Hght. 5 ft. 10 in., wght. 160, brown hair and blue gray eyes; diversions, riding, swimming, motoring, motorboating, etc. Ad., Screen Club, N. Y. C.

COURTLEIGH, William, Jr., leads, Balboa; b. Buffalo, 1892; educ. Lawrenceville, Andover; early career, cow-puncher Chicago stockyards, hotel clerk; stage career, juvenile leads in stock, with Robert Mantell, etc.; in original "Under Cover" cast in N. Y.; m. p. career, first with Ethel Barrymore in "The Nightingale," under Augustus Thomas; in "All Star Players," then with Balboa, name part in "Neal of the Navy." Married Ethel Fleming, 1915. Wght. 156, hght. 5 ft. 7 in., dark hair, brown eyes. Studio ad., Balboa, Long Beach, Cal.

COWPER, Will C., character leads, Rolfe-Metro; b. Manchester, Eng.; educ. England; stage career, with Frohman, Gillette, Boston Museum, Lawrence Barrett, etc., later starring in his own plays and others, having written 28 plays and produced 9; screen career, Pathé, Famous, Thanhouser, Rolfe-Metro. Hobbies, riding, swimming and boxing. Home ad., 987 Tinton Ave., Bronx, N. Y. C.; studio ad., Rolfe-Metro, N. Y. C.

CRUZE, James, leads, Palo Alto; b. Ogden, Utah, 1884; educ. common schls. and h. s.; stage career, first with medicine shows, touring entire country, later formed own company; joined company playing Shakespeare and stock melodrama; in "Heart of Maryland" and similar productions for several yrs.; m. p. career, joined Thanhouser, 1911; first picture, "She"; in "Joseph in Land of Egypt," "Legend of Provence," "Adventures of a Diplomatic Free Lance," and others; lead in "Million Dollar Mystery" and "Twenty Million Dollar Mystery" serials; made tour of picture theatres, 1915; then joined Palo Alto on Coast; married Marguerite Snow. Black hair, dark eyes. Studio ad., Palo Alto, Cal.

CUMMINGS, Irving, feature leads, Horsley; b. N. Y. C., Oct. 9, 1888; educ. there; stage career, with Davidson stock, Milwaukee, lead in number of notable stage successes, among them "The Man of the Hour," "The Great Divide," "In Search of a Sinner," appearing with Henry Miller, Lillian Russell, etc.; m. p. career, from 1910, American (lead in "The Diamond From the Sky"), Pathé ("The Last Volunteer"), Reliance ("Ashes"), Horsley (lead in "The Explorers," etc.). Hght. 5 ft. 11 in., wght. 170 lbs., brown eyes, black hair; recreations, swimming, rowing, boxing, baseball, wrestling, etc. Studio ad. Horsley, Los Angeles, Cal.

CURRAN, Thomas A., leads, Thanhouser; b. Australia, May 28, 1879; educ. Australia; stage career, stock throughout country; m. p. career, direct from stage to Thanhouser, lead in "Inspiration" with Audrey Munson; light complexion, gray eyes, etc. Studio ad., New Rochelle, N. Y.

DAVIDSON, William Beatman, leading man; b. Dobbs Ferry, N. Y., June, 1888; educ. Columbia Univ.; early career, law and

banking; screen career, Vitagraph ("Playing the Game," "For the Honor of the Crew," "Thou Art the Man"), Fox ("The Gift of the Sea"), Metro ("Emmy of Stork's Nest," "The Parson," etc.). Hght. 6 ft. 1 in., wght. 195, dark hair, blue eyes; swims, rides, dances, etc. Address, 176 W. 72d St., N. Y. C.

DEARHOLD, Ashton, leads, American; b. Milwaukee, Feb. 4, 1893; educ. Culver Mil. Acad. and Milwaukee Acad.; member Culver Black Horse Troop. Early career, 2½ yrs. auditing with Western Managing Co.; m. p. career, went with American in 1914; played French Specialist in "Diamond From the Sky"; in "Silent Trail," "Tragic Circle," "Everyheart"; played Man in allegory, "The Four Freaks." Wght. 175, hght. 6 ft.; dark hair, dark eyes; favorite recreations, swimming, riding, shooting, acrobatics; all forms of athletic sports. Singer. Studio ad., American, Santa Barbara, Cal.

DE CORDOBA, Pedro, leads, Lasky; b. New York City; educ. New York; Spanish and French parentage; stage career, studied for opera, and appeared in numerous productions; attended Am. Acad. of Arts, then took up dramatic work under Frohman; in "If I Were King" and "Hamlet" with Sothern, in "Proud Prince," 2 seasons with Sothern and Marlowe, appearing in "Merchant of Venice," "Romeo and Juliet," "Taming of the Shrew" and others; appeared in violin recitals, then returned to stage, appearing in "The Three of Us," "Merely Mary Ann," "Faust," "Don Caesar de Bazan," and Shakespeare; with New theatre, N. Y., in "Sister Beatrice," "Blue Bird," "Arrowmaker"; in "Turandot," "Five Frankforters," "Master of the House," etc.; m. p. career, with Lasky in numerous features, including "Carmen" and "Temptation." Studio ad., Lasky, Hollywood, Cal.

DeHAVEN, Carter, leads, western Universal; b. Chicago, Ill., Oct. 5, 1886; educ. Chicago p. s.; early career, choir singer and soloist, vaud. in headline act, for 4 yrs. head of Carter DeHaven Vaudeville and Farce comedy company through small towns in Middle West, organized DeHaven trio with sister and another performer, joined Weber and Fields in N. Y., also in "The Yankee Prince," "The Queen of the Moulin Rouge," "George Washington, Jr.," "The Girl in the Taxi," "Hanky Panky," etc.; m. p. career, Western Universal, with Flora Parker DeHaven in "The College Orphan," etc. Studio ad., Universal City, Cal.; permanent ad., Players or Lambs Club, N. Y.

DELANEY, Leo, actor, Vitagraph; b. Swanton, Vt., Mar. 15, 1885; educ. Annunciation Acad., N. Y.; Manhattan Coll., N. Y. Law Schl.; early career, lawyer; stage career, in stock, rep. and on tour in various productions; in "Virginian," "Brown of Harvard," and many Brady productions; m. p. career, 7 yrs. with Vitagraph; in "Tale of Two Cities," "Love, Luck and Gasoline," "Hearts Ablaze," "Tigress," "Return of Maurice Donnelly," "Life's Yesterdays," "Surprises of an Empty Hotel," and others. Favorite recreations, motoring, motorboating, swimming, all outdoor sports. Studio ad., Vitagraph, Brooklyn, N. Y.

DESMOND, William, leads, NYMP; b. Dublin, Ireland; educ. N. Y.; stage career, in "Quo Vadis," 5½ yrs. in Burbank stock, Los Angeles; starred in N. Y. in "The Judge and the Jury," season in stock in Australia, 2 yrs. with "Bird of Paradise"; m. p. career, NYMP. Hght. 5 ft. 11 in., wght. 150, dark hair, dark eyes. Recreation, baseball. Studio ad., NYMP, Inceville, Cal.

DEVERE, Harry T., leads, Oliver Morosco; b. N. Y. C.; educ. N. Y. C.; stage career five yrs. old in "Peak," with Fanny Davenport; when eighteen again played with Miss Davenport in "Cleopatra"; stage manager for "Margaret Mather," with Mrs. Fiske, with Richard Mansfield, Olga Nethersole; prominent part in K. & E.'s "Ben Hur," "Madame X"; in vaud. sketch; m. p. career, American, Santa Barbara M. P. Co., starring in "The Envoy Extraordinary"; May, 1915, joined Selig, playing leads in "The Journey's End," "The Poetic Justice of Amar Kahn," "When the World Stood Still"; joined Morosco to play heavy opposite Constance Collier in "Tongues of Men"; is photographer. Hght. 6 ft., wght. 190; gray hair, blue eyes; rides, swims, boxes, etc. Studio ad., Los Angeles, Cal.

DION, Hector, leads, Thanhouser; b. Boston, Mass., 1881; educ. Boston; stage career, with Denman Thompson, Joseph Murphy, Orrin Johnson, Broadhurst companies, etc.; m. p. career, Vitagraph, Biograph, special engagement with Florence Turner in England, also directed there for Hepworth and British Colonial Co.; now with Thanhouser, playing leads in regular releases; black hair, brown eyes, swordsman, swims, rides, drives racing car, etc. Studio ad., New Rochelle, N. Y.

DONALDSON, Arthur, character and heavy leads; b. Norsholm, Sweden, Apr. 5, 1875; educ. Sweden; early exper., on the stage since 7 yrs. of age, Duff Opera Co., Augustin Daly, Fred Whitney, Henry W. Savage, etc.; screen career, 5 yrs. with Famous, Pathé, Kalem, Reliance, Kinemacolor, Lubin ("The Ghost of the Twisted Oaks"), World ("Hearts of Men," etc.). Hght. 6 ft., wght. 195, brown hair and blue eyes. Diversions, swimming, boating, motoring and music. Address, Hugh Hoffman, 1547 Broadway, N. Y. C.

DOWLAN, William C., leads, director, Universal; b. St. Paul, Minn; educ. Christian Bros. sch., St. Paul; stage career, 14 yrs. in dram. stock, playing in cities from Coast to Coast, including Chicago, Philadelphia, Vancouver, Omaha, Portland, Ore.; Los Angeles, Dallas, etc.; m. p. career, from about 1911, Universal, appeared in "Richelieu," "Under the Crescent" series, dir. "The College Orphan," "Out of Darkness," "Their Secret," "Double Standard," "Dear Little Old-Time Girl," "The Lilt of Love," "The Mills of Greed," and many others; now dir. and playing leads. Studio ad., Universal City, Cal.

DUNCAN, William, leads, western Vitagraph; b. Lochee Dundee, Scotland; educ. in America; early career, instructor in McFadden's Physical Culture School, established own school; stage career, in vaud. with Sandow, the wrestler, leads in Fairpaugh stock, Philadelphia, formed own company, toured for 6 yrs., wrote "The Fifth Generation," "The Sporting Editor," with which he toured U. B. O. time; m. p. career, Selig leads and director, then to Vitagraph, leads in "The Man from the Desert," "Her Golden Grain," "The Offending Kiss," "The Chalice of Courage," etc., is wrestler, boxer, etc.; hght. 5 ft. 10 in., wght. almost 200. Studio ad., Santa Monica, Cal.

EDESON, Robert, leading man; b. New Orleans, La.; educ. Brooklyn Polyprep.; stage career, 25 yrs. starring in many prods.; screen career, Lasky ("The Call of the North"), NYMP ("On the Night Stage"), Mutual ("The Absentees"), Vitagraph ("Mortmain," "Cave Man"), Pathé ("The Light That Failed"), etc. Diversions, riding, swimming, rowing, canoeing, auto driving, boxing, wrestling, painting, writing, dancing. Address Sag Harbor, L. I.

EARLE, Edward, leading man, Edison; b. Toronto, Can. educ. Toronto; stage career, many prods. including "The Bishop's Move," "Sweet Kitty Bellairs," Glorious Betsy," with Mary Mannering, "The Shepherd King," "The Blue Moon" with James T. Powers, "Boys and Betty" with Marie Cahill, "The Matinee Idol" with De Wolf Hopper, "The Quaker Girl," etc.; screen career, Famous Players, Pathé, Edison past two and a half yrs., appearing in "Eugene Aram," "The Working of the Miracle," "Ransom's Folly," "The Innocence of Ruth," etc.; hght. 5 ft. 11½ in.; wght. 160 lbs. Ad., 2936 Bainbridge Ave., N. Y. C.

ELMER, Clarence J., juv. leads, Lubin; b. San Francisco, Cal., April 26, 1886; educ. Berkeley, Cal.; stage career, stock, rep., etc.; m. p. career, Lubin, "Maria Pythonias," "The Sporting Duchess," "The College Widow," "The Climbers," "Patsy Bolivar" series. Studio ad., Philadelphia, Pa.

ERLANGER, Frank A., character leads, Balboa; b. Budapest, Austria; educ. Goethe College, Vienna; stage career, comedian with Carl Schrader Stock Co., Hamburg; m. p. career, with Kinematograph, Hamburg and Munchen, Germany, in "Hunchback of Notre Dame," "Marie Stuart," "The Student of Prague," etc.; in U. S., with Universal, Essanay, Kinemacolor, Majestic and Balboa; in "Sacrificial Fires," "Price of Fame," "Millionaire's Son," "Rose Among the Briers," "Message from Reno," etc. Wght. 146, hght. 5 ft. 9 in., brown hair, blue eyes. Studio ad., Balboa, Long Beach, Cal.

ESTABROOK, Howard, leading man star, Pathé Gold Rooster; b. Detroit, Mich., July 11, 1884; educ. Irving Prep. Sch. and Detroit Central High; early exper., boatbuilding and general business; stage career, "Search Me" and opp. Elsie Janis in "Misinformation" (N. Y.), vaud. with his own sketch, "A Little Revue"; screen career, Kleine ("Officer 666" —star), World ("M'liss," "The Butterfly"). Metro ("Four Feathers"), Pathé ("A Closing Net"), at present starring in new Pathé serial; member Society Amer. Dramatists and Composers. Hght. 5 ft. 11¾ in., wght.

170, dark brown hair and blue eyes. Ad., Lambs' Club or Chamberlain Brown, Aeolian Hall, N. Y. C.

FAIRBANKS, Douglas, leads, Fine Art Films; b. Denver, 1883; educ. Military Acad., Colorado Sch. of Mines, Harvard; stage career, from 1901, except for short period in Wall Street, rep., vaud., etc., with Frederick Warde, Herbert Kelcey and Effie Shannon, at N. Y. Manhattan theatre, with Minnie Dupree; under dir. Wm. A. Brady in "The Pit," "Two Little Sailor Boys," etc.; featured in "Frenzied Finance," "A Gentleman from Mississippi," "The Cub," "Officer 666," etc.; co-starred with W. H. Crane in "The New Henrietta"; m. p. career, since 1915, leads in "The Lamb," "Double Trouble," for Fine Art Films. Studio ad., Fine Art Films, Hollywood, Cal.

FARNUM, Dustin, leads, Pallas-Morosco; b. Hampton Beach, N. H., May 27, 1876; stage career, from 1897, with Ethel Tucker co., Chauncey Olcott, starred in "The Virginian," "The Ranger," "The Squaw Man," "Cameo Kirby," etc.; m. p. career, Lasky, Pallas-Morosco and other companies, in picturizations of "The Virginian," "The Squaw Man," "Cameo Kirby," "The Gentleman from Indiana," etc.

FARNUM, William, leads, Fox; b. July 4, 1876, Boston; educ. Bucksport, Me.; stage career, from age of 15, in "Ben Hur," "Prince of India," "Virginius"; ten yrs. a legit. star; m. p. career, Selig, "The Spoilers," "The Redemption of David Carson," etc.; Famous Players, "The Sign of the Cross," etc.; Fox, "Samson," "The Gilded Fool," "The Nigger," "The Plunderer," "The Broken Law," etc. Studio ad., Fox, Los Angeles, Cal.

FIGMAN, Max, leads, Wharton studio; b. Vienna, 1868; m. Lolita Robertson; stage career, since 1883, leading parts in "Hearts-Ease," "Burmah," "His Absent Boy," "The Club Baby," Little Nell," "The Strength of the Weak," "The Truth Wagon," "Fine Feathers," etc.; m. p. career, Lasky ("The Man on the Box"), Alliance ("The Truth Wagon"), Wharton's (as Blackie Daw in "The New Adventures of J. Rutus Wallingford" by the Chesters). Studio ad., Ithaca, N. Y.

FILSON, Al, leads, Selig; early career, railroad man; stage career, since 1874, several seasons in vaudeville, producing numerous sketches, including George M. Cohan's first literary effort, toured Europe and Australia, member of Filson and Errol team which played Keith and Orpheum circuits ten years; retired from stage 1906; went to Selig in 1912; now appearing in regular program, Diamond Special and Red Seal Plays. Studio ad., Selig, Los Angeles, Cal.

FISHER, George, juvenile leads, NYMP; b. Milwuakee; educ. there; stage career, in Milwaukee and Kansas City stock cos.; m. p. career, NYMP ("The Scrub," "College Days," "The Artist's Model," "The Darkening Trail," etc.). Hght. 5 ft. 11 in.; wght. 145, light hair, blue eyes. Studio ad., NYMP, Inceville, Cal.

FORMAN, Tom, heavies, leads, Lasky; b. Mitchell Co., Tex.; early career, on ranch and playing one night stands during school vacations; stage career, with Belasco stock, Los Angeles; toured West at head of own rep. co., etc.; m. p. career, Kalem ("Treachery of a Scar," etc.), Lubin (dir.), Lasky (in "Young Romance," "The Woman," "The Governor's Lady," "The Wild Goose Chase," "Kindling," etc.). Studio ad., Lasky, Hollywood, Cal.

FORREST, Alan, leads, Kolb and Dill; b. Brooklyn, N. Y., Sept. 1, 1890; educ. University School, Cleveland, Ohio; stage career, three yrs. in stock at Majestic theatre, Cleveland; on road for two seasons; m. p. career, 1911, Universal, leads in fairy tales for H. C. Matthews, "Sleeping Beauty," "Aladdin and the Wonderful Lamp," etc.; joined Robert Leonard's Rex company, juv. lead in "Mater Key," serial, title role in "The Fox," male lead in "Heritage," etc.; opposite Norma Talmadge in "Captivating Mary Carstairs," National, chosen by Kolb and Dill to play prominent part in "Glory," direction Burton King. Hght. 5 ft. 11 in.; jet black hair, dark brown eyes, is swimmer, rider and auto driver, etc. Studio ad., Los Angeles, Cal.

FOSTER, J. Morris, leading man, Thanhouser; b. San Bernardino, Cal.; educ. Stanford Univ.; early exper., instructor at Caldwell Coll., San Francisco, Cal.; stage exper., first in 1901 with Kendall Holt in "Merchant of Venice," then stock in 1906 with Henrietta Crosman, 1907 "The Sixth Commandment," 1908 leading man Pittsburgh stock; screen career, Thanhouser ("Richelieu," "Deborah," "God's Witness," "The Barrier," "Through the Enemy's Lines," etc.). Medium complexion, blue eyes; all-around athlete; chief diversion raising fancy pigeons. Home ad., Beacon Hall, New Rochelle, N. Y. Studio ad., Thanhouser, New Rochelle, N. Y.

FRAUNHOLZ, Fraunie, leading man, Metro; b. Balto., Md.; educ. parochial schl.; stage career, with Creston Clarke in Shakespeare, Neal Burgess in "County Fair," and 12 yrs. in high class stock of the country; screen career, Solax 2 yrs., Metro 1 yr., appearing in "The Pit and the Pendulum," "The Lure," "The Heart of a Painted Woman," "Her Own Way," "Song of a Wage Slave," "Barbara Frietchie," "What Will People Say?", etc.; was educated to be a sculptor but took up stage career instead. Ad., Fort Lee, N. J., or Screen Club, N. Y. C.

GADEN, Alexander, leading man, Gaumont; stage career, in stock in N. Y., Brooklyn, Boston, Cleveland, Louisville, Memphis, Chicago, New Orleans, Buffalo, Rochester, etc., playing over 500 parts, also with Savage's prod. of "Madame X"; screen career, Famous (as Nortier in "Monte Cristo"), Universal western, Vita. ("The Yellow Streak," "The Sixth Commandment," etc.), Famous (opp. Mary Pickford in "Fanchon and the Cricket," Universal as Imp star, Life Photo; has written many successful playlets and photoplays, also won N. Y. *Morning Telegraph* popularity contest. Ad., Screen Club, N. Y. C.

GALLAGHER, Raymond, comedy leads (Nestor), western Universal; b. San Francisco, April 17, 1888; educ. Sacred Heart College; stage career, stock, bit in "The Resurrection," juv. lead in "Mrs. Temple's Telegram," one season in San Francisco, mgmt. Belasco in "Girl of the Golden West"; m. p. career; Melies, with which company he toured world, then to Lubin for yr., joined Universal stock, has played with many U companies. Hght. 5 ft. 9 in., wght. 160, dark brown eyes. motors, rides, hunts, etc. Studio ad., Universal City, Cal.

GARWOOD, William, leads, western Universal; b. Springfield, Mo.; educ. Springfield; stage career, Elich Graden stock, Denver, has been with Virginia Harned, Kyrle Bellew, etc., with Dustin Farnum in "Cameo Kirby," many years in stock and under Frohman management; m. p. career, Thanhouser, Majestic, American at Santa Barbara opposite Vivian Rich in many pictures, joined eastern Universal played opposite Violet Mersereau, transferred to west coast, for "Journal of Lord John" series, opposite Stella Razetto, is athletic. Studio ad., Universal City, Cal.

GLENDON, J. Frank, leading man; b. Choteau, Mont., 1885; educ. Montana Wesleyan Univ., Helena, Mont.; stage career, 9 yrs. stock and prods. "Round-Up," "St. Elmo," "The Climax," "The City," etc.; screen career, Lubin, Kalem, B. S. Moss, Metro. Hght. 6 ft., wght. 175, gray eyes, brown hair. Hobby, writing sketches and scenarios. Address, Hugh Hoffman, 1547 B'way, N. Y. C.

GILMORE, Paul, leading man; b. Rochester, N. Y.; educ. Milwaukee, Wis.; stage career, star for many yrs. in "The Mummy and the Hummingbird," "Boys of Co. B," "At Yale," "Call of the North," "The Wolf," "Tyranny of Tears," "In Old Kentucky," "Capt. Alvarez," etc.; screen career, D. W. Griffith-Triangle plays, Metro ("Rosemary"), Pathé ("Shrine of Happiness"), Raver ("The Other Girl"), Kalem ("The Model's Adventure," etc.). Wght. 165, dark hair and eyes, rides, swims, dances. Address, Room 212, 1547 Broadway, N. Y. C.

GOODWIN, Nat C., feature leads, Mirror Films, Inc.; b. Boston, Mass., July 25, 1857; educ. Farmington, Me.; stage career; from 1874, first part a newsboy in "The Law of New York," New York appearance in vaud., starred in "A Gold Mine," "An American Citizen," "TheCowboy and the Lady," "A Royal Revenge," "A Gilded Fool," "Turned Up," "Oliver Twist," "A Native Son," "The Master Hand," "The Usurper," "The Altar of Friendship," etc.; m. p. career, World Film, Universal, Mirror. Ad., Lambs' Club, N. Y. C.

GORDON, Harris, leading man, Thanhouser; b. early 90's, Glenside, Pa.; educ. Cheltenham Acad.; stage career, with Louis Mann and Julie Bonbon, "Miss Bob White," etc.; screen career, Reliance, Solax, Famous Players, Thanhouser; "Picture of Dorian Gray" title role, "God's Witness," "Milestones of Life," "Disciple of Nietsche," "Price of Her Silence," etc.; favorite recreations aviation and motor racing. Hght. 6 ft., wght. 170, blue eyes, light brown hair, member of Screen Club. Home ad., 127 Franklin avenue, New Rochelle, N. Y.; studio ad., Thanhouser, New Rochelle, N. Y.

GRANT, Sydney, leads, Oliver Morosco Photoplay Co. and Pallas Pictures Inc.; b. Boston, Mass.; educ. Philips Andover, Mass.; stage career, for 16 yrs., Boston Museum Stock Co., first appearance in Herne's "Shore Acres," in E. E. Rice's "1492"; with Henry Dixey in "Adonis"; 3 yrs. in N. Y. Winter

Garden; co-star with Charlotte Greenwood in vaud.; m. p. career, with Morosco, in "Pretty Mrs. Smith," "So Long Letty," etc. Hght. 5 ft. 2 in., wght. 125; brown hair and eyes. Studio ad., Los Angeles, Cal.

GRASSBY, Bertram, leads, western Universal; b. Grassby, Lincolnshire, England, Dec. 28, 1890; educ. in U. S.; stage career, rep., stock, etc., management Shuberts, played Campanetti in "Anna Karenina" with Virginia Harned, as Morrucho in "Marta of the Lowlands" with Bertha Kalich, also in "The Three of Us," "The Pretty Sister of Jose," "The Morals of Marcus," supporting noted stars, member original cast of "The Modern Eve" with Maxine Elliott; m. p. career, from 1915, with Selig, in September to Universal, now playing direction Otis Turner. Studio ad., Universal City, Cal.

GREENE, Kempton, leading man, Lubin; b. Shreveport, La., June 28, 1890; educ. Friends' Sch., Phila.; stage career, "Checkers," "Smiling Island"; screen career, Lubin past 4 yrs., appearing in "A Question of Right," "The Man from the Sea," "Destiny's Skein" and many others. Hght. 5 ft. 9 in., wght. 148, blonde. Address, Zeiss' Hotel, Philadelphia, Pa.

GREY, R. Henry, leads, Balboa; b. Scales, Calif.; educ. private schls. U. S. and Germany; stage career, on German stage as boy; in comic opera, mus. com., drama, stock and rep.; m. p. career, juvenile leads with Essanay for 2 yrs. from 1911; leads and heavies for American, Kalem, Vitagraph; joined Balboa 1914; played "Saviour" in "St. Elmo," and heavies in many others; prefers strong heavy leads. Hght. 6 ft., wght. 180; brown hair, hazel eyes. Studio ad., Balboa, Long Beach, Cal.

HAINES, Robert Terrell, leads; b. Muncie, Ind.; educ. Kansas City p. s. and University of Missouri; stage career, vaud., stock, rep., etc.; starred in "The Darling of the Gods" "Once Upon a Time," "The Spendthrift"; in vaud.; also leading man for Mrs. Fiske, Viola Allen, Olga Nethersole, Grace George, Robert Mantell, James O'Neill etc.; stock star in N. Y., Cleveland, Baltimore, Syracuse; m. p. career, leads in "The Heart of New York," Equitable; "The Secret Agent," Gaumont. Hght. 5 ft. 10½ in., wght. 175; complexion, brunette; dark hair and eyes; is golfer, horseman and photographer. Permanent ad., Lambs Club, 130 W. 44th St., N. Y. C.

HALE, Creighton, leading man, Pathé; b. England; educ. England, coming of theatrical family; went on the stage at a very early age; came to America with Lady Forbes-Robertson's "The Dawn of a Tomorrow," appeared in other prods., including "An Indian Summer," etc.; screen career, with Pathé, playing Jameson in "The Exploits of Elaine," "The Perils of Pauline" with Pearl White," etc. Ad., Pathé Freres, N. Y. C.

HALL, J. Albert, leading man and heavies; b. Calcutta, India; educ. Sweden; stage career, 6 yrs. comic opera, 14 yrs. dram. prod. and stock, with Robert Edeson, Laurette Taylor and others; screen career, Famous ("Eagle's Mate," "Mistress Nell," "Gretna Green"), World ("When It Strikes Home," "The Ransom"), B. S. Moss ("The Salamander"), Fox ("Children of the Ghetto," "The Girl I Left Behind Me," etc.). Hght. 6 ft., wght. 185; dark hair and eyes; rides, swims, fond of outdoor sports. Ad., Screen Club, N. Y. C.

HALL, Louis Leon, character leads and asst. to Harry Myers, Imp-Universal; b. Oneida, N. Y., May 26, 1879; educ. Troy Milit. Acad.; stage career, 20 yrs. as leading man, dir. and mgr., also stock in Brooklyn,, Phila., N. Y., Boston, Jersey City, Portland, Ore., etc.; screen career, Edison and Universal; writer of several successful plays, short stories, etc.; "Knight of the Cross," "Sweetbrier." Address, Imp-Universal Studio, Leonia, N. J.

HAMILTON, Lloyd Vernon, comedy leads, Kalem; b. Oakland, Cal., 1891; educ. p. s.; stage career, advance agent for Frank Cooley rep. co., with Elleford stock touring west coast, juv. lead for James K. Hackett for 2 yrs. in "The Prisoner of Zenda," "Monsieur Beaucaire," stock at Central theatre, San Francisco; also mus. com. and burlesque; m. p. career, joined Kalem in 1914, originator of "Ham and Bud" comedies, also featured in this series. Hght. 6 ft. 1 in., wght. 205, hunts, swims, is diver, etc. Studio ad., Hollywood, Cal.

HARRON, Robert, characters, leads, Fine Art Films; b. New York City April 12, 1894; left school at 14 to become errand boy in Biograph studios; m. p. career, from 1908, Biograph, Reliance-Majestic, Fine Art Films; in "The Escape," "Judith of Bethulia," "Home, Sweet Home," "The Birth of a Nation," "The Missing Links," and many other Griffith productions. Studio ad., Fine Art Films, Hollywood, Cal.

HART, William S., leads, director, NYMP; b. North Dakota, educ. there; stage career, at 19 debut with Daniel B. Bandmann, supported Modjeska, appeared in "The Squaw Man," "The Virginian," "The Barrier," "The Trail of the Lonesome Pine," etc.; m. p. career, NYMP ("The Bargain," "The Darkening Trail," "Keno Bates, Liar," "Two Gun Hicks," "On the Night Stage," "The Disciple," etc. Hght. 6 ft., wght. 190, dark blue eyes, brown hair. Hobby, farming. Studio ad., NYMP, Inceville, Cal.

HAYAKAWA, Sussue, leads, Lasky; b. Tokio, Japan, about 27 years ago; educ. Japanese Naval School; stage career, entered dramatic co. of his uncle, Otto Kawakami, celebrated actor in Japan; accompanied co. of Madame Yacco in tour to U. S.; studied English drama at University of Chicago a yr. and translated a number of English classics into Japanese; appeared in Japanese version of Ibsen and Shakespeare; toured Pacific Coast at head of Japanese co.; m. p. career in "The Typhoon," "The Wrath of the Gods," "After Five Years," "The Clue," "The Secret Sin," "The Cheat"; now at head of Japanese co. in Los Angeles. Studio ad., Lasky, Hollywood, Cal.

HENLEY, Hobart, leads, western Universal; b. Louisville, Ky., Nov. 23, 1887; educ. University Cincinnati; stage career, mngt. Belasco in stock in Cincinnati, Cleveland, Buffalo, etc.; m. p. career, 1913, joined Eastern Universal, first picture, "The Opal King," direction Julius Stern, in fall of 1915 was transferred to western studios, starred in "The Little Brother of the Rich" with Hobart Bosworth, leads in "The Man in the Chair, "The Tenor," "The Deficit," and the serial "Graft" until incapacitated; is also a scenario writer. Hght. 6 ft., wght. 180, dark brown eyes and hair; is athletic, rides, swims, shoots, plays golf and tennis. Studio ad., Universal City, Cal.

HEYES, Herbert H., leads, Kleine; b. Little Falls, Wash.; educ. Hills Mil. Acad., Portland, Ore.; stage career, with James K. Hackett in "Don Ceasar de Bazan," "Prisoner of Zenda," etc., featured in "The Man on the Box," "Truxton King," "The Girl of the Golden West," leading man in stock, Poli (Hartford), Baker (Portland), etc.; screen career, Essanay past summer ("The Whirlpool," etc.), Kleine ("Our Lady of Laughter," "Wild Oats," etc.); hght. 6 ft. 1 in., wght. 195 lbs., dark brown hair, hazel eyes; swimmer, rider and all-round athlete. Address, 101 West 109th St., N. Y. C.

HICKMAN, Howard, leads, director, NYMP; b. Columbia, Mo.; educ. San Jose, Cal.; stage career, from 1898, with Alcazar stock co., San Francisco; Morosco stock, etc.; toured with Bernhardt, with Melbourne McDowell in mus. rep., stock season in Chicago, etc.; m. p. career, Universal, Lasky ("The Circus Man," etc.), NYMP (appeared in "The Chinatown Mystery," "A Shadowgraph Message," directed "His Mother's Portrait," "When Love Leaves," "Matrimony," etc.). Hght. 6 ft., wght. 150, dark hair, dark eyes. Studio ad., NYMP, Inceville, Cal.

HILLIARD, Harry, leading man, Universal; b. Cincinnati, O.; educ. Cincinnati High and Ohio Med. Inst.; stage career, leading man with Blanche Ring, "When Claudia Smiles"; Wilton Lackaye, "The Battle"; Florence Reed, "The Yellow Ticket"; Marie Dressler, "The Mixup"; Henry Dixey, "The Devil," "Alias Jimmy Valentine," and "Deep Purple" (special cos.).; screen career, Imp-Universal ("The Strength of the Weak," "Artistic Interference," "The Little Fraud," etc.). Rides, swims, and outdoor sports. Address, Lambs' Club, N. Y. C.

HITCHCOCK, Walter, leads, Rolfe-Metro; b. Boston, Mass.; stage career, leads with Nat Goodwin, Otis Skinner, W. H. Crane, Henry Miller, Margaret Anglin, Kyrle Bellew, Grace George, Annie Russell, etc.; screen career, Pathé ("The Old Fogy"), Fox ("Life's Shop Window," "The Girl I Left Behind," "The Idler," "The Celebrated Scandal"), Lubin ("The Climbers," "It Was to Be"), Rolfe-Metro ("Destiny," "The House of Tears," etc.). Address, Hotel Somerset, N. Y. C.

HOLDING, Thomas, leading man, Famous Players; b. Black Heath, Kent, Eng.; educ. Rugby; stage career, 12 yrs., with Mrs. Kendall, Edward Terry, Forbes-Robertson, Maxine Elliott, K. & E. playing "Ben Hur," Frank Curzon, Chas. Frohman, etc.; screen career, Famous Players ("Eternal City," "Sold," "Lydia Gilmore," "The White Pearl," "Bella Donna," etc.). Hght. 6 ft., wght. 172, dark hair, blue eyes; diversions, riding, swimming, tennis, rowing and punting. Ad., 223 Riverside Drive, N. Y. C.

HOLMES, Stuart, leads and heavies, Fox; stage career, with Henry Dixie, "Mary Jane's Pa," etc.; screen career, Ramo, Biograph, Fox ("Should a Mother Tell?"), with Betty Nansen, with Mantell in "Blindness of Devotion" and the Mantell series. Hght. 6 ft., wght. 180, dark eyes and light brown hair. Diversions, sculpturing and painting. Home ad., 234 W. 104th St., N. Y. C.; studio ad., Fox, N. Y. C.

HOLT, George, character leads, Vitagraph, Santa Monica; b. Fall River, Mass.; educ. hgh. sch. there, studied electrical engineering, Toronto; stage career, with Annie Russell in "The Mysterious Mr. Bugle," played several seasons in vaud., stock and road cos.; m. p. career, Lubin, Universal, Vitagraph ("The Shell," "The Passing of Joe Mary," "Goody's Soldier Boy," "Slim Driscoll, Samaritan," "Capt. Alvarez," "The Sage Brush Gal," "The Chalice of Courage," and many others). Hght. 5 ft. 10 in., wght. 165, dark hair, dark eyes. Recreations, riding, shooting, motoring, etc. Studio ad., Vitagraph, Santa Monica, Cal.

HOLUBAR, Allen T., leading man, Universal, also dir. MacFadden series; b. San Fran., Cal., Aug. 3, 1889; educ. San Fran; stage career, "King Love" in Savage's "Everywoman," Brady's "Man of the Hour," Belasco's "Girl of the Golden West," also stock in Seattle, Portland, Ore.; San Diego, Belasco stock (Los Angeles), Spokane, Wash.; Tacoma, Elmira and Olympic (Cincinnati); screen career, Universal past yr., prin. parts in "The House of Fear," "Court Martialed," "The Bombay Buddha," "Conscience," "His Son," etc. Hght. 6 ft., wght. 170, brown hair, gray eyes, rides, fences, swims, writes. Address, 412 W. 129th St., N. Y. C.

HOOPS, Arthur, leading man, Popular Plays and Players-Metro; b. Chicago, Ill.; stage career, mgmt. Chas. Frohman with Virginia Harned, with Nat Goodwin "In Missouri," "Gilded Fool," James K. Hackett orig. Rupert of Hentzau, Sol Smith Russell, star with Daniel Frohman in "Detective Keene"; screen career, Famous Players 1½ yrs. ("Such a Little Queen," "Mistress Nell," "Gretna Green," etc.), Fox ("Song of Hate," etc.), Kleine (starred in "Danger Signal," "Devil's Prayer-book"), now with P. P. P.-Metro. Address, 301 W. 48th St., N. Y. C.

HOPPER, DeWolf, leads, Fine Arts; b. N. Y. C., March 30, 1858; educ. J. H. Morse's Sch.; stage career, from Nov. 4, 1878, com. opera, rep., etc., in America and abroad, in "Our Boys," "Our Daughter," "One Hundred Wives," "The Blackbird," "Hazel Kirke," "May Blossom," and number of prod. at Wallack's and Palmer's, N. Y., starred in "Castles in the Air," "Wang," "Panjandrum," "Dr. Syntax," "El Capitan," "The Charlatan," "Fiddle-dee-dee," "Mr. Pickwick," "Happyland," "The Pied Piper," Dick Deadeye in revival of "Pinafore," and other Gilbert and Sullivan productions, also has appeared in "Merry Wives of Windsor" and "The Rivals"; m. p. career, from 1915, Fine Arts ("Don Quixote," etc.). Recreations, outdoor sports; clubs, Lambs, Players and Green Room, N. Y., and Green Room and Eccentric, London. Studio ad., Fine Arts, Hollywood, Cal.

JAMES, Gladden, juven. leading man, Peerless-World; b. Zanesville, O.; educ. Columbus, O.; early exper. as child actor at age of six; played 2 yrs., then returned to school; stage career, many prods., "Under the Greenwood Tree," "Way Down East," "Third Degree," "Officer 666," etc.; screen career, 3 yrs.; Vitagraph (leads in "The Call," "The Woman in Black," "The Scar," "To Cherish and Protect," "The Confession of Madame Barastoff," "The Shadow of Fear," etc.), then Universal Imp; at present Peerless-World. Ad., Screen Club, N. Y. C.

KARR, Darwin, leads, Essanay; b. Almond, N. Y., July 25, 1885; educ. p. s.; stage career, vaud. in headliner "Making Good," by Harry Sheldon; leading parts in "The Man of the Hour," "Way Down East," in Providence stock with Malcolm Williams, Proctor stock, etc.; m. p. career, Edison, Solax, Vitagraph, Essanay. Hght. 5 ft. 11 in., wght. 186, blue eyes, blond hair; rides horseback, sport enthusiast. Studio ad., Chicago, Ill.

KEENAN, Frank, feature character leads, NYMP; b. Dubuque, Ia.; educ. Boston College; early career, amateur prod. "Wild Oats," 1878; stage career, from 1880, stock, rep., vaud., gen. director; with Joseph Proctor, Sol Smith Russell, Boston Museum Co., Charles Hoyt, succeeded Jas. A. Hearne in "Hearts of Oak," starred in "Oliver Twist," "Hon. John Grigsby," "Warrens of Virginia," "Girl of the Golden West" with Blanche Bates; gen. director for Liebler, David Belasco 4 yrs.; m. p. career, since 1915, Universal ("The Long Chance"), NYMP ("The Coward"). Fav. recreations, dancing, riding. Wght. 170, hght. 6 ft. 1½ in., light hair, blue eyes. Studio ad., NYMP, Inceville, Cal.

KELLARD, Ralph, leads, Fox; b. New York City, June 16, 1887; educ. New York; stage career, three seasons mgmt. David Belasco, with David Warfield in "Music Master," "The Warrens of Virginia," leading man orig. prod. "Rebecca of Sunny Brook Farm," 3 seasons owner and mgr. Ralph Kellard's Stock Co., Empire Theatre, Syracuse, N. Y., also lead. man in stk. at Alcazar theatre, San Francisco, Cal., Milwaukee, Wis., Kansas City, Mo., Springfield, Mass., Cincinnati, O., Washington, D. C.; screen career, Fox, "Gift of the Sea;" wght 155, hght 6 ft.; brown eyes, reddish brown hair. Ad., Harrison, N. Y.

KELLER, Brooklyn, leads, Horsley; b. Lakeland, Fla., 1890; at 6 played in "Tom Thumb"; educ., pub. schl.; on speaking stage in juvenile leads in Middle West and Pacific Coast stock cos.; Curtis stock, Denver; season with rep. cos. along Mexican border; season with Cleo Madison stock co.; summer stock at Potter theatre, Santa Barbara, Cal.; 32 weeks with Burrough co. in Pomona, Cal.; entered pictures in NYMP, 1913; since then playing leads; in "The Bells of Austi," "The Frontier Mother," "Shorty's Secret," "The Bargain," "Under Two Flags," etc. Studio ad., Horsley, Los Angeles, Cal.

KERRIGAN, Jack Warren, leads, western Universal; b. Louisville, Ky., July 25, 1889; educ. for Episcopalian ministry in N. Y.; stage career, at 19 with brother-in-law, Clay Clement, in "The Road to Yesterday," "Brown of Harvard," "The Master Key," etc.; m. p. career, joined Essanay in 1910, after yr. joined American at Santa Barbara, after two yrs. to Universal, played leads in "Samson," "Terrence O'Rourke" serial, "The Bolted Door," "His Father's Son," and in Meredith Nicholson's "Pennington's Legacy." Hght. 6 ft. 1 in., wght. 200, fair complexion, brown hair, blue eyes; all round athlete, swims, fences, wrestles, rows, plays tennis, etc. Home ad., Hollywood, Cal. Studio ad., Universal City, Cal.

KILGOUR, Joseph Turnbell, leads, Vitagraph; b. Ayr, Ontario, Can.; educ. pub. schls. Ayr and Chicago; early career, broker's clerk; mem. Chicago Stock Ex.; stage career, in "Noche" Chicago; later returned to Stock Ex. then to stage in 1895 as leading man in C. T. Dazey's "Old Lime Kiln," lead in "Last Stroke," 2 yrs. in "Sporting Life," then in "Arizona" in London and U. S., in "Lion and the Mouse," "Capt. Barrington," "Easiest Way," "Ready Money," etc.; m. p. career, with Vitagraph in 1909, impersonating Washington in historical sketches, later in "Turn of the Road," "Writing on the Wall," "Thou Art the Man," "My Lady's Slipper," and others. Studio ad., Vitagraph, Brooklyn, N. Y.

KOLKER, Henry, leads, Rolfe-Metro; b. Germany; educ. Quincy, Ill.; stage career, 20 yrs. on Amer. stage, 15 yrs. annual appearance in N. Y. as leading man and star in B'way prods.; screen career, Rolfe-Metro ("The Bridge"), Triumph-Equitable ("The Warning"). Address, Stamford, Conn.

LANCASTER, John, leads, Selig; b. Richmond, Va., 1861; educ. in Jeff Davis' Mansion, Richmond; 35 yrs. in circus business with Barnum and Bailey, Fourpaugh, Ringling Bros. as producing clown; stage career, variety and vaudeville; m. p. career, from 1911, Selig; featured in "Sweeney" series, "Pennant Puzzle," "Transfer Corners," "One Kiss," "Second Childhood," "Take That Elephant Away," etc. Hght. 5 ft. 6 in., wght. 190. Studio ad., Selig, Los Angeles, Cal.

L'ESTRANGE, Julian, leading man; b. England; educ. Cambridge Univ., Eng.; stage career, 5 yrs. in London with Sir Herbert Tree, also leads with Arthur Bourchier, Billie Burke, Maxine Elliott, Mme. Simon, etc.; screen career, Famous Players ("Sold" with Pauline Frederick, "Morals of Marcus," "Zaza" and "Bella Donna" with Pauline Frederick, etc.). Hght. 5 ft. 11¾ ins., wght. 176; diversions, golf, tennis and all outdoor sports. Ad., Hotel St. Andrew, N. Y. C.

LINCOLN, E. K., leading man, Lubin; stage career, stock in Johnstown, Pittsburgh, Youngstown, Columbus and Paterson, then with productions of "Graustark," "The Squaw Man," "The Virginian," and "Over Night"; screen career, Vitagraph and Lubin, appearing in "The Call," "The Wood Violet," "A Million Bid," "Shadows of the Past," "The Wreck," "The Littlest Rebel," "The Girl from Alaska," "The Fighting Chance," etc.; hght. 6 ft., wght. 185 lbs., black hair and hazel eyes; all-round athlete, goes in for horses, motoring, and show dogs, owning the Greenacre Kennels; owns modern m. p. studios at Grantwood, N. J., and Blandford, Mass. Address, 110 W. 40th St., N. Y. C.

LITTLEFIELD, Lucien, juv. leads, Jesse L. Lasky; b. San Antonio, Texas, 1895; educ. Military School, Staunton, Va.; stage career, Empire stock co.; m. p. career, Imp, Lasky, appeared in "The Warrens of Virginia," in fourteen different makeups, in "The Wild Goose Chase," supporting Ina Claire, and in "The Marriage of Kitty," supporting Fanny Ward. Studio ad., Hollywood, Cal.

LOCKWOOD, Harold, leads, American; b. Brooklyn, Apr. 12, 1887; educ. bus. coll.; early career, dry goods salesman; stage career, 7 yrs. in mus. com., vaudeville, stock; with Otis Harlan in "Broken Idol," "Mehphisto," etc.; m. p. career, Nestor, in N. Y., 1910; NYMP, 1912; 9 mos. with Selig, Famous Players 1 yr. 3 mos.; since with American; in "Tess of the Storm Country" (Famous Players), "Hearts Adrift" (Famous Players), "Wildflower" (Famous Players), "Lure of the Mask" (American), "Secretary of Frivolous Affairs" (American), "Buzzard's Shadow" (American), "Turn of the Road" (American), many others. Favorite recreations, swimming, riding, baseball. Wght. 175, hght. 5 ft. 11¾ in.; brown hair, blue eyes. Studio ad., American, Santa Barbara, Cal.

LUCAS, Wilfred, leads, director, Fine Art Films; b. in Canada; educ. Montreal hgh sch., McGill Univ.; stage career, opera, stock, rep., in "Quo Vadis," etc., "Winchester," "The Southerns," etc., produced "The Heir to the Hoorah," stage director for Rose Stahl in "The Chorus Lady," etc.; m. p. career, Biograph, Keystone, Reliance-Majestic, Fine Art, etc., as actor and director; appeared in "The Lily and the Rose." Studio ad., Fine Art Films, Hollywood, Cal.

LUTTINGER, Al., leads, Liberty Film Co.; b. Nov. 16, 1879, San Francisco; educ. San Francisco; stage career, Grand Opera House, San Francisco, with Maude Adams, Florence Roberts; headed own stock company in New England, played in stock from Cal. to N. Y., headed vaudeville sketch "A Girl of the West." Studio ad., Liberty Film Co., San Mateo, Cal.

LYONS, Eddie, comedy leads (Nestor), western Universal; b. Beardstown, Ill., 1886; educ. pub. schs.; stage career, joined rep. show at 14, after two seasons joined Marlowe stock co. in Chicago, played in "Mrs. Wiggs of the Cabbage Patch" (Liebler), in vaud. with Mamie Gehru, toured Orpheum and Keith circuits, then member "Beverly of Graustark" road co. for yr.; m. p. career, joined Biograph in 1910, direction Mack Sennett, opposite Mabel Normand, after 3 mos. joined eastern Imp, there 9 mos., then to west coast with Nestor, direction Al. Christie; also writes and has directed, co-author of "Mrs. Plum's Pudding." Hght. 5 ft. 8 in., wght. 143, gray eyes, dark brown hair, general athlete. Studio ad., Universal City, Cal.

MacQUARRIE, Murdock, leads and director, western Universal; b. San Francisco; educ. there; at seven played the waif in "Lights of London," in stock, rep., etc., with Henry Miller, Wm. A. Brady, Joseph Jefferson, E. S. Willard, Ralph Stewart, Clay Clement, in leading parts; m. p. career, with Biograph, first lead with Kinemacolor, Universal in 1913, played leads in "Richelieu," "Francois Villon," "Faith of Her Father," "Honor of the Mounted," and many others; in spring 1915 was made director of own company. Hght. 5 ft. 8 in., wght. 150, medium complexion, brown hair, gray eyes. Studio ad., Universal City, Cal.

MAILES, Charles Hill, leads, Biograph; b. Halifax, N. S., 1870; at 24 in stock and on the road; on concert stage as character man and entertainer; joined Biograph in 1910; appeared in "Country Parson," "The Soul of Pierre"; in most of Biograph subjects in which Mary Pickford appeared. Studio ad., Biograph, 807 E. 175th St., N. Y. C.

MALONEY, Leo D., leads, Signal; b. San Jose, Cal., 1888; educ. Santa Clara College, Cal.; early career, on ranch until young man; in pictures 8 yrs.; leads for Pathé in West, and later transferred to Eastern studio; with Nestor 2½ yrs.; NYMP, 2½ yrs.; asst. dir. under Thos. Ince part of the time; made "Snowball and His Pal" series; with Selig, Western, leads and heavies; "Hazards of Helen," Kalem; with Universal a short time; lead in "The Girl and the Game" series. Hght. 5 ft. 11 ins., wght. 170 lbs.; accomplished rider. Studio ad., Signal, Santa Barbara, Cal.

MANTELL, Robert Bruce, leads, Fox; b. Irvine, Scotland, Feb. 7, 1854; educ. Belfast, Ireland; stage career, at 16 in local Shakesperian performance; legit. debut in "Arrah-na-Pogue," Rochedale, Lancashire, 1876; appeared in numerous English stk. cos.; toured U. S. with Mme. Modjeska, supported Fanny Davenport, and many other stars; first stellar role in "Tangled Lives," N. Y., 1886, subsequently starring in "The Corsican Brothers," "The Marble Heart," "The Face in the Moonlight," etc., and in Shakesperian repertoire, "Richelieu," etc.; recognized as the foremost living American Shakesperian actor; m. p. career, from 1915, Fox, leads in "The Blindness of Devotion," "The Unfaithful Wife," "Green Eyed Monster," etc.; married Genevieve Hamper, Jan. 16, 1912. Ad., Atlantic Highlands, N. J.

MARLO, George W., juven. leading man, Thanhouser; b. N. Y. C.; educ. N. Y. C.; stage career, 6 yrs. prods. in stock; screen career covering a period of 4 yrs., Marion Leonard Films, Victor-Universal, Humanology Film, Reliance, Thanhouser, appearing in "Woman in Politics," "The Crimson Sabre," etc.; at present with Thanhouser. Hght. 5 ft. 7½ in., wght. 145, dark hair and eyes; accomplishments, swimming, riding and general outdoor sports; member Friars' and Screen Clubs, N. Y. Address, Larchmont, N. Y.

MARSHALL, Boyd, leading man, Thanhouser; b. Fort Clinton, Ohio.; educ. Ann Arbor, Mich.; stage career, with Fritzi Scheff in "Mlle. Modiste," Kolb and Dill, vaud. in "Wall Between" and Lasky productions; juvenile baritone, Hippodrome, N. Y.; screen career, Thanhouser ("Disciple of Nietsche," "Mill on the Floss" and Falstaff comedies, "Marvelous Marathoner," "Plugged Nickel"); hght. 5 ft. 10 in., wght. 160 lbs., brown hair and brown eyes. Home ad., 74 Main St., New Rochelle. Studio ad., Thanhouser, New Rochelle, N. Y.

MARSHALL, Tully, leads, Fine Art Films; b. Nevada City, Cal.; early career, served apprenticeship as boy in California theatres; stage career, juvenile, com., leads, stage dir., vaud., rep., etc., with Jim Ward, McKee Rankin, Modjeska, Fanny Davenport, E. H. Sothern, leads in "Paid in Full," star in "The City," etc.; mgmt. Chas. Frohman, Shubert, H. W. Savage, Henry B. Harris, etc.; acting or producing a great number of successful plays; m. p. career, in picture version of "Paid in Full"; now with Fine Art, appeared in "The Sable Lorcha," etc. Studio ad., Fine Art Films, Hollywood, Cal.

MAYALL, Herschel, leads, NYMP; b. Warren Co., Ky.; educ. Minneapolis Coll.; stage career, stock, and appeared with Jos. Haworth, Marie Wainwright, R. D. Maclean, Florence Roberts; m. p. career, NYMP ("The Heart of a Woman," "The Open Door," "The Toast of Death," "The Soul of Thyra," "The Renegade," etc.). Hght. 5 ft. 11 in., wght. 175, dark hair, dark eyes. Studio ad., NYMP, Inceville, Cal.

MAYO, Frank, leads, Balboa; b. N. Y. City June 28, 1886; educ. Peekskill Mil. Acad.; stage career, 12 yrs. on speaking stage; 2 yrs. in London; 4 yrs. in vaud. in England; 5 mos. Queens theatre, London with "Fool There Was"; stage mgr. Herbert Sleath's sketches; leads on road in "Horse Thief," "Deputy Sheriff," "Third Degree," "The Reward"; played "Squaw Man" and "Cash Hawkins" at Lyceum and Sanic theatres, London; produced his own sketches throughout England; 2 seasons on road with "Squaw Man"; 1 season in vaud.; m. p. career, 2 yrs. with London Film Co., Selig, Balboa; in "'Neath Calvary's Shadow," "Strange Case of Talmai Lind," "Lure of the Windago" (Selig); "Rose Among the Briers," "Adventures of a Madcap," "The Lion's Dove" (Balboa); "Missing Ruby" (Selig); "Red Circle" (lead). Hght. 5 ft 11½ in., wght. 165; brown hair, grey eyes. Studio ad., Balboa, Long Beach, Cal.

McGARRY, Garry, leads, Vitagraph; b. Franklin, Pa., Oct. 17,

1889; educ. Sacred Heart Acad., Franklin, and Canisus Coll., Buffalo; stage career, 'The Soul Kiss," "The Waltz Dream," "The Confession," two seasons with Tom Terriss, a season each with Frank Keenan and Madame Doré in vaud.; screen career, Vitagraph, appearing in "The Daughter of Israel," "A Question of Clothes," "Capitulation of the Major," "The Wrong Girl," "The Tigress," "The Esterbrook Case," etc.; hobby, riding. Ad., 350 W 55th St., N. Y. C.

MeINTOSH, Burr, leading man and author; b. Wellsville, O., 1862; educ. Lafayette Coll. and Princeton Univ.; engaged in coal business Pittsburgh, later reporter Phila. *News;* stage career, Taffy in "Trilby," "The Man of the Hour," on tour, "Gentleman from Mississippi," "Col. Watterson Blossom in "Cordelia Blossom," etc.; screen career, playing Wallinford in Pathé "Wallingford" serial; author of "The Little I Saw of Cuba," 1898; photographer and representative *Leslie's Weekly* in Spanish-Amer. war; created the Burr McIntosh Monthly. Ad., Lotus Club, N. Y. C.

MeRAE, Bruce, leads, NYMP; b. London; early career, ranching in New Zealand, surveyor for English govt.; stage career, with Forbes-Robertson, Elsie De Wolfe, 17 yrs. under mgmt. Chas. Frohman, 4 yrs. with Belasco, etc.; leading man for Julia Marlowe, Ethel Barrymore, Mrs. Fiske, Blanche Bates, starred in "Nearly Married," etc., also with Dillingham, Daniel Frohman, Harrison Grey Fiske, Cohan and Harris; m. p. career, Famous Players ("The Ring and the Man"), Pathé ("Via Wireless"), NYMP ("The Green Swamp," etc.). Clubs: Lambs, Players, N. Y. Viee-President Actors Equity Assn. Hght. 6 ft., wght. 160; blonde hair, blue eyes. Studio ad., NYMP, Inceville, Cal.

McRAE, Dunean, leading man and direetor, Arrow Pathé; b. Lond., Eng.; educ. Lond.; began his professl. career at age of 17, touring British Isles; in 1907 became stage dir. The Criterion under Sir Chas. Wyndham, later stage dir. Duke of York's Theatre, assisted Chas. Frohman in Lond. in producing "Peter Pan," "Alice Sit by the Fire," also appearing in all-star cast of "The Amazon"; came to Amer. 1913, appeared in "Madam President" with Fanny Ward, etc.; screen career, Edison, 1915, first as actor then dir., later casting dir.; at present playing for Arrow Pathé. Ad., Green Room or Screen Clubs, N. Y. C.

MEIGHAN, Thomas, leads, Lasky; b. Pittsburgh, Pa.; educ. same city; stage career, with Henrietta Crosman in "Mistress Nell," Grace George, Elsie de Wolfe, John Mason and Willie Collier in "The Dictator"; "The Two Orphans"; then abroad with "The College Widow" and "Broadway Jones"; with Warfield in "The Return of Peter Grimm," "On Trial"; m. p. career, Lasky, "The Fighting Hope," "Blackbirds," "Kindling," "The Secret Sin," "The Bargain." Studio ad., Lasky, Hollywood, Cal.

MESTAYER, Harry, leads, Selig; b. San Francisco; educ. N. Y. and Boston Latin; stage career, child parts with Maggie Mitchell, in "Mr. Potter of Texas," later with Holbrook Blinn, Helen Ware, E. H. Sothern, James K. Hackett, Margaret Illington, etc.; m. p. career, George Kleine's "Stop Thief," Selig; ("The Millionaire Baby," "The House o fa Thousand Candles," "I Didn't Raise My Boy to Be a Soldier," "Across the Bridge of Time," and "The Dragnet"). Member Los Angeles Athletic Club, Olympic Club, San Francisco Lamb and Friar clubs, N. Y.; recreations, riding, handball, boxing, swimming and rowing. Studio ad., Selig, Los Angeles, Cal,

MILLS, Frank, leads, NYMP; b. Kalamazoo, Mich.; educ. Univ. of Michigan; stage career, from 1894, stock, rep., leads; with Mrs. Fiske, Leslie Carter, Annie Russell, Beerbohm Tree at His Majesty's, London; Mrs. Patrick Campbell, Forbes-Robertson, Eleanor Robson, etc.; mgmt. Chas. Frohman, etc.; m. p. career, since June, with NYMP in "Matrimony," etc. Studio ad., NYMP, Inceville, Cal.

MONTAGUE, Frederiek, leads and heavies, Horsley; b. London, Eng., 1860; stage debut, 25 yrs. ago, at Globe, London, in "False Shame"; with Edwin Booth, Thomas W. Kean, and E. A. Sothern, and for several seasons leading man for Mme. Modjeska; came to America from London with Augustin Daly co., 18 yrs. ago; entered pictures 5 yrs. ago at Thanhouser studios; joined Vitagraph in the East and went to West Coast 18 mos. ago; appeared in Lasky's "Cameo Kirby," "A Gentleman of Leisure," and "What's His Name"; directed "The Peacemaker," "Jean," and "Retribution" for Liberty M. P. Co.; in "The Bait," Horsley. Studio ad., Horsley, Los Angeles, Cal.

MOORE, Owen, leads, Fine Arts; b. Ireland, came to U. S. when eleven years of age; educ. Toledo, Ohio; stage career, from twentieth year, juvenile leads in a number of road attractions; m. p. career, since 1909, Biograph, Reliance-Majestic, Fine Arts, appearing in "The Battle of Sexes," "Home, Sweet Home," "Jordan Is a Hard Road," and a great number of other photoplays. Husband of Mary Pickford. Studio ad., Fine Arts, Hollywood, Cal.

MOORE, Vietor, leads, Lasky; b. Hammonton, N. J., Feb. touring New England, with John Drew in "Rosemary," K. and E.'s "Jack and the Beanstalk," chorus man in "A Girl from Paris," vaud. several seasons in "Change Your Talk or Back to the Woods," etc.; several yrs. in "45 Minutes from Broadway," "The Talk of New York," etc.; m. p. career, Lasky ("Snobs," "Chimmie Fadden" series, etc.). Home ad., Baldwin, L. I.

MORAN, Lee, comedy leads (Nestor), western Universal; b. Chicago, Ill., 1887; educ. St. Ignatius College, Chicago; stage career, stock, rep., vaud., with Mary Flynn and Franklin Farnum, Chicago; juv. lead on road in "The Girl in the Kimono," 1 yr. over S. & C. in "The Long and Short of It," with Bud Duncan; m. p. career, from 1912, with Nestor, known for female impersonations and eccentric character roles, played in "Wanted a Chaperone," "All Aboard," "A Lucky Deception," etc. Hght. 5 ft. 10½ in., welterwght. gray eyes, auburn hair, plays baseball, cricket, etc., talented Ukulele player. Studio ad., Universal City, Cal.

MORENO, Antonio Garrido Monteagudo, leads, Vitagraph; b. Madrid, Sept. 26, 1888; educ. Madrid, Catholic Sisters Schl., and pub. schls. New York City; came to U. S. at age of 14; completed studies at Williston Seminary, Northampton, Mass.; stage career, in summer stock at Northampton, then with Mrs. Leslie Carter, with Tyrone Power, Constance Collier, Wilton Lackaye, William Hawtrey and others; in "Thais," "C. O. D.," "Man from Cook's," and many others; m. p. career, first played as type, then took regular parts; went to Vitagraph in 1914, playing leads; in "Island of Regeneration," "Dust of Egypt," "Price for Folly," "Kennedy Square," "Night of the Wedding," "Old Flute Player," etc. Favorite recreations, riding, yachting, tennis, golf, and all outdoor sports. Studio ad., Vitagraph, Brooklyn, N. Y.

MOREY, Harry T., leads, Vitagraph; b. Michigan; stage career, associated with many well-known stars and attractions; m. p. career, 1908, joined Vitagraph in 1909, heavies in "A Million Bid," "The Wreck," "Shadows of the Past," "The Next Generation," 'Old Lang Syne," "The Red Barrier," "Fruits of Vengeance," "Playing with Fire," "The Enemies," "The Girl Who Might Have Been," etc. Studio ad., Brooklyn, N. Y.

MORRIS, Reggie, juv. leads, L-Ko-Universal; b. N. Y. C., June 26, 1890; educ. Newark Academy; stage career, 1905, with Richard Carle in "The Mayor of Tokio," with "Johnnie Jones" company management Cohan & Harris, also "45 Minutes From Broadway," "The Three Twins," with Kitty Gordon in "The Enchantress"; m. p. career, Edison for two yrs., three and a half yrs. in juv. leads at Biograph, in 1914 joined eastern Universal, became member L-Ko stock, appearing in "Blue Blood and Yellow Backs," "Gertie's Joyride," "Knocks and Opportunities," etc. Studio ad., Universal City, Cal.

MORRISON, James Wood, leads, Vitagraph; b. Mattoon, Ill., Nov. 15, 1888; educ. pub. schls., Univ. of Chicago, Am. Acad. of Fine Arts, N. Y.; stage career, first with Alberta Players in vaud., pantomime; with Marlowe and College stock cos., Chicago; in "Brown of Harvard," and other plays in stock and on tour; m. p. career, with Vitagraph, playing leads and juveniles in numerous features; in "Seventh Son," "Modern Prodigal," "Christian," "Mother's Roses," "Wheels of Jnstice," "In the Days of Famine," "Mortmain," and many others. Studio ad., Vitagraph, Brooklyn, N. Y.

NEIL, James, leads, Lasky; b. Savannah, Ga.; educ. Carolina Military Institute and Univ. of Georgia; stage career, joined Charles R. Gardener's "Only a Farmer's Daughter" in 1882; juvenile in "The Nights of London"; in East, star of "Ranch Ten"; leading man for William H. Crane for several years, both featured in "Mr. Barnes of New York"; leads for Mrs. Fiske; then to Pacific Coast as juvenile in Harry Duffield co.; later in all-star cast of "Held by the Enemy"; leads in Flitch Garden stock, Denver; for 10 yrs. had own stock co.; m. p. career, Universal, directing Warren J. Kerrigan, Cleo Madison and others; directed for Kalem, appeared in and directed "The Only Son," Lasky. Studio ad., Lasky, Hollywood, Cal.

NEILL, Richard R., leading man, with Fox; b. Phila.; educ. Phila.; stage career, with Virginia Harned, Mary Mannering, E. H. Sothern; with Charles Frohman, originating parts in "The Other Girl," "Iris," "Girls of Gottenberg"; "Veronique" with Louise Gunning, Zangwill's "Serio-Comic Governess," W. H. Thompson's "For Love's Sweet Sake," etc.; screen career, Edison 4 yrs. ("Wireless Romance," "The Relief of Lucknow," "The Quarrel on the Cliff"), World Film ("Carter of Cartersville"),

Fox, at present with Equitable. Hght. 6 ft., wght. 175, dark complexion, dark brown hair, all-around athlete; has written scenarios; member Lambs' and Screen Clubs. Home ad., 2676 Decatur Ave., N. Y.; studio ad., Equitable.

NORTHRUP, Harry S., leading man, Vitagraph; b. Paris, July 31, 1887; educ. San Francisco Pub. sch. and Univ. of Calif.; stage career, eighteen yrs. with E. H. Sothern, Henry Miller, Mary Mannering, William Faversham, Virginia Harned, Wilton Lackaye, etc., and appearing in "The Round-up," "The Heir to the Hoorah," "Girls," etc.; screen career, Vitagraph, "The Test," "Vanity Fair," "The Christian," "The Painted World," "213," "To Cherish and Protect," "Secret Seven," "My Lady's Slipper," etc. Ad., 1902 Voorhees Av., Sheepshead Bay, N. Y.

NYE, J. Raymond, leads Biograph; b. Tamaqua Pa., 1889; educ. Wilmington, Del. hgh. sch. and Mercer Mil. Acad., Mercerville, Pa.; stage career, 8 yrs. in stk. and on road, with Shuberts, Klaw and Erlanger, toured in vaud., played lead in "The Traffic;" m. p. career, Powers (playing heavy leads), Biograph ("Lorna Doone," "Felix Holt," "Wives of Men," "The Smuggler's Daughter," "Capt. Fracasse," "The Laurel of Tears," "His Wife's Story," "The Chief Inspector," "An Eye for an Eye," and many others. All around athlete. Studio ad., Biograph, N. Y. C.

OAKER, John, leads, Horsley and Bostock Jungle & Film Co.; b. Ottawa, Canada, Oct. 9, 1893; educ. Isaac Woodbury Commercial College, Los Angeles; stage career, 2 yrs.' training with the stock companies playing at the Burbank theatre, Los Angeles, during which he played in "The Squaw Man," "Rebecca of Sunnybrook Farm," "Miracle Mary"; m. p. career, first appearance in "The Majesty of the Law," Bosworth; September, 1915, joined Horsley forces, in "Vindication" and "When Avarice Rules." Hght. 5 ft. 5 in., wght. 155 lbs., black eyes, black hair. Recreations, boxing, running, swimming, horseback riding. Studio ad., Horsley, Los Angeles, Cal.

OAKMAN, Wheeler, leads, Selig; b. Washington, D. C., 1890; stage career, in "Checkers," "Strongheart," "Under Southern Skies," and 6 rep. shows; m. p. career, Lubin, then joined Selig and has been with the co. 3½ yrs.; in "The Spoilers," "The Rosary," lead in "The Lily of the Valley," lead in "The Master of the Garden," lead in "Shotgun Jones," in "The Ne'ver-Do-Well," etc. Hght. 5 ft. 11 in., wght. 190 lbs. Studio ad., Selig, Los Angeles, Cal.

OLIVER, Guy, leads and character roles, Selig; b. Chicago, 1880; educ. Logan School, Lamar, Mo.; stage career, vaudeville 4 seasons, stock and road; m. p. career, from 1911, Lubin 2 yrs., Kinamacolor 1 season, Eclair 1 yr., Selig more than 2 yrs.; in "Carpet from Bagdad," "Me and Bill," "Tom Martin—a Man," Reporter Jimmy Intervenes," "Poetic Justice of Omar Kahn," etc. Recreations, boxing, bag punching, rowing, swimming, riding golf and motoring. Studio ad., Selig, Los Angeles, Cal.

OTIS, Harlan, comedy leads, Selig; b. Zanesville, O., 1865; educ. Ohio Wesleyan Univ. and Kenyon Coll.; met Charles Hoyt while a student and became a member of his co., remaining with the organization many yrs.; first appearance in "A Romantic Young Man in a Hole in the Ground"; with Frank Daniels, May Irwin, Thomas Q. Seabrooke, etc.; appeared in "A Black Sheep," 1896; retired from stage, engaging in producing until 1906, when he appeared in "The Vanderbilt Cup," "The Parisian Model"; m. p. career, in series of comedies adapted from Hoyt comedies, the first of which is "A Black Sheep," followed by "A Stranger in New York," for Selig. Studio ad., Selig, Los Angeles, Cal.

OVERTON, Evart, leads, Vitagraph; b. Ohio, Aug. 5, 1887; educ. Ohio State University; early career, newspaper man; stage career, mus. com., dramatic, etc.; m. p. career, Vitagraph, 1914; many comedies opposite Lillian Walker. Studio ad., Brooklyn, N. Y.

PAGET, Alfred, leads, Fine Arts; b. England; early career, British army in Boer War, where he was wounded, and member Canadian Northwest Mounted Police; stage career, from 1907, Belasco stock co., with Julia Marlowe in "The Goddess of Reason," and Guy Bates Post in "The Bridge"; m. p. career, since about 1910, Biograph, Reliance-Majestic, Fine Arts, appearing in a large number of photoplays under Griffith's supervision. Recreations, horsemanship and literature. Studio ad., Fine Arts, Hollywood.

PALMER, Devore, leading man and scen. writer; b. U. S.; stage career, with Sothern and Marlowe, Robert Mantell, Viola Allen, E. M. Holland, Charles Hanford, John Griffith, Margaret Mayo, etc., also starred 2 yrs. touring Middle West in his own co. in Shakesperian repert., "Richard III," "Romeo and Juliet," "Taming of the Shrew," etc.; screen career, Edison, Biograph, Nestor, Harvard, Fox, Famous, Triangle (heavy in "His Picture in the Papers" with Douglas Fairbanks). Hght. 5 ft. 8 in., wght. 150, brown hair and blue eyes; expert horseman, swordsman, swimmer, etc. Address Screen Club, N. Y. C.

PEIL, Edward, leads at Selig zoo studio; b. Racine, Wis., 1884; educ. Notre Dame Univ., South Bend, Ind.; early career, pharmacist; stage career, with Modjeska, in road cos. of "The Witching Hour" and "Brewster's Millions," in musical comedies, "The Country Girl," etc., leads in Eastern and Western stock cos. for 5 yrs.; m. p. career, one yr. with Pathé, 2 with Lubin, where he played leads; among films in which he played leads are, "The Sunken Village," "The Ragged Earl," "The Two Roses," "The Impostor," "Bags of Gold," "Strength of Family Ties," "The Price," and "Just Nobody." Recreations, football, baseball, tennis, and books. Studio ad., Selig, Los Angeles, Cal.

PEMBERTON, Henry W., leading man and heavies, Gaumont; b. Richmond, Va., 1875; educ. Richmond and Blacksburg, M. A. (Va.); stage career, 20 yrs. in many prods., including "Gentleman from Mississippi," "Introduce Me" (lead), "Damaged Goods," "Mummy and the Hummingbird" (star), vaud. star, etc.; screen career, Kalem ("Her Husband's Honor," "Gotham," "The Trade Secret" with Frederick de Belleville), Gaumont ("Tempest and Sunshine'," "The Devil's Darling," etc.) Hght. 6 ft., wght. 180; dark hair and dark blue eyes. Ad., White Rats' Club, N. Y. C.

PERIOLAT, George E., leads, American; b. Chicago, Dec. 25, 1875; stage career, in stock, in Chicago, at 19; with Otis Skinner in "Prince Otto," with Julia Arthur in "More Than Queen," lead in "What Happened to Jones," lead in "Texas Steer," heavy in "Arizona," with Adelaide Thurston in "Polly Primrose," and others; m. p. career, with Essanay, 1909; with Selig, Chicago; 3 yrs. with American, 1 yr. 9 mos. with Universal; returned to American to play "Luke Lovell" in "Diamond from the Sky," in "Oil on Troubled Waters," Terrence O'Rourke series. Studio ad., American, Santa Barbara, Cal.

PEYTON, Lawrence Ross, leads, American; b. Hartford, Ky.; educ. Colorado Agr. Coll.; stage career, 10 yrs. in various productions, stock and tour; last appearance in "The Crisis"; m. p. career, with Balboa, Bosworth, Lasky, 1 yr. leading man with Kalem, direction of George E. Welford; in "The Sea Wolf" (Balboa), "Martin Eden" (Bosworth), "The Goose Girl" (Lasky), and others. Studio ad., American, Santa Barbara, Cal.

PIERSON, Leo O., juvenile leads and assist. to direct., Selig; b. Abilene, Kan., 1890; educ. St. Vincent's Coll., Los Angeles; stage career, Belasco stock and Burbank theatre, Los Angeles; m. p. career, helped make pictures in 12 foreign countries, the Orient and south seas; with Melies as actor and asst. direct.; from 1912 to 1914 spent in Orient, and on return went to Selig; "The Octopus," "The Vengeance of Rannah," "The Girl and the Reporter," etc. Recreations, all forms of athletics, rowing, swimming, fencing and motoring. Studio ad., Selig, Los Angeles, Cal.

PLAYTER, Wellington, leads, Palo Alto; b. Randiff, Yorkshire, Eng., 1883; educ. Fredonia, N. Y., and state normal schl.; studied medicine; early career, newspaper work, rep. Muskogee Times, traveling throughout country; stage career, first with car show in Texas, came to N. Y., in cast of "At the Sign of the Cross," several seasons in stock leads, Denver, Salt Lake, Rochester year on Orpheum circuit as Ursus in "Quo Vadis Upside Down," on road with "Playter Players," stock and rep., later in "Call of the Heart"; m. p. career, first with Edison, in "Race for a Million," lead; then with Famous Players for 1½ yrs., in "Daughter of the Hills," and with John Barrymore, Bruce McRae, Bertha Kalich, Maclyn Arbuckle, and others; lead in 8-reel feature "Glory," Universal; in "Pennington's Choice" (Metro), joined Palo Alto. Wght. 232, hght. 6 ft. 1½ in., blue eyes, light hair, athletic. Studio ad., Palo Alto, Cal.

POWER, Tyrone, leads, Univ.; stage career, appeared with Sir Henry Irving, Mrs. Fiske, Julia Marlowe, Mrs. Leslie Carter and William Faversham; for several season in "The Servant in the House"; has never missed a season since he first went on the speaking stage in 1884; m. p. career, Selig, "A Texas Steer," "The Devil in Chief," "Sweet Alyssum," etc. Studio ad., Universal City.

PRIOR, Herbert, leading man, Edison; b. Oxford, Eng.; educ. Oxford; stage career, covering a period of 15 yrs.; screen career, Biograph ("The Necklace," "Cricket on the Hearth,"

etc.), Majestic ("Battle of Trafalgar," etc.), Edison ("Sandy the Substitute," "His First Valentine," etc.). Hght. 6 ft., wght. 180, dark hair and grey eyes. Diversions, riding, swimming, motoring, etc. Address, Edison Studios, N. Y. C.

RANDALL, Bruce, leads, Balboa; b. N. Y. City, Nov. 17, 1887; educ. pub. schls. and Harvard; early career, mining engineer; 1 yr. in Ely, Nev., crossed continent in auto and located in Long Beach, Cal.; m. p. career, 2 yrs. with Balboa; played lead in "Breakers of Life," heavy in "Straws in the Wind," in "The Coveted Inheritance," "Will O' the Wisp," "Neal of the Navy," "The Witch of the Mountains," "Red Circle," etc.; specialty of daring "stunts," high dives, etc. Wght. 165; hght. 5 ft. 11 in.; brown hair, hazel eyes. Studio ad., Balboa, Long Beach, Cal.

RAWLINSON, Herbert, leads, western Universal; b. Brighton, England; educ. France; stage career, rep. and circus, played in Whitney's "The Show Girl," played in and managed several road shows, ending in Los Angeles, at Belasco theatre; m. p. career, from 1911, Selig, Universal, leading role in "Damon and Pythias." Sanford Quest in "The Black Box" serial; married Roberta Arnold, actress. Fav. recreations, amateur boxer, swims, rows, drives car, gymnast, etc. Hght. 6 ft., wght. 180, dark hair, dark blue eyes. Studio ad., Universal City, Cal.

RAY CHARLES, leads, NYMP; b. Jacksonville, Fla.; educ. Los Angeles hgh. sch.; stage career, vaud., stock, mus. com.; m. p. career, has appeared in "The Cup of Life," "City of the Dead," "The Coward" (NYMP), etc. Hght. 6 ft. ½ in., wght. 160, dark hair, brown eyes. Recreations, motoring, athletics. Studio ad., NYMP, Inceville, Cal.

REID, William Wallace, leads, Lasky; b. St. Louis, 1891, son Hal Reid, playwright; educ. military school in Kentucky; early career, reporter, civil eng., cowboy, editor; at age of 4 played little girl in "Slaves of Gold"; ran hotel at Big Horn Basin, Wyo., and worked on Shoshone Dam; m. p. career, with Selig at Chicago, went to Vitagraph, where he played opposite Florence Turner for 11 mos. under his father's direction; West with Otis Turner, then acted and wrote scenarios for Universal; joined Griffith's co. and did big fight in "The Birth of a Nation." Husband of Dorothy Davenport. Specially selected by Lasky to play opposite Geraldine Farrar in "Maria Bosa" and "Carmen." Wght. 185, hght. 6 ft. 2 in. Studio ad., Lasky, Hollywood, Cal.

REVELLE, Hamilton, leading man, Rolfe-Metro; b. Gibraltar (Moorish Castle); educ. England and France; stage career, leading man with Nethersole five seasons, leading man with David Belasco, Chas. Frohman, Harrison Grey Fiske and many other prods.; screen career, star with Ambrosia co. touring Italy ("Du Barry," "Doctor Antonio," "The Last of His Race," "Hearts and Art"), Metro ("An Enemy to Society"). Hobby, photography and painting, having won many medals for work exhibited in Paris and London. Home ad., 203 West 14th St., N. Y. C.; studio ad., Rolfe-Metro, N. Y. C.

RICHMAN, Charles J., leading man, Vitagraph; b. Chicago, Ill.; educ. pub. sch. and Law School (Chic.); stage career, stock as leading man, first with A. M. Palmer Stock Co., later four yrs. with Augustin Daly opp. Ada Rehan in N. Y., and two yrs. in London; three yrs. in Empire Th. stock, then opp. Mary Manncring, Mrs. Langtry, Blanche Bates, etc., and starring tours in "Capt. Barrington," "Gallops," "Bought and Paid For," etc.; screen career, Vitagraph only ("Heights of Hazard," "The Battle Cry of Peace," "The Surprise of An Empty Hotel," "One Night," etc.) Ad., Vitagraph Co. of America, N. Y. C.

RITCHIE, Franklin, leads, Biograph; b. Ritchie, Penn.; educ. N. Y.; under management of Frohman for 4 yrs., Belasco 2 yrs.; appeared as Ben Cameron in stage production of "Clansman," leading support for Olga Nethersole in "Carmen," and leading man for Rose Coghlan and Wilton Lackaye; entered pictures in 1913, when he went to Biograph; he appeared in a number of K. and E. productions, which included "Man's Enemy," "Charity Ball," "Pique," "Wages of Sin.' Hght. 5 ft. 11½ in., wght. 185 lbs. Studio ad., Biograph, 807 E. 175th St., N. Y. C.

ROCK, Charles, leads, Cosmofotofilm; b. Velore, E. India, 1866; educ. Brighton Coll., Eng.; early career, broker's clerk; stage career, with Sir John Hare; "Joe Kelley" in "The Whip," in "Grumpy," "Taming of the Shrew," "Ben Hur," "Englishman's Home," "The Hope," "Sins of Society," etc.; m. p. career, played "Sir John Hawker" in "House of Temperley," "Scrooge" in "Christmas Carol," "Hardcastle" in "She Stoops to Conquer," "Prince" in "England's Menace," "Col. Sapt" in "Prisoner of Zenda," "Squire" in "His Vindication," and many others. Ad., 52 St. John's Wood Road, London, N. Y.; 'phone, Paddington 5620; studio ad., St. Margaret's, Middlesex, Eng.

ROUTH, George W., leads and heavies, western Lubin; b. Ashland, Me., 1886; educ. University of N. Dakota as civil eng.; stage career, 3 yrs. with rep. show in West; Baile and Mitchell stock at Princess in Tacoma, Wash.; road sho of Newman and Folty 6 mos.; Oliver Morosco stock, Lyceu and Burbank in Los Angeles; m. p. career, from 1913, wi 101 Bison, remaining 9 mos.; with Lubin 2 yrs.; in "The F of the Coin," "The Power of Selim Bey," etc. Hght. 5 ft. 10 in., wght. 183. Studio ad., Lubin, San Diego, Cal.

RUSSELL, William F., leads, American; educ. Fordham Univ.; stage career, from age of 8, with Charles Hopper in "Chimmie Fadden," Ethel Barrymore in "Cousin Kate," David Higgins, Chauncey Olcott, Blanche Bates; stk. leading man in St. Joseph, Mo.; Poli stock, Philadelphia; starred in "St. Elmo," appeared in vaud; m. p. career from 1911, Biograph, Thanhouser, Famous Players, American, in "The Garden of Lies," "The Dancing Girl," "The Straight Road," "The Diamond from the Sky"; hght. 6 ft. 2 in.; wght. 203 lbs.; dark brown hair and eyes. All around athlete. Studio ad., American, Santa Barbara, Cal.

SARNO, Hector V., heavy leads, Universal; b. Naples, Italy, 1880; educ. Italy; early career, Italian army officer; stage career, in stock with Novelli and other Italian stock cos.; m. p. career, since 1910, Vitagraph year and half, Imp, Reliance, Biograph, Universal; has appeared in "The Ring and the Book," "Under the Guest Light," "The Woman in Black," "The Power of the Press," "Man's Enemy," "Pere Goriot," "The Soul of a Peer," and many others. Studio ad., Universal

SELBY, Norman ("Kid McCoy"), leading man; b. Rushville, Ind.; educ., "traveling"; carly exper., pro. boxing; screen career, Feature Film Co. ("Kid McCoy in the Great Diamond Robbery," or "The International Mistake"), Triangle (the Rube in "Betty of Grey Stone Manor"). Hght. 6 ft., wght. 200, dark brown h and eyes. Ad., 214 West 92d St., N. Y. C.

SHAY, William E., leads, Fox; b. N. Y. City; stage car with Mrs. Leslie Carter in "Du Barry," "Zaza," etc., and many other legit. prods.; m. p. career, Imp, "At the Bott of the Sea," etc.; worked before camera in Paris, Berlin, Vi na 4 mos.; Tiffany Film, "The Heart of Maryland"; Univers "Neptune's Daughter"; Fox, "Les Miserables," "Kreutzer Sonata," "Two Orphans," "Clemenceau Case," "Sin," etc. Ad., Fox, N. Y. C.

SHEEHAN, John, leads, American; b. Oakland, Oct. 22, 1885; educ. St. Mary's School, Oakland; early career, railway clerk; stage career, from 1906, with Liberty stock, Oakland, 3 yrs.; two seasons on tour with "Seven Days," two seasons with Chauncey Olcott, vaud. and stock; m. p. career, since 1914, with Famous Players, with Carlyle Blackwell in "Man Who Couldn't Lose," "Last Chapter," "The High Hand," etc.; to Rolfe, with Orrin Johnson in "Fighting Bob"; with Reliance and American, playing leads in Beauty comedies; has played eccentric comedy also. Studio ad., American, Santa Barbara, Cal.

SHERIDAN, Frank, leading man; b. Boston, Mass.; educ. Boston; stage career, featured actor in "Paid in Full," "Wildfire," "The Boss," "The Derelict," "Fine Feathers," "The Unwritten Law," "Blackmail," "The Next of Kin," etc.; screen career, Kleine ("The Money Master" featured), Pathé ("At Bay" featured), Equitable ("The Man Higher Up" featured). Address, 1531 Broadway, N. Y. C.

SHIRLEY, Arthur, leads, National Drama Corp.; b. Sussex, Eng., Aug. 1886; went to Australia with parents; stage career, with Nellie Stewart in many parts, management of J. C. Williamson Co., British Isles; m. p. career, from 1913, with Australasia Film Co., featured for two yrs., 1915 joined Kalem in New York, transferred to west, playing in detective series, later in year joined Universal direction DeGrasse, featured in "The Pines Revenge," "The Lily," etc.; has two-yr. contract with Thos. Dixon's National Drama Corp., and will appear in "The Fall of a Nation." Hght., 6 ft. 1 in.; wght., 180; dark complexion; drives car, etc. Studio ad., National Drama, Los Angeles, Cal.

SHUMWAY, Leonard C., leads, western Lubin; b. Salt Lake City, 1884; educ. University of Salt Lake for electrical engineer; stage career, 12 yrs. ago joined Salt Lake City stock, where he remained a season; Lawrence and Sandusky stock, Vancouver, B. C.; John Griffith in "Faust" 2 seasons; in stock cos.

in Colorado Springs, Colo.; Oklahoma City, and Ogden, Utah; m. p. career, 4 yrs. ago joined Universal; with Kalem, Selig and Lubin 2 yrs. and 8 mos., playing leads and juveniles; Lubin subjects, "Power of Selim Bey," "As the Twig Is Bent," "The Dragoman," etc. Hght. 6 ft., wght. 180. Recreations, all athletics except swimming. Studio ad., Lubin, San Diego, Cal.

SILLS, Milton, leading man; b. Chicago, Ill.; educ. Univ. of Chicago; stage career, leading man, many Bdwy. prods., including "This Woman or This Man," "Happy Marriage" (both by Clyde Fitch), "The Fighting Hope" with Blanche Bates, "Mother," "The Rack," "Diplomacy," "The Governor's Lady," "The Man Inside" (both last under Belasco) "Panthea," "The Law of the Land," "Just Boys," etc.; screen career, as leading man playing "The Deep Purple," "The Arrival of Perpetua," "The Pit" for Peerless-World; also "Under Southern Skies" and "The Woman Who Lied" for Universal. Hght. 6 ft., wght. 180; blonde, gray eyes. Ad., 620 Riverside Drive, N. Y. C.

SINGLETON, Joseph E., leads, characters, Fine Arts; b. Australia, 1883; stage career, with Geo. Musgrave there, played juv. parts under J. C. Williamson, William Anderson, Bland Holt, and Robt. Courtnage at Drury Lane, London; in several large American stock cos., vaud. over Orpheum time; m. p. career, from 1913, Lasky, American, Fine Arts ("Jordan Is a Hard Road," etc.). Studio ad., Fine Arts, Hollywood, Cal.

SOUTHARD, Harry D., juv. leads, western Universal; b. Buffalo, N. Y., 1886; educ. Riverview Military Academy and Cornell Univ.; early career, oil contractor; stage career, comic opera, rep., stock, management Klaw & Erlanger, William A. Brady, Selwyn, etc.; leading parts in "Little Women," "Within the Law," "The Girl and the Pennant"; m. p. career, 1911, Reliance, Thanhouser, Kalem, Pathé, Photo Drama, Universal, in "Folks From 'Way Down East," Photo Drama, "That Lass o' Lowries," B'way U feature; dark eyes and hair. Recreations, football, baseball, etc. Studio ad., Universal City, Cal.

SPENCER, George Soule, leading man, Equitable; b. England; educ. England, France, Switzerland, Germany; stage career, Shakesperian productions, Cyril Maude, in Australia with J. C. Williamson, numerous stock engagements; "The Devil," Broadway prods. of "A Fool There Was" with Robt. Hilliard, "We Can't Be as Bad as All That," "Ne'er-do-Wells," also in London with Sir Herbert Tree; screen career, Selig ("Your Girl and Mine"), Triangle ("The Winged Idol"), Equit. ("Idols," etc.). Hght. 5 ft. 8 in., brown eyes and reddish-brown hair. Ad., 358 Fifth Ave., or Screen Club, N. Y. C. Studio ad., Equitable, N. Y. C.

SPINGLER, Harry, leading man, Ocean Film; b. Buffalo, N. Y.; educ. Buffalo; stage career, covering period of eleven yrs., in vaud. and dram. prods., with Katherine Wiley, Whittaker and Nash, Al. H. Wilson Co., etc.; screen career, Reliance, Life Photo, Fox, Universal, Ocean Film, appearing in "The Ordeal," "The Thief," "The Plunderer," "The Bondman," "Driftwood," etc. Hght. 5 ft. 9 in., wght. 155; light brown hair and gray eyes. Ad., Screen Club, N. Y. C.

STANDING, Jack, leads, NYMP; b. London; educ. London schools; stage career, rep.; with Cecilia Loftus, Margaret Anglin, Henry Miller, Olga Nethersole, etc.; mgmt. Chas. Frohman, Beerbohm Tree, Chas. Wyndham, Geo. Edwardes, etc.; m. p. career, since 1910, with Lubin, Pathé, and leading man for Pickford in "Fanchon the Cricket." Fav. recreation, yachting. Wght. 168, hght. 6 ft, brown hair, brown eyes. Studio ad., NYMP, Inceville, Cal.

STANLEY, Forrest, leads, Oliver Morosco Photoplay Co., and Pallas Pictures, Inc.; stage career, stock, rep., 6 yrs. with Morosco at Burbank theatre, Los Angeles, Cal.; m. p. career, prominent parts in "Kilmeny," "Jane," "Tongues of Men," "Mme. La Presidente" (Morosco), "Reform Candidate," "Paula" (Pallas), "The Rug Maker's Daughter" (Bosworth); hazel eyes, brown hair. Studio ad., Los Angeles, Cal.

STEGER, Julius, leads, characters, Metro; b. Vienna, Austria; educ. Austria and America, having come to America at an early age; stage career covering a number of yrs. as actor, singer and producer, starring in his own prods. and in vaudev.; screen career, World (starring in "The Fifth Commandment," also "The Master of the House" for the Equitable World), Rolfe-Metro (star in "The Blindness of Love"); author, singer, and musician. Ad., Players Club, N. Y. C.

STEPPLING, John, comedy leads, American; b. Germany, 1869; educ. Heidelberg; stage career, stock management Daniel Frohman, Lyceum Theatre, N. Y., with E. H. Sothern in "Prisoner of Zenda" in N. Y. and on tour, with Louis James in Shakesperian roles, with Olga Nethersole, also with K. & E. and as Judge Knox in "The Charity Ball"; m. p. career, 1911, Essanay, Famous Players with Mary Pickford in "The Bishop's Carriage" and "Tess of the D'Urbevilles," then to Universal direction Al Christie in many comedy parts including "Ursus Threw the Bull," with American has appeared in many Beauty comedies, direction Archer McMackin. Studio ad., Santa Barbara, Cal.

STORM, Jerome, leads, characters, NYMP; b. Denver; educ. there; stage career, rep. with Jas. K. Hackett, Olga Nethersole, Robert Edeson, and stock engagements in many cities; m. p. career, NYMP ("The Land of the Otter," "The Pathway to the Past," "Tricked," "The Cup of Life," "The Lighthouse Keeper's Son," etc.). Hght. 5 ft. 10 in., wght. 150, dark hair, dark eyes. Studio ad., NYMP, Inceville, Cal.

SULLIVAN, Joe, characters, Standard Newsfilm, N. Y. C.; b. N. Y. C.; educ. N. Y. C.; stage career under mgmt. of Charles Frohman, Henry B. Harris, Brady and Grismer, Geo. Lederer, N. B. Raymond, F. C. Whitney, etc.; screen career, Kalem, Biograph, Edison, Universal, Famous Players, Gene Gauntier ("Maid of '76"), All-Celtic Film (featured as Peaceful Rafferty in "Peaceful Rafferty" series); hght. 5 ft. 11 in., weight 200, gray hair. Ad., 314 West 15th St., N. Y. C.

TAYLOR, E. Forrest, leads, American; b. Bloomington, Ill., 1888; educ. p. s.; stage career, stock for 4 seasons in Salt Lake City, formed own rep. company, touring with Clara Kimball Young as leading woman, other appearances with Willard Mack, Catherine Countis, Brandon Tynan, etc., featured on road in "The Deep Purple"; m. p. career, 1915 with American, leads in "Man Afraid of His Wardrobe," "Two Spot Joe," "The Idol," "There is Good in the Worst of Us," etc.; hght 6 ft., wght. 160, dark brown hair. blue eyes. Studio ad., Santa Barbara, Cal.

TERRISS, Tom, leads, Terriss Films; b. Barnes, Eng., Sept. 28, 1874; early career, sailor, sheep farmer in Australia, miner in Colorado, stock exchange clerk; stage career, since 1890 as Osric in "Hamlet," other English appearances, "Paul Kauvar," "A Million of Money," "Poor Mr. Potten," "The Shop Girl," etc., stock, vaud., 5 yrs. in American mus. com., management Chas. Frohman, E. E. Rice, Klaw & Erlanger, Frank McKee, etc., in 1909 toured England and America in "The Vampire"; m. p. career, World Film in "Mystery of Edwin Drood," "Land of the Lost," "Pearl of the Antilles," etc., for Picture Playhouse, recently toured vaud. in "Scrooge"; motors, plays cricket, etc. Ad., 71 W. 23rd St., N. Y. C.

TIGHE, Capt. George Francis, leads, Hamilton Feature Film Co.; b. Oct. 8, 1875, Boston, Mass.; educ. Holy Cross, Worcester, Mass., and West Point; early career, military service U. S. Government; stage career, 2 yrs. vaud., Keith, Poli cts.; m. p. career, lead in "The Child of the Sea" (Hamilton). Hght. 6 ft., wght. 210, dark complexion, blue eyes; sings, dances, plays piano and is general athlete. Studio ad., Hamilton Feature Film Co., Jacksonville, Fla.

TRAVERS, Richard C., leads, Essanay; b. Hudson Bay Trading Post, Can.; educ. St. Andrews College, Toronto, Can.; early career, in the army practiced medicine; stage career, 5 yrs. with William A. Brady and A. H. Woods; m. p. career, after 2 yrs. with other companies, joined Essanay, starred in "The Man Trail," "In the Palace of the King," "The Snow Burner," "The White Sister," "The Song in the Dark," "The Lost Chord," "The Lady of the Snows," etc. Hght. 6 ft., wght. 207, dark hair, brown eyes. Studio ad., Chicago, Ill.

TURNER, William H., character leads, Lubin; b. Ireland; stage career, 25 yrs., starred 10 yrs. in "David Harum," "Father and the Boys," "The Governor and the Boss," "The Sporting Deacon," and others; screen career, Imp-Universal, Lubin, appearing in "The Daughters of Men," "Eighteen Months," "The Gamblers," "The Nation's Peril," "The Gods of Faith," "The Changeling," "Man's Making." Hght. 5 ft. 8 in., wght. 165; dark gray hair and dark eyes. Ad., Green Room Club, N. Y. C., or Lubin, Phila., Pa.

VALE, Louise, leads, Universal; b. N. Y. City; stage experience, stock cos. in Denver, New Orleans, Syracuse, N. Y., Rochester, N. Y., Chicago and N. Y. City; entered pictures with the Universal in 1911; Reliance for 6 mos.; then joined Biograph;

some of her pictures are: "Under Two Flags," Biograph; "Daybreak," Reliance; "The Debt," Rex-Universal; "Until Death Do Us Part," Pilot. Hght. 5 ft. 11 in., wght. 126. Studio ad., Universal City, Cal.

VON SCHILLER, Carl, juvenile leads, Horsley and Bostock; b. Columbus, O., Aug. 12, 1891; educ. Chicago; stage career, from 1909, mus. com., stock, rep., etc., mgmt. J. H. Gilmore and with Mme. Viarda, Polish tragedienne; m. p. career, Morosco ("Captain Courtesy," "The Hypocrites," "The Traitors"), Universal ("A Little Brother of the Rich"), Horsley ("Blood of Our Brothers," "Could a Man Do More?" etc.). Hght. 5 ft. 9 in., wght. 152, hazel eyes, brown hair. Recreations, riding and swimming. Studio ad., Horsley, Los Angeles, Cal.

VOSBURG, Alfred, leads, American; b. Chicago, Mar. 19, 1890; stage career, with Forepaugh stock at Majestic, Indianapolis, 1908; Woodward stock, Kansas City, and Imperial stock, St. Louis, 1909; with Melbourne Macdowell, juvenile; road with Estella Allen in "Barriers Burned Away," Bijou stock, Minneapolis; m. p. career, with St. Louis m. p. co., 1912, then to Albuquerque and Santa Paula; 1 yr. with NYMP, 2 yrs. with Vitagraph, since with American; in "Lost in Mid-Ocean," "His Wife and His Work" and "Through Troubled Waters" (Vitagraph), "In Sheep's Clothing," "Law of Humanity," "The Bluffer" (American). Favorite recreation, baseball. Wght. 190, hght. 6 ft. 1 in., dark hair, brown eyes. Studio ad., American, Santa Barbara, Cal.

WALKER, Bob, leads, Edison; b. Bethlehem, Pa., June 18, 1888; stage career, mus. com., dramatic, "Balkan Princess," "Pink Lady," "A Fool There Was," etc.; m. p. career, Gene Gauntier Players, Kalem, Edison, male lead in "Children of Eve"; hght. 6 ft., wght. 165, dark hair, all round athlete, swims, rides, etc. Studio ad., Bedford Park, N. Y.

WALPOLE, Stanley, leading man; b. Melbourne, Australia; educ. Carlton, Aus.; stage career, 8½ yrs. with Wilson Barrett, J. C. Williamson, Bland Holt, etc., in Aus.; screen career, Reliance 1 yr., Eclair 1½ yrs., Australian Photoplay 6 mos., appearing in "Targets of Fate," "Half a Chance," "The Wife," "The Kangaroo," "Cupid the Victor," "Maori," "Wife and Woman," etc. Hght. 5 ft. 10 in., wght. 165. Address, Screen Club, N. Y. C.

WALTHALL, Henry B., leads, Essanay; b. Shelby County, Ala., Mar. 16, 1878; early career, law student; stage career, stock until Spanish War, enlisted, returned to stage, played throughout East; m. p. career, 1906, joined Biograph under Griffith, with Pathé 1 yr., 1 yr. with first Reliance co., starred in "Beulah" for Balboa, starred in Griffith's "Avenging Conscience" and "Birth of a Nation," joined Essanay, leads in "Temper," "Outer Edge," "Circular Path," "The Raven" and "Misleading Lady." Hght. 5 ft. 6 in., wght. 135, dark hair, brown eyes. Studio ad., Chicago, Ill.

WARDE, Frederick B., leads, Thanhouser; b. Warrington, Oxfordshire, Eng., Feb. 23, 1851; stage career, started in 1867, when he appeared as second murderer in "Macbeth," is noted chiefly for his many interpretations of Shakesperian roles both in this country and abroad; other plays in which he appeared are "The Lady of Lyons," "Monte Cristo," "Chesney World," "Brunhilde," "Mary Stuart," etc.; m. p. career, Thanhouser. Studio ad., New Rochelle, N. Y.

WARWICK, Robert, leads, World Film; b. Sacramento, Cal., June 2, 1881; educ. studied singing in Europe, lost voice and turned to stage; stage career, management William A. Brady, David Belasco, etc., appeared in "The Dollar Mark" at Daly's theatre; m. p. career, World Film, "The Dollar Mark," "Alias Jimmy Valentine," "The Man Who Found Himself," "The Lost Voice," "The Fruits of Ambition," etc. Studio ad., Fort Lee, N. J.

WASHBURN, Bryant, leads, Essanay; b. Chicago, Ill., Apr. 28, 1889; educ. Chicago p. s.; stage career, in 1907, with George Fawcett in several successes, starred in "The Wolf," "The Great John Ganton," "The Fighter"; m. p. career, Essanay 1911, leads in "Blindness of Virtue," "Little Straw Wife," "The Scapegoat," "The Woman Hater," "The Alster Case," played heavies before becoming leading man. Hght., 6 ft., wght. 155, dark hair, brown eyes. Studio ad., Chicago, Ill.

WEBB, George, leads, American; b. Indianapolis, Oct. 3, 1887; early career, newspaper man, Minneapolis "Tribune" 3 yrs.; stage career, at 18 with Burbank thea. stock, Los Angeles; leading man in Los Angeles, San Francisco, Seattle, Spokane, Minneapolis, Toledo, Johnstown, Scranton; 2 yrs. head own stock co., Honolulu; m. p. career, specially engaged for "Film Tempo" and remained with American. Wght. 160, hght. 5 ft. 11 in., dark brown hair, dark blue eyes. Studio ad., American, Santa Barbara, Cal.

WELCH, Niles, leading man, Rolfe-Metro; b. July 29, 1888, Hartford, Ct.; educ. St. Paul's Sch., Concord, N. H., Yale and Columbia; left college to go into motion pictures, beginning with Vitagraph (stock) and appearing in "Our Wives," "A Stranger in Gray," etc.; Kalem stock, Metro stock ("Always in the Way," "A Royal Family," "Emmy of Stork's Nest"). Blonde hair, blue eyes. Hght. 5 ft. 11 in., wght. 180; rides, swims, drives car, fond of all sorts of outdoor sports. Ad., 612 West 116th St., N. Y. C.

WEST, Charles, leads, Fine Art Films; b. Pittsburgh, 1886 stage career, from 1904, stock, rep., stage mgr., etc.; in "Mrs Wiggs of the Cabbage Patch," "The Walls of Jericho," "The Road to Yesterday," "Going Some," etc., with Jas. K. Hackett Harry Woodruff, etc.; m. p. career, since 1910, with Biograph until 1915, then engaged by Griffith for Reliance-Majestic and Fine Art; appeared in "Mother of Seven." Studio ad., Fine Art Films, Hollywood, Cal.

WHITSON, Frank, leading man and heavies; b. N. Y. C.; educ. N. Y. C. and Milit. sch.; stage career, 14 yrs. in stock, prods. and vaud.; screen career, with Metro, Gaumont, Universal, Ivan, Morse, Star, Fox, etc., appearing in "Battle of Ballots," "When a Woman Loves," "Concealed Truth," "The House With Nobody In It," "Retribution," etc., playing heavy leads. Hght. 5 ft. 11 in., wght. 180, dark eyes, slightly gray hair; rides, drives car, swims, accomplished musician, very fond of motorboating and under-water stunts. Ad., White Rats Club, N. Y. C., or 220 West 109th St., N. Y. C.

WILBUR, Crane, feature leads, author, co-director, Horsley; b. Athens, N. Y., Nov. 17, 1889; educ. pub. schs.; stage career, from age of 15, rep., stock, etc., 7 yrs. with Mrs. Fiske.; m. p. career, Pathé ("Perils of Pauline" series), Lubin ("Road of Strife"), Horsley ("The Protest," "The Blood of Our Brothers," "Could a Man Do More?" etc.). Hght. 5 ft. 9 in., wght. 169, grey eyes, brown hair; recreations, riding, swimming, boxing, wrestling and all outdoor sports. Studio ad., Horsley, Los Angeles, Cal.

WILLIAMS, Earle, leads, Vitagraph; b. Sacramento, Cal., Feb. 28, 1880; educ. pub. and hgh. schls. Oakland, Polytech. Coll. of Calif.; stage career, with Baldwin-Melville stock co., New Orleans, 1901; with Frederick Belasco co., San Francisco and Portland; with James Neill stock co., Henry Dixey in "Man on the Box," heavy with Rose Stahl in "Chorus Lady" juvenile with Mary Mannering in "Glorious Betsy," with Helen Ware in "Third Degree," with Geo. Beban in "Sign of the Rose"; m. p. career, with Vitagraph, in leads and heavies; played in "The Christian," "Love's Sunset," "Vengeance of Durand," "Memories That Haunt," "Lovesick Maidens of Cuddleton," "Two Women and Two Men," "Love of John Ruskin," "Bond of Music," "Test of Friendship," "Juggernaut," "Thumb Print," "Warfare in the Skies," "My Official Wife," "The Goddess." Studio ad., Vitagraph, Brooklyn, N. Y.

WILSON, Ben, leading man and dir., Rex brand, Universal; b. Corning, Ia.; educ. Centerville, Ia.; stage career, 10 yrs. stock in N. Y. and Brooklyn, managing his own co. at Park Th., Brooklyn and Gotham Th., East N. Y., with Percy G. Williams; three seasons Jimsey Smith in "Paid in Full" and Tom Harrison in "Seven Days," with Wagenhals and Kemper; screen career, Edison ("His Ancestors," "A Spanish Cavalier," etc.), Universal ("Rene Haggard Journeys On," "The Mystery of the Locked Room," "Ambition," "Ladder of Fortune," etc.). Hght. 5 ft. 11¾ in, wght. 178; black hair, brown eyes; rides, swims, and writes many of his own stories. Ad., Screen Club, N. Y. C.

WILSON, Millard K., leads and light characters, Signal Film Corp.; b. Louisville, Ky.; educ. Mooney and Bethel College; stage career, stock, rep., with Margaret Pitt, William J. Kelly, Florence Rockwell, Marjorie Rambeau, Louise Hutchinson, C. Walcott Russell; m. p. career, 1913, Kalem with Helen Holmes, 1914 with Universal. Hght. 5 ft. 11 in., wght. 156, brown hair and eyes, dark complexion. Recreations, hunting, swimming, riding, driving, etc. Studio ad., Signal, Los Angeles, Cal.

ACTORS—Juvenile and Juvenile Leads

ABBOTT, Jack L., juv. leads, Horsley; b. Chicago, Nov., 1886; educ. there; stage career, from 1903, vaud., mus. com., rep., in stk. at Bush Temple and People's theatre, Chicago; m. p. career, from 1907, Biograph, Essanay, Imp, Kalem, Selig ("The Man With the Iron Heart," "Trailed to the Puma's Lair," "Their Sinful Influence," etc.), Horsley ("When Avarice Rules," etc.); hght. 5 ft. 10 in., wght. 160, grey eyes, dark hair; recreations, boxing, swimming, rowing, riding. Studio ad., Horsley, Los Angeles, Cal.

AMES, Gerald, juvenile leads, Cosmofotofilm; b. London; educ. London; stage career, with Sir Chas. Wyndham, Sir Herbert Tree, Charles Hawtrey, Arthur Collins, etc.; in Oscar Wilde's "Importance of Being Earnest" and others in London and U. S., stock and rep.; m. p. career, with London Film Co., Barker's, etc.; in "Fringe of War," "Rupert" in "Prisoner of Zenda" and "Rupert of Hentzau," "O 18," "The Middleman," "Brother Officers," "Sons of Satan," "Shulamite," "The Christian," and many others; favorite recreations, good rider and all-round sportsman; is English International fencer, and represented England in Olympic Games, Stockholm. Address, 48 Green Coat Gardens, London, S. W.; 'phone, Victoria 5031; studio ad., St. Margaret's, Middlesex, Eng.

BARNETT, Chester, juvenile leads, World; b. Piedmont, Mo.; educ. St. Benedict's Coll., Atchison, Kan.; stage career, Belasco 2 yrs., "The Climax (Weber); screen career, Crystal, Peerless, Warner Features, Equitable, appearing in "Trilby," "Wishing Ring," "Marrying Money," "Heart of the Blue Ridge," "Little Miss Brown," "The Pit," "Old Dutch," "Gentleman from Mississippi," etc. Rides, swims, etc. Studio ad., Peerless, Fort Lee, N. J.

BELASCO, Jay, juv. leads, western Universal; b. Brooklyn, N. Y.; son of David James and cousin to David Belasco; educ. England; stage career, vaud. throughout England, Russia, Germany, Africa and United States; m. p. career, from 1915, joined Keystone, left in 1916 for Universal. Hght. 5 ft., 10 in., wght. 160, brown hair, blue eyes, dark complexion; swims and is football player. Studio ad., Universal City, Cal.

BLACKWELL, Carlyle, juveniles, Lasky; b. Syracuse, N. Y.; educ. Syracuse; stage career, commenced in Denver with Mrs. Elich's Gardens, stock in N. Y. and on road; in noted Broadway successes, including "Gay White Way," "Brown of Harvard," "Right of Way," and others; with Keith and Proctor stock co.; m. p. career, with Vitagraph, in "Uncle Tom's Cabin"; with Kalem, and Lasky; has written, produced and acted his own stories. Studio ad., Lasky, Hollywood, Cal.

BOSS, Yale, juvenile leads; b. Utica, N. Y., Oct. 18, 1899; educ. N. Y., private tutor; stage career, "Top o' the World," N. Y. prod., "The Silver Star"; screen career, Biograph, under Griffith, Thanhouser, Edison ("Ransom of the Red Chief"), also appeared in "Stolen Nickel," "Youthful Knight," "Within the Enemies' Lines," etc.). Hght. 5 ft. 8 in., brown hair and eyes, rides swims, etc.; also violinist and pianist. Ad., 2675 Decatur Ave., N. Y.

BURTON, Clarence F., juvenile, Kalem Glendale studios; b. Missouri, 1881; stage career, in "The Telephone Girl," "Forty-Five Minutes from Broadway," "Time, Place and the Girl"; Juvenile leads, Denver stock, same in Portland, Ore.; on the road in "Louisiana," lead in Lillian Mortimer's "Man's Broken Promise," vaudeville, 1911-12; North Brothers' stock, 1912; Pantages Circuit with his own act, "The Piano Mover"; m. p. career, in "The Double Standard," etc. Hght. 5 ft. 11¼ in. Good rider and swimmer. Studio ad., Kalem, Glendale, Cal.

CHATTERTON, Tom, juvenile leads, American Film; b. Geneva, N. Y.; educ. Geneva; stage career, stock, vaud. rep., etc.; went on stage at seventeen, played with Josephine Cohan, Cyril Scott, Ben Hornung, etc.; m. p. career, joined NYMP in 1913, Universal in 1915. Is general athlete, plays football, baseball, rides, swims, boots, drives cars, etc. Hght. 5 ft. 11 in., wght. 175, dark complexion, brown hair and eyes. Studio ad., American, Santa Barbara, Cal.

CHURCH, Frederick, juvenile leads, Universal; b. Quebec, Can., 1889; educ. Michigan pub. schs.; stage career, vaud., stock, played in Middle West; m. p. career, Selig ("The Cowboy's Baby," "The Mad Miner," "The Book Agent," etc.), Essanay (juv. leads in Broncho Billy series, "The Cast of the Die," "The End of the Circle," etc.), United, Universal ("The Long Chance," "The Flirt," etc.). Hght. 6 ft., wght. 178; dark hair, dark eyes. Recreations, swimming, riding, rowing, etc. Studio ad., Universal City, Cal.

CLARK, J. King, juvenile leads, American; b. Dublin, Feb. 2, 1889; educ. St. Ambrose Coll. and U. of Ill.; early career, civil engineer; stage career, 3 yrs. Hickman-Bessey Stock Co., Rowland & Clifford, and North Bros. stock cos.; m. p. career, with American, juvenile leads in "Trail of the Lost Chord," "Oath of Pierre," "Naughty Henrietta," "Little Chrysanthemum," "Lure of the Mask," "Watercarrier of San Juan," etc. Studio ad., American, Santa Barbara, Cal.

CLIFTON, Elmer, juvenile leads, Fine Arts; stage career, from 1907, in "The Girl of the Golden West," "The Dollar Mark," mgmt. Belasco when latter was Coast stk. director, two Bdwy. prods. with Richard Bennett, 22-week engagement with Louis Stone co., Los Angeles; m. p. career, Bosworth ("John Barleycorn"), Reliance-Majestic, Phil Stoneman in Griffith's "Birth of a Nation," Fine Arts ("The Sable Lorcha," "The Lily and the Rose," "The Missing Links," etc.). Studio ad., Fine Arts, Hollywood, Cal.

CONKLIN, William, juveniles, Balboa; b. Brooklyn, Dec. 25, 1877; educ. Bklyn Polytechnic; early career, with John M. Conklin & Sons, dry goods; mgr. Conklin theatre; stage career, supported stars in notable Broadway successes and on tour; in "Arizona," "Pierre of the Plains," "Soldiers of Fortune," "Dan," "In Missouri"; with All Star Feature Co., juvenile lead in "Law of the Land," at 48th St. theatre, N. Y. C.; m. p. career, with Balboa in Juvenile leads, in "Neal of the Navy," etc. Wght. 185; hght. 6 ft. 1 in., black hair, brown eyes. Studio ad., Balboa, Long Beach, Cal.

COZINE, Arthur, juveniles, Vitagraph; b. Brooklyn, Apr. 6, 1894; educ. Bklyn. pub. schls. and H. S.; m. p. career, as extra with Vitagraph; first part with Lilliam Walker in "Lady of the Lake," under Wilfrid North; played in "Land of Arcadia," "Buddy Series," "Fixing Their Dads," "Heavy Villains," "Boys of the I. O. U.," "Jarr Series," "Night Out," and many others. Favorite recreations, boxing, and gymnasium sports. Studio ad., Vitagraph, Brooklyn, N. Y.

DAVIDSON, John; juvenile leads; b. N. Y. C.; stage career, Son in "Madame X," "House Next Door," "Excuse Me," "Dawn of a Tomorrow," "Butterfly on the Wheel," etc; screen career, Ince, "The Alien"; Kleine, "The Green Cloak," "The Sentimental Lady," "Caravan." Ad., 439 W. 123d St., N. Y. C.

DELANEY, Bert; juvenile leads, Thanhouser; b. Minneapolis, Jan. 16, 1891; educ. Notre Dame; early experience, private sec. to pres. of Canad. Land Co., Mpls.; stage career, with Lewis Waller in "Henry the Fifth," "The Five Frankfurters," vaudev. with Helen Lowell, "Barncy" in "At Bay"; screen career, Edison, Thanhouser (juv. leads in "The Dead Man's Keys," "The Road to Fame," "His Profession.") Height 5 ft. 10 in., dark complexion and dark eyes, all around athlete. Home ad., 74 Main St., New Rochelle; studio ad., Thanhouser, New Rochelle, N. Y.

FEUHRER, Bobby, juvenile, Fine Arts; b. N. Y. C., 1900; educ. by private tutor; stage career, in number of N. Y. productions, including engagement with Maude Adams; m. p. career, Universal (series of Westerns as "Universal Ike, Jr."), Majestic ("Bill, the Office Boy" series), Fine Arts; recreations, riding, swimming. Studio ad., Fine Arts, Hollywood, Cal.

FLEMING, C. Stacy, juvenile leading man, Royal Comedies; b. Cedar Rapids, Ia., 1890; entered stage career, end man in boy minstrel act, later played stock and melodrama throughout the Middle West; screen career, 5 yrs., Powers Photoplayers, Universal and Mutual; best parts are Hal Murdock in "New York State Folks" and Fred Block in the Kleine feature, "The Devil's Prayerbook." Ad., Screen Room Club, N. Y. C.

GIBSON, Ed ("Hoot"), juv. leads, western Universal; b. Tekamoh, Neb., Aug. 6, 1892; early career, cowboy, with Bud

Atkinson's circus to Australia, did roping, riding, etc.; m. p. career, since 1911, Selig, Kalem, Universal, juv. lead in "Shotgun Jones" (Selig), juv. leads in "Hazards of Helen" (Kalem), juv. heavy in Harry Carey's "Night of the Range" (Universal), "The Cowboy Girl," "Judge Not," "The Lass o' Lowries" (Universal). Hght. 5 ft. 10 in., wght. 160, light hair, blue eyes; is prize horseman, having won several belts and cash in early days; expert swimmer and shot. Studio ad., Universal City, Cal.

HARDING, Guy, juveniles, Balboa; b. Sutton, Surrey, Eng., Dec. 1, 1888; educ. England, Germany, Belgium; stage career, minor parts in George Edwardes musical comedies London; in "San Toy," "Gay Gordons," etc., in London and on tour; m. p. career, with NYMP, Biograph, Universal, American and later with Balboa, playing heavies and juveniles; in "Lord Barrington's Estate," "The Gilded Son," "The Rightful Heir," "The Red Stain," etc. Hght. 5 ft. 11½ in., wght. 170; dark brown hair, blue eyes. Studio ad., Balboa, Long Beach, Cal.

HAYES, Johnny J., juvenile lead, Hamilton Feature Film Co.; b. Troy, N. Y., Jan. 1, 1893; educ. Lanier H. S., Macon, Ga.; stage career, with L. H. White, S. J. Watkins in South; m. p. career, with National Feature Co., Federal Co., Midland M. P. Corp., lead in "Love or Money" (National), "Be There a Man" (Federal), "My Boy" (Midland). Hght. 6 ft., wght. 160, brown hair and eyes, fair complexion; member Ga. militia, expert rifleman, swimmer, plays tennis, golf, football, etc. Studio ad., Hamilton Feature Film Co., Jacksonville, Fla.

HUGGINS, Robert Toland, juvenile; b. Ulster Park, Ulster Co., N. Y.; educ. Brooklyn; stage career, "The Things That Count"; screen career, Vitagraph ("War," "Philanthropic Tommy," "Dimples," "The Making Over of Geoffrey Manning," "Sis and Artie"). Hght. 5 ft. 3 ins., wght 117 lbs., dark blue eyes, dark brown hair; accomplishments, violin, riding and swimming. Home ad., 810 Flatbush Ave., Brooklyn, N. Y.

JUNIOR, John, juv. leads, Essanay; b. Minneapolis, Minn., Dec. 17, 1890; educ. Minneapolis; stage career, with Viola Allen, Arnold Daly, Henry Miller, William Collier, May Irwin, Henry Dixey, management Frohmans, Henry W. Savage, etc.; in "Officer 666," "College Widow," "Winters Tal," "Twelfth Night"; m. p. career, Essanay, Dick Conklin in "Daughter of the City," reporter in "Misleading Lady," Dick Harding in "Blind Justice." Hght. 5 ft. 8½ in., wght. 148; blue eyes, brown hair. Studio ad., Chicago, Ill.

KELLY, Paul, juvenile leads, Vitagraph; b. Brooklyn, N. Y., 1899; educ. private sch. and tutors; stage career, child actor with David Warfield, "Grand Army Man," Robert Mantell Co., "The Confession," "Mother," "Ninety and Nine," Belasco's "A Good Little Devil," also all-children cast of "Disraeli and Grumpy"; screen career, Vitagraph ("Closing of the Circuit," "The Gang," "The Shabbies," "Heart Ease," "Jarr Family" series, "Buddy" series). Hght. 5 ft. 8 in., light brown hair, dark eyes; rides, swims, motors, dances and skates. Address, 1550 E. 12th St., Brooklyn, N. Y.

LeGUERE, George, juvenile leads; b. New Orleans, La.; educ. Georgetown Univ., Wash., D. C.; stage career, with Robert Edeson, Dave Warfield, Lena Ashwell, Gertrude Elliott, Jane Cowle, "Man from Home," Edmund Breese, Dorothy Donnelley, Lulu Glaser, Walter Whiteside; screen career, Famous ("Bachelor's Romance"), Essanay ("The Blindness of Virtue"), Kleine ("The Commuters"), Mutual ("The Seventh Noon"), Metro ("The Soul of a Woman," "The Turmoil"). Hght, 5 ft. 9, wght. 130, blonde; fond of water sports and riding; writer of short stories. Home ad., 8 West 107th St., N. Y. C.

MacLEAN, Douglas, juvenile, Peerless-World, N. Y.; b. Philadelphia; educ. Northwestern Univ. Prep Sch., and Lewis Instit. Tech.; stage career, juveniles in stock cos., also with Maude Adams in "Peter Pan," "Legend of Lenora" and other Barrie plays; several other Bdwy. appearances including "Broken Hearts," etc.; screen career, Peerless-World, "As Ye Sow," "Old Dutch," "The Man Who Found Himself," "The Boss," "The Code of the Mountains," etc.; recreations, rides, swims, plays polo, skates, etc., writes verse and prose under nom-de-plume. Ad., 135 W 79th St., N. Y. C.

MANTELL, Robert B., Jr., juveniles and characters, Peerless-World; b. N. Y. C.; educ. N. Y. High; stage career, one yr. in stock; screen career, juvenile and character parts with many cos.; at present with Peerless-World. Hght. 5 ft. 11 in., dark brown hair and brown eyes; all-round athlete and expert swimmer, having won places in National and Metropolitan Championship. Ad., 146 West 95th St., N. Y. C.

MULHALL, Jack, juvenile leads, Biograph; b. N. Y., 1887; 8 yrs. on speaking stage; appeared in "The Grain of Dust," with James K. Hackett"; "The Producer," vaudeville act with Ned Wayburn; joined Biograph 3 yrs ago, in "An Eye for an Eye," "Dora," "The Gang's New Member," etc. Hght. 5 ft. 10 in., wght. 150 lbs. Studio ad., Biograph, 807 E. 175 St., N. Y. C.

PETERS, Page, juv. leads, Oliver Morosco Photoplay Co., and Pallas Pictures, Inc.; b. Louisville, Ky.; educ. Western Military Academy; stage career, none; m. p. career, Universal western, Balboa; leads with Jackie Saunders, Lasky, Morosco, in "Madame La Presidente," "He Fell in Love With His Wife," "Gentleman From Indiana," "Ben Blair." Hght. 6 ft., wght. 170; dark complexion, brown hair, gray eyes, hunts, rides horseback, etc. Studio ad., Los Angeles, Cal.

PICKFORD, Jack, juvenile leads, Selig; b. Toronto, Can., 1896; educ. St. Francis Military Academy, N. Y.; stage career, at 8 entered stock in child parts; with Chauncey Olcott, "Peg Robin," "The Three of Us"; m. p. career, from 1909, Biograph, juvenile in "Liberty Bells," Pathé one yr. in juvenile parts, in "Life of Villa," "Home, Sweet Home," Mutual; "Wild Flower," "The Pretty Sister of Jose," "The Dove Route" and "The Girl of Yesterday," Famous Players; joined Selig, 1915; in "The Making of Crooks," etc. Recreations, swimming, rowing, dancing and riding. Studio ad., Selig, Los Angeles, Cal.

ROBERTS, Edward Z., juv. leads, Horsley; b. Castorville, Cal., June 21, 1891; educ. hgh. sch., Seattle; stage career, 7 yrs. stk., road cos., vaud., with T. Daniel Frawley co., Lawrence & Sandusky, Kolb & Dill, vaud. in own sketch, "Man Wanted"; m. p. career, from 1914, Phoenix, Kalem ("Hazards of Helen," etc.), Horsley ("Stanley in Africa). Hght. 6 ft. 1½ in., wght. 170, gray eyes, brown hair; recreations, baseball, swimming. Studio ad., Horsley, Los Angeles, Cal.

ROONEY, Gilbert G., juveniles, Frohman Amusmt.-World; b. Paterson, N. J.; edu. Paterson; stage career, Poli stock cos., "Brewster's Millions," "Ready Money," "The Garden of Allah," "Stop Thief," etc.; screen career, Gaumont ("The Cup of Chance"), Pathé ("Nedra," "Simon the Jester"), Lubin ("The Drug Terror"), Metro ("When A Woman Loves"), Frohman Amusment-World ("The Woman in 47"). Hght 5 ft. 9 in.; brown hair and eyes; rides, swims, etc. Ad., 225 W. 91st St., N. Y. C.

SHERRILL, Jack, juvenile leads, Frohman Amusmt. Corp.; b., Apr. 14, 1898, Atlanta, Ga.; educ. N. Y. C.; stage career, vaud. and stock; screen career, Froh. Amusmt. Corp.; juv. leads in "Builder of Bridges," "Just Out of College," "John Glayde's Honor" and "Body and Soul." Hght. 5 ft. 8 in., wght. 130, light hair, blue eyes. Home ad., 230 W. 79th St., N. Y. C. Studio ad., Frohman Amusmt. Corp., N. Y.

SHIELDS, Ernest W., juv., light comedy leads, western Universal; b. Chicago, Ill., 1884; educ. Chicago, Grand Rapids, Mich.; stage career, stock, vaud., with Shuberts, Bush Temple, Chicago, 1903-04-05; Manhattan and P. G. Williams stock, N. Y.; W. S. Harkins stock in Canada and West Indies, over Orpheum time; m. p. career, Edison, Vitagraph, Melies, Kalem, Powers, Universal. Hght. 5 ft. 9 in., wght. 140, brown hair, brown eyes, fair complexion; general athlete, fences, swims, drives car, etc. Studio ad., Universal City, Cal.

SPENCER, Walter, juvenile, American; b. Salt Lake City, Sept. 17, 1882; educ. U. of Utah and Latter Day Saints' Coll.; early career, ranchman and cowpuncher, studying music; stage career, began as singer of illustrated songs, minstrel shows, dramatic stock, leading man People's Stock through Middle West, mus. com. stock in Calif.; m. p. career, since 1915, with Exposition Players, San Fran.; with American since June, 1915; juvenile leads in "Blot on the Shield," "The Barren Gain," "Assayer of Lone Gap," "Playing for High Stakes," etc. Favorite recreations, swimming, riding, polo, shooting. Wght. 165, hght. 5 ft. 10½ in., dark brown hair, dark blue eyes, medium complexion. Studio ad., American, Santa Barbara, Cal.

STONE, George, juvenile, Fine Art Films; b. 1911 (?); now being educated by tutor; m. p. career, Biograph, Majestic, Fine Art Films; in child parts; appeared in "A Ten Cent Adventure," "The Kid Magicians," "The Motor Boat Bandits," "The Ash Can," "Pirates Bold," etc. Studio ad., Fine Art Films, Hollywood, Cal.

THARP, Norman, juvenile leads; b. England; educ. Bedford Grammar School, Eng.; stage career, "Reggie" in "The Land of Promise," with Billie Burke; "Cecil Graham" in "Lady Winder-

mere's Fan," with Margaret Anglin; "Algie" in "Diplomacy," also with Gillette, Bates, Doro, etc.; at present playing juvenile in "Under Fire," Hudson theatre, N. Y. C.; screen career, Famous, "Montague Lushington" in "The Masqueraders; member Lambs Club, N. Y. Ad., 1,690 Broadway, N. Y. C.

TUEY, Bert. juvenile leads; b. Brooklyn, N. Y., Aug. 7, 1888; educ. Brooklyn; stage career, vaud. touring from coast to coast with Griffith and Tuey, singing and dancing act; screen career, Biograph, Fox, World, Equitable, Palace Players, etc.; accomplishments, swimming, boxing, riding horseback and motoring. Ad., White Rats, N. Y. C.

WARNE, Howard B., Jr., juv. leads and heavies, western Universal; b. Virginia, 1885; educ. University of Penn.; stage career, 7 yrs. in stock in East, over 3 yrs. in vaud. coast to coast; m. p. career, from 1912, with Universal. Hght. 5 ft. 9¼ in., wght. 140, dark brown hair and eyes, dark complexion; is basket ball and tennis player. Studio ad., Universal City, Cal.

WHITMAN, Fred, juveniles, Balboa; b. Toledo, O. Nov. 15, 1887; educ. Ohio; stage career, with road shows in east and middle west, etc.; m. p. career, with Balboa for 2 yrs. in "Square Triangle" (Juvenile lead), "Hunchback of Cedar Lodge," "Sacrificial Fires," "Heart of the Brute," "Message from Reno," "Woman of the Sea," etc. Wght. 140, hght. 5 ft. 8½ in.; blue eyes, blond hair. Studio ad., Balboa, Long Beach, Cal.

ACTORS—Characters

AIKEN, Spottiswoode, characters, Fine Arts; b. Edinburgh, Scotland; educ. there; stage career, with Louis Calvert in England, first engagement in U. S. with Oliver Dowd Byron in "Ups and Downs of Life," then with Augustin Daly, and many others, including Kyrle Bellew in "As You Like It," Robert Edeson, Sidney Drew, in all-star company mgmt. Brady, and with Henry E. Dixey; 27 years in legitimate; m. p. career, Feliance ("The Avenging Conscience," etc.), Fine Arts; has also played character leads for other companies. Studio ad., Fine Arts, Hollywood, Cal.

ANKER, William, characters; b. France; educ. Lycée Impérial of Rouen, France; early exper., languages professor; screen career, 4 yrs. playing for following cos., Universal, Thanhouser, Reliance, Peerless, Solax, Eclair, Fox, Biograph, Gaumont, Equitable, Rolfe, Famous, Pathé, Raver, Edison, World ("Flash of an Emerald"), Rolfe ("The Tumult"), Kleine ("Wild Oats," "Green Cloak," etc.) Hght. 5 ft. 7 in.; white hair and beard, gray-blue eyes. Ad., 337 W. 58th St., N. Y. C.

ARBUCKLE, Andrew, character, comedy leads, Balboa; b. Galveston, Sept. 5, 1884; educ. St. Louis; stage career, vaudeville, western and American type characters; m. p. career, with Lasky, Reliance and Balboa; in "The Woman" (Lasky), as "Herr Ruder" in "Old Heidelberg" (Griffith), with Ruth Roland in "Message from Reno" (Balboa); now playing character and comedy leads in several new releases. Wght. 235; hght. 5 ft. 10 in., auburn hair, blue eyes; married Mlle. Blanche Duquesne, opera singer, 1915. Studio ad., Balboa, Long Beach, Cal.

BACON, Frank, characters, Quality Pictures Corp.; b. San Jose, Cal., 1865, educ. p. s.; early career, newspaper work for 5 yrs.; stage career, author, actor and producer, stock, rep. vaud.; 30 yrs. on stage, 17 yrs. with Alcazar stock; 1903 wrote, produced and played in "Hells of California," Cohan & Harris, 5 yrs. prominent character parts in "Fortune Hunter," "Stop Thief," "Miracle Man"; 1914 with Shuberts in star part, wrote "The House Divided," "Goin' Home," "Truthful James," "Rasy Liar," etc.; m. p. career with Quality in July, 1915; played in "Silent Voice," "A Corner on Cotton," "Pennington's Choice." Hght. 5 ft 10 in., wght. 150; gray hair, blue eyes, light complexion. Studio ad., Hollywood, Cal.

BANKS, Perry, characters, American; b. Victoria, B. C., Apr. 24, 1877; educ. Pierce Christian Coll., Calif.; stage career, in stock and on road 15 years; with Robt. Downing in rep., in vaud. and circus; stock at Grand, Portland, and Grand, Los Angeles; did Griffith's sketch, "In Washington's Time"; m. p. career, went to American in 1913, and remained ever since; played in "House of Scandals," "Lonesome Heart," "End of the Road," "Other Side of the Door," etc. Studio ad., American, Santa Barbara, Cal.

BATTY, Stephen, animal trainer, characters, Horsley; b. Budapest, Hungary, Dec. 17, 1882; educ. there; early career, at 15, began training wild animals with Klesky's Show, Budapest, then with Henry Scholtz, Bush & Schumann, Hagenbeck, and Bostock; m. p. career, from 1915, Horsley, appearing in jungle scenes ("The Rajah's Sacrifice," "The Woman, the Lion and the Man," "Stanley in Africa," etc.). Hght. 5 ft. 6 ins., wght. 180 lbs., grey eyes, brown hair; wrestler and heavy weight lifter. Studio ad., Horsley, Los Angeles, Cal.

BELASCO, Walter, characters, western Universal; b. Vancouver, Can., Jan. 7, 1876; educ. San Francisco, Cal.; stage career, stock, rep., etc.; began career at Alcazar theatre, San Francisco; played with his brother, David, in "The First Born," with Leslie Carter touring England; m. p. career, joined NYMP in 1913, went to Universal in 1915. Hght. 5 ft. 7 in., wght. 160, dark complexion, brown hair and eyes. Studio ad., Universal City, Cal.

BENNETT, Frank Fisher, characters, Fine Arts; b. Bakersfield, Cal.; educ. Frohman Dramatic Sch., N. Y.; stage career, vaud. in "The Half-Wit"; m. p. career, from 1913, Vitagraph ("Love Laughs at Locksmiths," etc.), Universal, Reliance-Majestic ("For His Master," "All for the Sake of Kate," "The Dishonored Medal," etc.), Fine Arts. Studio ad., Fine Arts, Hollywood, Cal.

BERRANGER, George A., characters, Fine Art Films; b. Sydney, Australia; educ. there; early career, studied law; stage career, rep., in "Sweet Lavender," supported Walter Bently in "Hamlet," and many other plays; m. p. career, since 1912, Biograph, Reliance-Majestic, Fine Art Films, in "The Avenging Conscience," "Home, Sweet Home," "The Birth of a Nation," etc. Studio ad., Fine Art Films, Hollywood, Cal.

BRADBURY, James, characters, Selig; b. Old Town, Me., Dec. 10, 1857; educ. Tufts College; stage career, thirty-four yrs. an actor starting at Boston Museum and playing varying sorts of roles; m. p. career, with Selig, played manager in "The Black Sheep," prominent parts in "A Milk White Flag," "A Temperance Town," etc. Hght. about 5 ft. 9 in., wght. 170. Studio ad., Glendale, Cal.

BRADY, Edwin J., heavies, Balboa; b. N. Y. City, Dec. 6, 1889; educ. pub. sch. and College City of N. Y.; stage career, mus. com., vaud. and dramatic stock; m. p. career, heavies with Selig, Universal, Nestor; joined Balboa Jan. 1, 1915, heavies in "Who Pays" series, since played Hernandez (heavy) in "Neal of the Navy," studying with plan of becoming director. Wght. 165, hght. 5 ft. 10½ in., brown hair, brown eyes. Studio ad., Balboa, Long Beach, Cal.

BROWN, William H., characters, Fine Arts; b. Northampton, Mass.; early career, call boy; stage career, with young minstrel troupe, original Bostonians, Dorothy Morton opera co., in stock at Castle Square, Boston, La Salle Stock, Chicago, with "Messenger Boy" co. mgmt K. & E., comedian in several mus. comedies, including "The Red Mill"; m. p. career, Yankee Film, and other feature cos., Reliance-Majestic, Fine Arts. Studio ad., Fine Arts, Hollywood, Cal.

BURKE, J. Frank, characters, NYMP; b. Hartland, Vt.; educ. there; stage career, with Archibald Carlyle in "East Lynne," appeared in "The Lady of Lyons," in "The Cotton King" (mgmt. Wm. A. Brady), toured with Jas. J. Corbett in "Pals," managed stk. co. at Fall River, Mass.; in vaud., with Alcazar Stk. Co., San Francisco; with Maude Adams in "As You Like It"; m. p. career, NYMP (has appeared in many Ince features). Hght. 6 ft. 1 in., wght. 210; grey hair, blue eyes. Studio ad., NYMP, Inceville, Cal.

CARPENTER, Horace G., characters, Lasky; b. Sauk Rapids, Minn., 1879; educ. Minneapolis; early career, soloist in Minn. church, newsboy and editor paper in Minn.; then on Evening Telegram, Superior, Wis.; stage career, mngr. and property man with Sanford Dodge; later with Geo. Fawcett, Olga Nethersole; m. p. career, "The Cherry Pickers" (Selig), "Adventures of Kathlyn"

(Selig), "The Master Mind" (Lasky), "The Call of the North" (Lasky), "The Ghost Breakers" (Lasky), "The Virginian" (Lasky), "The Man from Home" (Lasky), "The Goose Girl" (Lasky), "The Country Boy" (Lasky), "The Rose of the Rancho" (Lasky), "The Puppet Crown" (Lasky), "Carmen" (Lasky). Studio ad., Lasky, Hollywood, Cal.

CARROLL, William Arthur, characters, American; b. New York, Nov. 9, 1875; educ. N. Y.; stage career, with Rice & Adonis, Bijou theatre, N. Y., 1889; in noted N. Y. cos. and in stock and road cos.; last stage appearance with William Jefferson in "The Henrietta"; m. p. career, 7 yrs. with Pathé, Melies, Bison, Universal, Biograph and American; in "The Quest," "Lonesome Heart," "End of the Road" (Mutual Masterpictures), "The Reward," "The Girl from His Own Town"; character lead in Beauty releases, "Billy the Hill Billy," "The Upper Road," "Settled Out of Court," "Love, Mumps and Bumps," "Incognito," etc. Studio ad., American, Santa Barbara, Cal.

CHANEY, Lon, characters, western Universal; b. Colorado Springs, Colo.; educ. there; stage career includes positions from property boy to stage director, director and producer for "Pop" Fischer, Kolb and Dill, served as eccentric dancing comedian; m. p. career, since 1912, with Universal, first with Allen Curtis Joker company, to Jack O'Brien, joined DeGrasse, directed Kerrigan, returned to DeGrasse in characters, appeared in "Richelieu," "Threads of Fate," "Bound on the Wheel," "The Grind," "Outside the Gates," "Father and the Boys." Hght. 5 ft. 10 in., wght. 162, dark complexion, brown hair, brown eyes; runs, swims, rides, wrestles, boxes, dances, etc. Studio ad., Universal City, Cal.

CLANCY, George, characters, comedian, American; b. St. Louis, Nov. 9, 1881; educ. Am. Acad. Dramatic Arts, N. Y.; stage career, 12 yrs. in drama and vaud., "Phillip" in "Sporting Life," "Hi Hollow" in "Way Down East," features with Walter Montague in "The Under Dog"; on Orpheum, Pantages and S. & C. time with own act; managed Monterey theatre, Cal., 4 yrs.; m. p. career, 1 yr. with Lubin, since with American; "Old Tim" in "Out of Darkness," "Detective" in "The Key of the Past" and in "The Wasp." Wght. 220, hght. 5 ft. 7 in., light brown hair, blue eyes. Favorite recreations, swimming riding Studio ad., American, Santa Barbara, Cal.

CLARK, Frank, character; late Selig; stage career, for 19 yrs. a theatrical mngr. in Australia; coming to this country he played leading vaudeville circuits; later managed several theatres for Klaw and Erlanger; m. p. career, Selig. Now at Liberty.

CLARK, Harvey, characters, NYMP; b. Boston, Mass.; educ. there; early career, worked in box office Hollis St. Theatre, Boston; stage career, with Robt. Hilliard in "A Fool There Was," played "Bobby Burnitt," with Otis Skinner in "Your Humble Servant," Hale Hamilton in "The Argyle Case"; m. p. career, NYMP ("The Riddle of the Wooden Leg," "His Superficial Wife," "Floating Death," etc.). Hght. 5 ft. 10 in., wght. 150; dark hair, dark eyes. Studio ad., NYMP, Inceville, Cal.

COLLINS, Emile, characters and comedian; b. N. Y. C., 1868; educ. Oakland, Cal.; stage career, stock in Phila., Bridgeport, Worcester, St. Louis, Chicago, San Francisco, etc., with Digby Bell in the "Education of Mr. Pipp," with Carlotta Neilson and Olive Wyndham as stage mgr. and characters, Maude Adams, Louis Mann, "The Gamblers," "Within the Law"; screen career, Pathé ("Black Beauty," "Old Clothes Men"—lead), Universal ("Forty Thousand Leagues Under the Sea"), Peerless, Fox, Rolfe-Metro ("Satan Sanderson," "The House of Tears," "Conscience"). Hght. 5 ft. 6 in., wght 152: brown hair, blue eyes: hobby, artistic makeup. Ad., 242 W. 48th St., N. Y. C.

COMMERFORD, Thomas, characters, Essanay; b. New York City, Aug. 1, 1855; educ. p. s.; stage career, stock, rep., etc.; Old Bowery stock, N. Y.; with Edwin Arden, Doré Davson, in "House of a Thousand Candles," "Lion and the Mouse," etc.; m. p. career, Selig 1 yr., Essanay 3 yrs., characters in "Graustark," "White Sister," "Palace of the King," "Blood Will Tell," etc.; white hair. Studio ad., Chicago, Ill.

CRANE, Harry F. ("Doc"), characters, western Universal; educ. Buffalo, N. Y.; early career, practiced medicine; stage career, with Booth, Barrett, Stuart Robson, McKee Rankin, Frank Lalor, Katie Estelle, Kittie Blanchard, etc., first role soon after Civil War as juvenile in "David Copperfield," St. Louis; deserted medicine for the second time to enter pictures, played character roles with various companies, joining Universal in 1912. Hght. 5 ft. 6 in., wght. 110, gray hair, blue eyes. Studio ad., Universal City, Cal.

CRITTENDEN, Trockwood Dwight, characters, western Universal; b. Oakland, Cal.; educ. Eng., Germany and N. Y.; stage career, from 1904, with Henry Savage in grand and light opera, with Ben Greet; m. p. career, from 1913, Kennedy Features with Constance Crawley, joined Universal, has played under all U directors. Hght. 6 ft., wght. 175, gray hair, gray eyes, fair complexion. Studio ad., Universal City, Cal.

CUMMINGS, Robert, World Film; b. Richmond, Va., and educ. in that city; at 13 joined Barlow, Wilson, Primrose and West Minstrels; later with the Billy Emerson and Haverly Minstrels, remaining 3 yrs. with co.; in 1883 joined Kiralfy as a dancer; advance agent for Daniel Frohman; appeared with Doctor Carver in "The Scout"; with Fanny Davenport in "Cleopatra," "La Tosca," "Fedora," and "Desmonda"; est. stock co. in Binghamton, N. Y., in 1893; and mgr. and star of stock co. in Montreal in Palmer Cox's "Brownies," at 14th st. theatre, N. Y.; actor-mgr., Temple, Louisville; partner late Sam S. Shubert in 1896; in original "Great Divide," with Henry Walthall; entered pictures with Biograph, Melies, Edison and Famous Players. Ad., World Film, N. Y. C.

DALY, James L., characters, Lubin, Phila.; b. Phila., 1853; educ. Phila. pub. sch.; stage career covering a period of 35 yrs., in which time he played over 1200 different characters; screen career, Lubin only, for past 3½ yrs. playing characters. Hght. 5 ft. 10 in., wght. 160; gray hair and blue gray eyes; rough rider, swims, etc. Ad., 830 Haddon Ave., Collingswood, N. J.

DARK CLOUD, characters, Fine Arts; b. Lake Champlain, N. Y.; full-blooded Algonquin; educ. Carlisle Indian Sch.; early career, with Wild West shows and lecturing; m. p. career, from 1910, Pathé, Vitagraph, and others, now with Fine Arts, in "The Penitentes," etc.; expert horseman. Studio ad., Fine Arts, Hollywood, Cal.

DAVIES, Howard, heavies, Morosco; b. Liverpool; educ. Wakefield (Eng.) prep. sch. and Cambridge Univ.; stage career, London, supported Chas. March in "Gamester of Metz," as Capt. Phoebus in Roy Jackson's "Notre Dame," with Wilson Barrett in revival "Lights of London," title role in Lewis Morrison's "Faust"; in U. S., toured coast in "Lady Audley's Secret," 5 yrs. vaud., in Liebler's revival of "Faust"; m. p. career, Vitagraph (N. Y.), first leading man with Melies in U. S., Universal, Majestic, leading man Oz Co., Fiction Film Co.; played "Sapho" with Florence Roberts, and given perm. engagement with Majestic as result. Wght. 190, hght. 5 ft. 10½ in., brown hair, dark complexion. Studio ad., Morosco, Los Angeles, Cal.

DAYTON, Frank, stock player, Essanay; b. Boston, Mass.; educ. Philadelphia, Pa.; stage career, stock, rep., dramatic, with original Silver King co. from 1883 to 1885, with elder J. K. Emmet, leads under management Charles Frohman in "Shenandoah," "Lost Paradise," "The Girl I Left Behind Me," Jacob Little "In Old Kentucky"; m. p. career, Essanay in Sept. 12, 1910, played in "Miss Freckles," "The Woman with a Rose," "Graustark," and man. George Ade fables. Studio ad., Chicago, Ill.

DeGRASSE, Sam, heavies, juvenile leads, Fine Art Films; b. Bathurst, New Brunswick; educ. Boston pub. schs. and Boston Coll.; early career, dentist; m. p. career, from 1911, Pathé, Annex, Majestic, Reliance-Majestic, Fine Art, in "Texas Bill's Last Ride," "The Gunman," "Blue Pete's Escape," "Cross Currents," etc. Hght. 5 ft. 11 in.; wght. 150, black hair, brown eyes. Fav. recreations, horseback riding, bowling, etc. Studio ad., Fine Art Films, Hollywood, Cal.

DIETL, Frank Howard, characters, Balboa; b. South Bend, Ind., Nov. 15, 1875; educ. So. Bend Normal Schl.; early career, 14 yrs. with L. S. & M. S. Ry., construction and trans. depts.; Spanish War veteran; m. p. career, 6 mos. with Balboa; in "Who Pays" series, as Judge and Broker; Sheriff in "Toilers of the Sea," "Neal of the Navy" and others. Wght. 170, hght. 5 ft. 11 in.; brown hair, grey eyes. Studio ad., Balboa, Long Beach, Cal.

DILLON, Jack, characters, Fine Art Films; m. p. career, from 1909, Biograph, Reliance-Majestic, Fine Art Films, in "The Gangsters," etc. Studio ad., Fine Art Films, Hollywood, Cal.

DOWLING, Joseph, characters, heavies, NYMP; b. Pittsburgh, Pa.; educ. there; stage career, 5 yrs. in Grand Opera Stock co., Cincinnati, supported Geo. Rignold in "Henry the Fifth," starred in "The Red Spider," "A Kentucky Girl," "Never Say Die," "Nobody's Claim," and "A Charity Nurse"; m. p. career, from 1914, NYMP, appearing in many features. Hght. 6 ft. 1 in., wght. 185; white hair, blue eyes. Hobby, lemon growing. Studio ad., NYMP, Inceville, Cal.

DRUMEIR, Jack, character leads, Biograph; b. Phila., 1864; educ. Univ. of Penna.; practiced law in Phila. for 4 yrs.; lead-

ing man on speaking stage for 20 yrs., appearing in "Captain Swift," "Secret Service," "Forgiven," and "The Gilded Fool"; entered pictures with Victor Co., then went to Reliance and Majestic, and with Biograph 2 yrs.; in "Coincidents," "The Bridge Across," "Mr. Paganini," "Man and His Master," etc. Hght. 5 ft. 11 in., wght. 190 lbs. Studio ad., Biograph, 807 E. 175th St., N. Y. C.

DUDLEY, Charles, comedian and characters, Balboa; b. Ft. Grant, Ariz., Oct. 1, 1883; educ. pub. schs.; stage career, comic opera, well-known productions and Gilbert and Sullivan repertoire; abandoned work because of failing voice; since 1913, with Balboa, in many notable productions, including "Who Pays?" series and as "Joe Welcher" in "Neal of the Navy." Favorite recreation, cartooning associates. Wght. 160, hght. 6 ft., blond hair, blue eyes. Studio ad., Balboa, Long Beach, Cal.

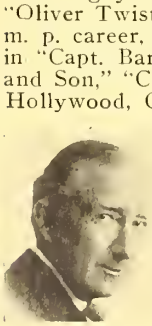
DUNAEW, Nicholas, character leads; b. Moscow, Russia; educ. Moscow and Petrograd; stage career, playing in Russia, France, Germany, Austria, London and America, playing leading roles in Ibsen, Shakespeare, modern drama and his own plays; screen career, Vitagraph and World, appearing in "My Lost One," "Persian Prince," "Meet Me at Seven," "The Win(k)some Widow," "The Professor's Nightmare," "My Official Wife" (co-director with James Young); author of several dramas, "The Spider," "The God of Terror," "The Dream of My Youth," also stories in Russian, European and American magazines. Address, Screen Club, N. Y. C.

DUNBAR, Robert N., characters, western Universal; b. Beaver, Pa.; educ. Philadelphia; stage career, grand opera, dramatic, under Heinrich Conried as leading tenor in "Gypsey Baron" for several seasons; leading tenor with baritone McCall at Hammerstein's; m. p. career, Lubin 1913; played Jeffries Sr. in "Third Degree"; joined Lasky forces, played Grand Duke in "The Goose Girl," with Morosco for part of Philip Gordon in "Yankee Girl" with Blanche Ring. Hght. 6 ft., wght. 180; brown hair, gray eyes. Studio ad., Universal City, Cal.

ELDRIDGE, Charles, characters, Vitagraph; b. Saratoga Springs, N. Y., July 25, 1854; educ. Elwood Institute, Lanesboro, Mass.; stage career, black face song and dance artist in Shelby's Variety theatre, Buffalo, N. Y., formed comedy teams with various other players, stock comedian at Val Love's theatre, Kansas City, Mo., later in legitimate attractions management Frohman, Mansfield, Augustin Daly, A. H. Woods; m. p. career, Vitagraph, in characters and comedy characters "That Made Him Mad," "The Butler's Secret," "The Joke Wasn't on Ben Holt," "Half a Hero," "The Winning Trick," "Private Bunny," etc. Studio ad., Brooklyn, N. Y.

FARRIS, William, sculptor and character actor, Horsley; b. Alexandria, Va., Dec. 25, 1884; educ. Stanford Univ. as structural engineer; early career, 3 yrs. in that profession; m. p. career, from 1910, Selig (sculptor and actor, appearing in "Chronicles of Bloom Center," etc.), Metro ("Pennington's Choice"), Horsley (designer of sets and character actor). Hght. 6 ft. 2 in., wght. 230; brown eyes, black hair. Recreations, wrestler, boxer, swimmer. Studio ad., Horsley, Los Angeles, Cal.

FOOTE, Courtenay, characters, Fine Art Films; b. Yorkshire, Eng.; educ. Oxford; early career, studied civil engineering; stage career, with F. R. Benson, Charles Hawtrey, Beerbohm Tree, Gerald Du Maurier, in rep. and Shakespeare; America, with Digby Bell, Skelton Perry, George Arliss, all star cast of "Oliver Twist"; mgmt. Chas. Frohman, Belasco, Liebler, etc.; m. p. career, Vitagraph, Bosworth, Majestic, Fine Art Films, in "Capt. Barnacle," "The Reincarnation of Karma," "Father and Son," "Cross Currents," etc. Studio ad., Fine Art Films, Hollywood, Cal.



FRANCIS, Alec Budd, characters, Peerless-World; b. London, Eng.; educ. Uppingham Coll., Eng.; stage career, with various prods. in Eng., India, So. Africa and U. S.; screen career, Vitagraph ("Auld Lang Syne," "Battle Hymn of the Republic," "Vanity Fair"), Eclair ("Silent Form," "Boy," "Duty," etc.), Peerless-World ("Alias Jimmy Valentine," "The Pit," "The Wishing Ring," "The Man of the Hour," "After Dark," "The Impostor," etc.); rides, swims, etc. Ad., Screen Club, N. Y. C.

FORMES, Carl, Jr., characters, Fine Art Films; b. Germany; stage educ. Meiningen Court theatre, under Duke of Meiningen and Baron von Chroneck; stage career, engagements in Amsterdam, Berlin, Dresden, Vienna; in America, stage manager or director, Tivoli, San Francisco; Grand Opera House, Los Angeles; Stanton Opera Co.'s world tour, etc.; m. p. career, Kalem, Vitagraph, Fine Art Films, in "Old Heidelberg," "The Scarlet Band," etc. Studio ad., Fine Art Films, Hollywood, Cal.

GAYE, Howard, characters, Fine Arts; b. England, educ. there; early career, British diplomatic and Govt. service; special writer for London newspapers; stage career, playwright (wrote "Caligula," series of Greek mythological plays, and collaborated with several London dramatists), as actor appeared with Beerbohm Tree, Fred Terry, Wilson Barrett, Chas. Hawtrey, Forbes-Robertson in important parts; m. p. career, from 1914, Reliance-Majestic, Fine Arts. Studio ad., Fine Arts, Hollywood, Cal.

GILFETHER, Daniel, characters, Balboa; b. Boston, Jan. 17, 1854; educ. pub. schls. bus. coll.; stage career, 40 yrs. on stage in all manner of parts; in stock, road and metropolitan companies; with many stock combinations; m. p. career, with Majestic, Kay-Bee, Balboa; in A Woman Without a Soul," "The Father," "His First Love," "A Rube from Rubeville," "Her Hidden Past," "The Judge's Wife" (Balboa), "Reaping the Whirlwind," "The Ladder of Love," "The Wrath of the War Gods," "At Police Headquarters"; character parts in eleven of the "Who Pays" series, and "The Red Circle." Wght. 210, hght. 5 ft. 11½ in.; grey hair, grey eyes. Studio ad., Balboa, Long Beach, Cal.

GIRARD, Joseph W., characters, eastern Universal; b. Williamsport, Pa., April 2, 1871; educ. Philadelphia p. s.; stage career in stock, rep., etc., appeared in "The Lily," "The Nigger," "The Easiest Way," "Mrs. Wiggs of the Cabbage Patch," "The Clansman," "School for Scandal," "The Lion and the Mouse," "The Darling of the Gods," "The Girl of the Golden West," etc.; m. p. career, Edison, Universal in "The Ladder of Fortune," "A Lesson from the Far East," "Trails of the Upper Yukon," "A Shot in the Dark," etc. Studio ad., Fort Lee, N. J.

GOULD, S. Charles, characters and heavies, Thanhouser; b. N. Y. C.; educ. Washington, D. C.; stage career covering period of 9 yrs. on the itimate stage and vaud.; screen career, World ("The Boss," "The Face in the Moonlight," "After Dark," etc.), Universal ("Vendetta," etc.), Thanhouser ("Million Dollar Mystery," "Zudora," "Man of Iron," "Home of Silence," "Crimson Sabre," "Woman in Politics," "Mr. Merson's Will," etc.). Hght. 6 ft., wght. 181; dark hair and eyes; all-around athlete, also artist's model. Ad., 693 Jackson Ave., N. Y. City.

HARLEY, Edwin, characters, Fine Arts; b. Philadelphia, July 17, 1849; stage career, minstrel, stock, vaud., etc., with Skiff & Gailord, Cal. Wagner, Barlow, Wilson, Primrose & West, Haverley's "Mastodons," Pat Rooney, appeared in "One of the Bravest," "Wait Until the Clouds Roll By," etc.; toured Middle West 4 yrs. with traveling stock co., 6 yrs. in church entertainment work, 9 yrs. in vaud.; m. p. career, from 1913; now with Fine Arts; song writer, with several successes to his credit. Studio ad., Fine Arts, Hollywood, Cal.

HATTON, Raymond, characters, Lasky; b. Red Oak, Iowa, 1887; stage career, began in St. Louis, later vaudeville and in a wagon show, traveling up and down the Pacific Coast; m. p. career with Biograph, then Lasky, in "The Circus Man," "The Girl of the Golden West," "The Warrens of Virginia," "The Woman," "The Arab," "The Puppet Crown," "Chimmie Fadden," "Kindling," "Blackbirds." Studio ad., Lasky, Hollywood, Cal.

HENABERY, Joseph, characters, Fine Arts; b. Omaha; educ. pub. sch. there; early career, architectural drafting and railroading; stage career, San Carlos Opera co., Geo. W. Lynch Co.; m. p. career, from 1910, Universal, Reliance-Majestic ("A Man With a Record," "A Question of Courage," "One Flight Up," "The Green Idol," "Capt. Macklin"), Lincoln in Griffith's "Birth of a Nation," now with Fine Arts; recreations, chicken raising, riding, etc. Studio ad., Fine Arts, Hollywood, Cal.

HIGBY, Wilbur, characters, Fine Art Films; b. Grand Rapids, Mich.; stage career, from 1892, stock, melodrama, rep., etc., with Otis Skinner, Wilton Lackaye, James O'Neil, David Warfield, etc., stk. seasons in Boston, St. Louis, Kansas City, etc.; m. p. career, since 1915, Reliance-Majestic, Fine Art Films, in "Tricotrin," "Strathmore," etc. Studio ad., Fine Art Films, Hollywood, Cal.

HOLLINGSWORTH, Alfred, characters, NYMP; b. Nebraska; educ. Colorado; stage career, with "Cyrano de Bergerac" co., vaud. with Julius Steger in "The Fifth Commandment"; m. p. career, Vitagraph, Gene Gauntier (as director), Biograph, NYMP (appeared in "The Devil," "The Mill by the

Zuyder Zee," "The Man from Nowhere," etc.). Hght. 6 ft., wght. 210, dark hair, dark blue eyes. Hobby, photoplay writing. Studio ad., NYMP, Inceville, Cal.

HOWARD, Ernest, characters and heavies, Thanhouser; b. Falls Village, Conn., 1875; educ. New England p. s.; stage career, vaud. stock, dramatic, etc., for 18 yrs.; m. p. career, with Thanhouser, playing leading character parts and heavies; fair complexion, gray hair, brown eyes; wght. 150. Studio ad., New Rochelle, N. Y.

HOYT, Edward N., characters, Equitable; b. Auburn, N. Y., 1860; educ., Brooklyn, N. Y.; stage career, many prods. with Joseph Proctor, 1883; MacVickar Stock, Chicago; Robert B. Mantell, Walker Whiteside, "Quo Vadis," many Shakesperian prods., two seasons starring as "Hamlet" (1905-6), "Ingomar"; screen career, Edison, Universal, Biograph, Pathé, Metro, Equitable, etc. Hght. 5 ft. 9 in., wght. 154, gray hair, quite bald, dark brown eyes. Ad., Hazelhurst Park, New Rochelle, N. Y.

HUTCHINSON, William, characters, Selig; b. Edinburgh, Scotland, 1869; educ. at All Hollows Coll., Utah; stage career, with Maude Fealy in "Little Minister," with Swain co. in "Two Orphans"; m. p. career, Fox, 4 mos.; Selig, where for past 4 yrs., in "His Masterpiece," "Bloom Center" series, "The Old Rummage Sale," "The Wood Fires at Martin's," "Second Childhood," "The Flight of the Crow," "The Wordless Message," etc. Hght. 5 ft. 4½ in., wght. 130 lbs. Studio ad., Selig, Los Angeles, Cal.

INOKUCHI, Makoto, Japanese characters, Balboa; b. Tokio, Mar. 14, 1887; educ. Tsuyama High Schl., Japan; Chicago Univ., Princeton, Alvine Dramatic Schl.; stage career in numerous N. Y. successes, in stock, etc.; in "Bought and Paid For," "The Daughter of Heaven," "The Derelict," "Paid in Full," "Tango Cook," and with Walker Whiteside in "Mr. Wu." Composed incidental music for "Daughter of Heaven"; m. p. career, in "Officer 666" (Kleine); "Who's Who in Society" (Kleine); "A Fool There Was" (Fox); "Perils of Pauline" (Pathé); "The Smuggler" (Solax); with Henry E. Dixey, in "Chelsea 7705" (Famous Players); "An Ordeal" (Life Photo); 6 mos. with Selig stock; later with Balboa. Wght. 117, hght. 5 ft. 6 in.; black hair, black eyes. Studio ad., Balboa, Long Beach, Cal.

JEFFERSON, Thomas, characters, Fine Arts; son of the late Joseph Jefferson; stage career, from 18th year, Lester Wallack stock, N. Y.; Princess theatre, England; Augustin Daly co.; Fifth Avenue stock, N. Y.; 20 yrs. with his father in "Rip Van Winkle," succeeding him in the title role; afterwards in "The Cricket on the Hearth," "Lend Me Five Shillings," etc.; m. p. career, from 1913, Biograph ("Classmates," etc.), appeared in picturization of "Rip Van Winkle," then with Reliance-Majestic "Only a Tramp," etc.), now with Fine Arts ("The Sable Lorcha," etc.). Recreations, fishing, painting. Studio ad., Fine Arts, Hollywood, Cal.

JOHNSON, "Dick," characters, Balboa; b. Denver, 1891; educ. Seattle H. S. and business course; stage career, 2 yrs. dram. stock, and season 1912 with Mission play; m. p. career, with Vitagraph, Lubin, Universal, last 2 yrs. with Balboa in characters; in "St. Elmo," "The Blacksmith," "Will o' the Wisp," "Old Tim" in "The Brand of Man," heavy in "At Police Headquarters," and "Rose of the Alley," "Little Jackie," "Little Sunbeam," "Neal of the Navy," detective's assistant in "The Red Circle," heavy in "Call of the Heart," heavy in "The Girl at Signal Rock." Wght. 150, hght. 5 ft. 11 in., dark brown hair, dark brown eyes. Studio ad., Balboa, Long Beach, Cal.

JONASSON, Frank, characters, Kalem Glendale studios; b. Utah, 1881; stage career, 14 yrs. in stock, appeared in about 200 plays, has portrayed nearly all kinds of character, in "The Passing of the Third Floor Back," "The Dictator," "The Melting Pot," "The Man from Home"; m. p. career, in "The Invisible Power," "The Girl Detective" and "The Mysteries of the Grand Hotel." Recreations, swimming and riding. Studio ad., Kalem, Glendale, Cal.

KELSEY, Fred A., heavy, characters, comedian, Palo Alto Films; b. Sandusky, O., 1884; educ. hgh. sch.; early career, sailor on Great Lakes and worker in lumber camps; stage career, from 1895, juv., heavy, comedian, etc., in "Human Hearts," "The Henrietta," "Secret Service," "House of a Thousand Candles," etc.; m. p. career, since 1911, Reliance, Nestor, Reliance-Majestic, Fine Art (actor), in "Desperate Desmond," "Silent Sandy," "Arms and the Gringo," "Dan Morgan's Way," etc.; asst. dir. for Victor, dir. for Reliance, "The Stronger Man," "The Ceremonial Turquoise," etc. Hght. 5 ft. 11 in., wght. 232, blue eyes, sandy hair. Fav. recreations, baseball and swimming. Studio ad., Palo Alto Film Corp., Palo Alto, Cal.

KENT, Charles, characters, Vitagraph; b. Condor, Eng., June 18, 1852; educ. Dulwich College; stage career from 1875 to 1906, appearing with many stars and in well-known stage productions; m. p. career, joined Vitagraph in 1906 having lost voice, has appeared in many of their releases in leading character parts. Studio ad., Brooklyn, N. Y.

KIMBALL, Edward Marshall, characters and comedian, Peerless-World; b. Keokuk, Ia., June 26, 1859; educ. high sch. and Collegiate Instit., Baraboo, Wis.; stage career, with Wilton Lackaye in "The Stranger," played Judge in "A Girl from Rector's," "What Happened to Mary," stock in Minn., Omaha, N. Y. C., Phila., Chicago, Seattle, vaud., etc.; screen career, Vitagraph ("David Garrick," etc.), World ("Lola," "Deep Purple," "Marrying Money," "The Imposter," "Camille," etc.); hght. 5 ft. 10 in., wght. 260 lbs., gray eyes and hair; accomplishments, swimming, writing songs, sketches, scenarios, poetry and music; hobby, music. Address, Parker Ave., Fort Lee, N. J.

KLEIN, Robert, characters, American; b. Paris, 1882; educ. Charlemagne coll., Paris; early career, on stage as child dancer, with sister, at 12; came to U. S. in 1903, became teacher of French; took course at Lawrenceville, N. J.; m. p. career, in 1907, with American, playing small parts; returned to France, 1913, and enlisted; honorably discharged on account of ill health, and returned to U. S. taking up work at American studios; played in "Lure of the Mask," "House of Scandals," "The Idol," "Secretary of Frivolous Affairs," "Senor's Silver Buckle," and others. Studio ad., American, Santa Barbara, Cal.

KORTMAN, Robert, characters, NYMP; b. Philadelphia; educ. hgh. schs. in England and Germany; early career, 6 yrs. in U. S. Cavalry; m. p. career, from 1913, NYMP ("The Strike at Centipede Mine," "Cash Parrish's Pal," "The Shooting Iron Parson," etc.). Hght. 6 ft., wght. 188, blue eyes, light hair. Recreation, athletics. Studio ad., NYMP, Inceville, Cal.

LA RENO, Dick, characters, American; b. Greenwich, Eng., Oct. 31, 1869; educ. N. Y.; stage career, 20 yrs. in vaudeville and legitimate; m. p. career, 6 yrs. with Bison, Universal, Bosworth, Selig, Famous Players, Lasky, American; "Big Bill" with Dustin Farnum in "The Squaw Man," "Black Hank" with Edmund Breese in "The Master Mind," "Swearengen Jones" with Edward Abeles in "Brewster's Millions," "French Chef" with Figman in "The Man on the Box," "Larkin Bunce" with Dustin Farnum in "Cameo Kirby," "Kincaid" in "The Rose of the Rancho," "The Colonel" in "The Blot on the Shield," "The Colonel" in "The Buzzard's Shadow," "Mr. Fenwick" in "The Other Side of the Door," etc. Studio ad., American, Santa Barbara, Cal.

LAWRENCE, W. E., characters, Fine Arts; b. Brooklyn, N. Y., 1893; educ. Brooklyn schs.; early career, longshoreman, deck hand, artist's model for Christy and Leyendecker, etc.; m. p. career, from 1914, Reliance-Majestic ("The Battle of the Sexes," "Izzy series, "The Life of Villa," etc.), Fine Arts ("The Scarlet Band," etc.). Hght. 5 ft. 10½ in., wght. 180, black hair, blue eyes. Studio ad., Fine Arts, Hollywood, Cal.

LEDERER, Otto, character leads, Lasky; b. Vienna; educ. Vienna; stage career, studied opera, and sang in all leading operas in Vienna; came to U. S. 1905, sang lead basso Irving Pl. theatre, N. Y., in German and English stock in all principal cities; m. p. career, 6 yrs. with Selig and Vitagraph, 3½ yrs. under Frank Boggs (Selig), played "Don Arana" in "Captain Alvarez," "Stephen Maitland," and "Old Kirby" in "Chalice of Courage," and many others. Wght. 170½, hght. 6 ft., dark eyes, black curly hair. Studio ad., Lasky, Hollywood, Cal.

LEE, Charles, characters, Fine Arts; b. California, 1848; stage career, from 1868, rep., farce com., vaud., etc., with Lawrence Barrett, E. L. Davenport, Jas. A. Hearne, and many others; 30 yrs. with minstrel cos., farce com. mgmt. Henry C. Jarratt, etc.; 4 yrs. in vaud.; m. p. career, Fine Arts ("The Sable Lorcha," etc.). Studio ad., Fine Arts, Hollywood, Cal.

LEWIS, Sheldon, characters; b. Phila.; educ. Phila.; stage career, leading roles with such stars as Dorothy Donnelly (star), Blanche Walsh, with Ada Rehan in Shakesperian plays, also with Mrs. Fiske in "The Pillars of Society" and "Becky Sharp," "Tess of the d'Urbervilles," "Life" and many other prods.; screen career, Pathé (as the Clutching Hand in the Pathé serial, "The Exploits of Elaine," etc., etc. Ad., Pathé Freres, N. Y. C.

LOCKNEY, J. P., characters, NYMP; b. Philadelphia; educ. there; stage career, with John McCullough, stock engagements, wrote "The Hidden Crime" and "The Girl with the Talking

Way" (vaud. sketch), in which he toured, etc.; m. p. career, NYMP ("The Man from Nowhere," "The Strike at the Centipede Mine," "A Spark from the Embers," etc.). Hght. 5 ft. 10 in., wght. 160, dark hair, blue eyes. Studio ad., NYMP, Inceville, Cal.

LONSDALE, Harry G., heavies and character leads, Selig; b. Worcester, Eng.; educ. Worcester Cathedral; stage career, with Mansfield in "Beau Brummel," with E. S. Willard in repertoire for 12 yrs., 5 seasons with Nat C. Goodwin, 2 seasons at the old Boston Museum stock; m. p. career, from 1910, Selig, where he has been to date; in "The Rosary," "The Ne'er-Do-Well," "Sands of Time," "The Carpet from Bagdad," etc. Hght. 5 ft. 10 in., wght. 160 lbs. Studio ad., Selig, Los Angeles, Cal.

MADDERN, Joseph, characters, Rolfe-Metro; b. Newcastle, N. Y.; educ. N. Y. C.; stage career, covering stock and many prods., with Wm. Gillette in "Too Much Johnson," Arnold Daly in "You Never Can Tell"; also starred in "Too Many Darlings"; screen career, dir. for Essanay, producing "The Ups and Downs," "A Queer Quarantine"; dir. Keystone producing "Twenty Minutes of Love," "Down on the Farm," etc.; at present characters for Rolfe-Metro, "A Yellow Streak," "House on the Hudson," etc. Hght. 5 ft. 6 1-2 in., weight 140, iron gray hair and blue eyes; rides, swims, etc. Ad., 674 Academy St., N. Y. C.

MANLEY, Charles ("Daddy"), characters, western Universal; b. 1830; early career, bareback rider in circus, stock, rep., vaud., etc., in "Dante's Inferno," on which he holds copyright for dramatization, supported Booth, Barrett, Forrest, etc.; m. p. career, Famous Players, Edison, Universal as writer, director and actor. Studio ad., Universal City, Cal.

MANN, Harry, juvenile and characters, western Universal; b. Germany; educ. New York; stage career, juv. in N. Y. stock, 5 yrs. with Jacob P. Adler, 2 yrs. with Bertha Kalisch; m. p. career, Universal in early 1912, went to Lubin for 6 mos., returned to Universal. Hght. 5 ft. 5 in., wght. 127, dark complexion, brown hair, brown eyes, general athlete. Studio ad., Universal City, Cal.

MATTHEWS, Arthur William, characters, Lubin; stage career five yrs.; m. p. career, Lubin, "The Sunken Village," "Hills of Strife," "A College Widow," "The Evangelist," "Courage and the Man," "The Spy's Sister," etc. Studio ad., Philadelphia, Pa.

MAUPAIN, Ernest, characters, Essanay; b. Paris, France; educ. Paris; stage career, leading man with Sarah Bernhardt; m. p. career, Essanay, first picture "The White Sister," also "The Man Trail," "In the Palace of the King," "The Raven," "Le Grand" in "Adventures of Dominica." Hght. 6 ft. 1 in., wght. 196, light hair, gray eyes; is painter and sculptor. Studio ad., Chicago, Ill.

McCOMAS, Ralph, characters, Selig; b. Los Angeles, 1889; educ. Univ. of California; early career, teller in Merchant's Bank and Trust Co., Los Angeles; stage career, Pantages circuit, stock in San Francisco 6 mos.; m. p. career, with Universal, Majestic and later Selig, in "How Callahan Cleaned Up Little Hell," "Chubby Green," "Bloom Center," "The Strategist," Universal's "Over the Hills to the Poorhouse," etc. Hght. 5 ft. 11 in., wght. 290 lbs. Studio ad., Selig, Los Angeles, Cal.

McGLYNN, Frank, characters and heavies, Kleine; b. San Francisco, Cal., Oct., 1866; educ. San Francisco; early experience, lawyer in San Francisco; stage career, Forbes-Robertson 1896, orig. cast "Under the Red Robe," later "Richelieu" and Clou in Richelieu, with Henry Miller in "The Only Way," Rupert in "Rupert of Hensau," also stock, playing nearly every character and heavy in modern drama. Screen career, Edison dir. 1909, left to play "Officer 666," with Cohan and Harris, returned to Edison as actor, toured with Giants and White Sox dir. m. p. of tour, returning later as director, at present Kleine playing characters. Dramatic author and producer. Ad., 2921 Briggs Ave., N. Y. C.

McGREGOR, Gordon, characters, Horsley; b. Scotland, July 25, 1885; educ. Watts Coll., Edinburgh; stage career, from 1895, 3 yrs. pantomime with Walton and Harry Lauder, Theatre Royal, Glasgow; Theatre Royal, Edinburgh; Drury Lane, London; toured New England in "Evangeline"; m. p. career, from 1911, Selig ("The Days of the Thundering Herd," etc.), Lasky ("Brewster's Millions," "The Squaw Man," etc.), Horsley (MinA and Cub Comedies). Hght. 5 ft. 11 ins., wght. 175 lbs., blue eyes, black hair; recreations, riding, swimming, etc. Studio ad., Horsley, Los Angeles, Cal.

MORRIS, Lee, characters and comedy roles, Selig; b. Sioux City, Iowa, 1869; on speaking stage 30 yrs.; m. p. career, with Universal 2 yrs., Selig 2 yrs. Studio ad., Selig, Los Angeles, Cal.

MOWER, Jack, juvenile and heavy, Vitagraph, Santa Monica; b. Honolulu, 1890; educ. Punahou College, Honolulu; stage career, 12 yrs. vaud. and mus. comedy, with Jas. T. Powers, Christine Hill and others in "Havana," "Tillie's Nightmare," "Fate," Chinese impersonations; m. p. career, 4 yrs. with Selig, Biograph, Vitagraph, "To the Death," "The Golden Grain," "Dr. Blinn's Repentance," "The Return of Jack Bellew." Fav. recreations, riding, swimming (Pac. Coast champion for 4 yrs.), surf board riding, boating. Wght. 180, hght. 6 ft., brown hair, gray eyes. Studio ad., Vitagraph, Santa Monica, Cal.

MULLEN, H. Gordon, characters, heavies, NYMP; b. Isle of Wight; educ. Wesley Coll., Canada; stage career, in Toronto stock co.; left stage to become jockey; soldier of fortune in Mexico; m. p. career, NYMP. Hght. 5 ft. 11 in., wght. 150, dark hair, dark eyes; all-around athlete. Studio ad., NYMP, Inceville, Cal.

NICHOLLS, Fred, characters, Peerless-World; b. London, Eng.; educ. Duchess of Sutherland's Sch., Lon.; stage career, in England, Drury Lane Pantomimes and vaud.; in America, vaud. two seasons K. & E., four seasons James K. Hackett, also Henry Miller, Henry B. Harris, Liebler & Co., and with Robert Hilliard in "A Fool There Was" for two seasons; screen career, Famous Players, Kalem stock, Biograph, P. A. Powers stock, Universal, Solax, Vitagraph, at present with Peerless-World. Ad., 615 West 136th St., or Screen Club, N. Y. C.

OFFERMAN, Frank, characters, Keystone; b. Houston, Tex., 1861; educ. Catholic schls.; stage career, 28 yrs. in drama, stock, rep. on road. Played Shakesperian roles with Booth and Fiske; "Fagin" in "Oliver Twist"; m. p. career, 6 yrs. with Biograph; since with Keystone; played under Griffith in numerous subjects, including "Judith of Bethulia," "Romona," "Battle of Elderberry Gulch." Wght. 126; hght. 5 ft. 6 in. Studio ad., Keystone, Los Angeles, Cal.

PALAEOLOGUS, S. Comnenus (Major), characters, western Universal; b. Constantinople, 1880; educ. Yildez Military Academy, University of Constantinople; early career, military officer 3rd Nujam Cavalry Imperial Ottoman Army, journalist and tourist agent; m. p. career, with Edgar Selwyn in Lasky's "The Arab," joined Universal for "Campbells Are Coming," "Under the Crescent," "Terrence O'Rourke." Hght. 5 ft. 6 in., wght. 138, fair complexion, brown hair, hazel eyes; rides, swims, shoots, fences, etc. Studio ad., Universal City, Cal.

PERRY, Vester Pegg, characters, Fine Arts; b. Ponca City, Okla., May 23, 1889; early career, on ranch, toured with 101 Ranch Wild West Show in U. S., Canada and Mexico, with Bill Packet party in Mexico, the to So. America; m. p. career, joined NYMP when 101 Ranch Show was consolidated with it, Bison, Kalem, Vitagraph, Reliance-Majestic ("Dr. Jim," "The Artist's Model," "A Man for All That," etc.), and Fine Arts); appeared in "The Birth of a Nation." Studio ad., Fine Arts, Hollywood, Cal.

PETERS, Edward, juvenile and characters, Balboa; b. Kansas City, Mo., July 12, 1892; early career, commercial; gave up position to enter pictures, working as extra until joining Balboa; characters in "Neal of the Navy" and several new releases. Wght. 140, hght. 5 ft. 6 in., dark brown hair, blue eyes. Studio ad., Balboa, Long Beach, Cal.

PRINCE, Charles H., characters, Rolfe-Metro; b. N. Y. C.; educ. N. Y. C.; stage career, with May Irwin, James T. Powers, "Passing Show of 1912"; George M. Cohan, Raymond Hitchcock, Lew Fields, N. Y. Winter Garden, "Hands Up"; screen career, Universal, "Children of Chance," "Silver Loving Cup," "The Skull," "The Opal Ring"; Rolfe-Metro, "Satan Sanderson," "The Right of Way," "The Royal Family," "The Bigger Man," "Emmy of Stork's Nest," "The Flaming Sword," "The Turmoil," Accomplishments, swimming, riding and fencing. Home ad., 9 Wygand Pl., Rockaway Beach, L. I.; studio ad., Rolfe-Metro, N. Y. C.

RANDOLF, Anders, characters, Vitagraph; b. Dec. 18, 1875, Denmark; stage career, stock in Columbus, Cleveland, Buffalo; also with William Farnum's all-star co., Henrietta Crosman in "As You Like It" (N. Y.), etc.; screen career, Vitagraph, leading and title part in "413," "The Senator's Brother," "From Headquarters"; also characters in "The Wheels of Justice," "The Return of Maurice Donnelley," "Mother's Roses," "The Way of the Transgressor," "Old Reliable," etc. Hght. 5 ft. 11 in., wght. 220, brown hair and blue eyes; portrait painter, costume expert, swordsman. Ad., Vitagraph, Brooklyn, N. Y.

ROBBINS, Marc, characters, western Universal; b. 1870; early career, ranching; stage career, with Fanny Davenport, Mary

Prescott and R. D. McLean, played in Shakespearean roles in New York, stock director for 5 yrs. in St. Louis; m. p. career, joined Universal in 1914, playing character leads with Kerrigan, Joe De Grasse and Frank Lloyd. Hght. 5 ft. 8 in., wght. 175. Studio ad., Universal City, Cal.

ROBERTS, Schuyler, characters; b. Lexington, Ky., 1882; educ. Lexington; early exper., newspaper reporter and magazine writer; stage career, many dram prods.; screen career, Metro, Fox, Pathé, Peerless-World, etc. Hght. 6 ft. 1 in., wght. 185; light brown hair and blue eyes; accomplishments, swimming, riding, fencing, all outdoor sports. Ad., 2 Columbus Ave., N. Y. C.

ROBERTS, Theodore, characters, Jesse L. Lasky; b. San Francisco, Cal., Oct. 8, 1861; stage career since 1880, with W. H. Crane, Stuart Robson, Fanny Davenport, Bertha Kalisch, James K. Hackett, etc., in "The Right of Way," "The Merry Wives of Windsor," "The Confession," "Jim the Penman," "Diplomacy," "The Squaw Man," "Hamlet," "The Barrier," etc., stock, vaud.; m. p. career, Jesse L. Lasky, character in many releases, "Temptation," "The Ghost Breaker," "A Wild Goose Chase," "The Unknown," "The Circus Man," etc., starred in "Mr. Grex of Monte Carlo." Studio ad. Hollywood, Cal.

ROBINSON, Walter Charles, character leads, Biograph; b. Eng., 1872; known as "Spike" Robinson in the ring; 12 yrs. lightweight pugilist; appeared in "Spike's Battle," made by Actophone, in 1910; Griffith saw the picture and engaged him for Biograph; in "The Massacre," "The Battle of Elderbush Gulch," "The Heart of a Savage," "The Broken Doll," "The Gang's New Member," "The House of Horror," etc. Hght. 5 ft. 6 in., wght. 160 lbs. Studio ad., Biograph, 807 E. 175th St., N. Y. C.

ROSS, Milton, characters, NYMP; b. California; educ. Univ. of the Pacific for ministry; stage career, with Mary Mannering in "Janice Meredith," Melbourne McDowell, James Neil, Chas. B. Hanford, and in vaud.; m. p. career, NYMP ("Shorty and the Aridville Terror," "Freckles," "Sons of the Soil," etc.). Hght. 5 ft. 10 in., wght. 190, dark hair, dark eyes. Studio ad., NYMP, Inceville, Cal.

ROTTMAN, Victor, Jr., juveniles, character leads, Horsley; b. Augusta, Ark., Aug. 6, 1892; educ. California; stage career, from 1909, mus. com., with Ferris-Hartman co., Los Angeles; later in support of Florence Reed, Henry Kolker, Olga Nethersole, and other stars; m. p. career, from 1910, Biograph ("Man and His Master," "Romance of Old California," etc.), Favorite Players ("The Key to Yesterday"), Criterion, Horsley ("Rhoda's Burglar," "Blood of Our Brothers," "Could a Man Do More?", etc.). Hght. 5 ft. 9 ins., wght. 160 lbs., dark blue eyes, dark hair; recreations, swimming, running. Studio ad., Horsley, Los Angeles, Cal.

SACKVILLE, Gordon, characters, Balboa; b. Peterboro, Canada, 1880; educ. Kalamazoo College, Mich.; studied music, N. Y. and Paris; enlisted as private in Spanish-American War, promoted to sergeant; opened first picture house in Bridgeport, Conn.; stage career, with Mansfield in "Devil's Disciple," in Chas. Frohman mus. productions with Fritzi Scheff, and others; m. p. carecr, began with Edison, in 1905, in "Honeymoon to Niagara Falls," then with Rex, Nestor, Imp, Selig, Bosworth; joined Balboa in 1914; leads in "Witch of the Mountains," "Straws in the Wind," "Ill-Starred Babbie," "Bliss of Ignorance," other Balboa features. Wght. 185, hght. 6 ft., blond hair, blue eyes. Studio ad., Balboa, Long Beach, Cal.

SALISBURY, Monroe, characters, Clune Film Prod.; b. New York May 8, 1879; studied dramatic art and music; stage career, from 1898, rep., stock, etc., with Richard Mansfield, Kathryn Kidder, Mrs. Fiske, John Drew, Nance O'Neil, etc., followed William Farnum in "The Prince of India," mgmt. Chas. Frohman, Klaw & Erlanger, etc.; stock engagements at Castle Square, Boston, Springfield, etc.; m. p. career, since 1913, Lasky, Fine Art, in "The Goose Girl," "The Rose of the Rancho," "The Man from Home," "The Master Mind," "The Lamb." Studio ad., Clune Film Prod. Co., Hollywood, Cal.

SAXE, Templer (Templer William Edward Edeveain), characters, Vitagraph; b. Redhill, Eng.; educ. English private sch., graduated at Bonn and Brussels Univs.; stage career, leading baritone Carl Rosa Opera Co. (London), also with "An English Daisy," "Piff, Paff Pouf," "Earl and the Girl," "Blue Moon" (Casino), "Sultan of Sulu" (Wallack's), also stock; screen career Vitagraph ("Heredity," "Sam's Sweetheart," "One Performance Only," "The Missing Clue," "Billy's Stratagem," "Beauty Unadorned," etc.). Hght. 5 ft. 10 in., wght. 170; dark brown hair and gray-blue eyes; linguist, singer and writer of stories, playlets, songs and scenarios. Ad., 967 Bergen St., Brooklyn, N. Y.

SEAVER, Joseph B., characters, Balboa; b. N. Y. City, June 29, 1887; educ. N. Y. City pub. schls.; stage career, in stock and on tour in east, in and around N. Y. City; m. p. career, 2 yrs. with Vitagraph in east, in general character work; later with Balboa. All round athlete. Wght. 175, hght. 5 ft. 11 in.; dark brown hair, blue eyes. Studio ad., Balboa, Long Beach, Cal.

SHEA, William ("Bill"), characters, Vitagraph; b. Dunfries, Scotland, Oct. 11, 1858; educ. B'klyn pub. schls., and St. James Catholic schl.; came to U. S. at age of 11 mos.; early career, messenger; stage career, with Albaugh's stock co., Albany; 25 yrs. on stage in all manner of parts; with Edwin Booth, Joseph Jefferson, Salvini, Rossi, Maggi Mitchell, Mrs. Fiske; m. p. career, first "legitimate" actor to join Vitagraph; has played every description of part; 15 different parts in one picture; characters, leads, comedy. Studio ad., Vitagraph. Brooklyn, N. Y.

SHERRY, J. Barney, characters, NYMP; b. Philadelphia; stage career, in amateur prods., with Forepaugh Stock Co., appeared in "Jack and the Beanstalk," "Ben Hur," "The Eternal City"; m. p. career, Vitagraph ("Raffles," etc.), NYMP ("The Irish Prince," etc., and in many other features). Studio ad., NYMP, Inceville, Cal.

SMITH, Bruce, characters, Balboa; b. Hillsdale, Mich.; educ. Hillsdale Coll.; stage career, drama, stock, rep. and tour; grand and light opera, mus. com. vaud.; m. p. career, with Balboa since Feb. 1, 1914; played character leads with Henry King, Jackie Saunders, etc. Wght. 190, hght. 6 ft.; brown hair, brown eyes. Studio ad., Balboa, Long Beach, Cal.

STANLEY, Henry, characters, Balboa; b. N. Y. City, Jan. 25, 1864; educ. England and France; early career, sailor, farmer in Missouri; with White Star Line, N. Y., 2½ yrs.; stage career, 14 yrs. in drama, comic opera, mus. com., stock, vaud. etc.; 5 yrs. as actor and director; comedian in Hoyt's "Rag Baby"; with J. C. Duff Opera Co., Marie Tempest, Camille D'Arville, Jane Coombs, etc.; stage director and actor 2 yrs. with F. F. Proctor, N. Y.; m. p. career, since 1910, various character parts, in "Circle Ranch" (Melies), "Empty Water Keg" (101-Bison), "Tale of Old Tahiti" (Melies), "Fooling Father" (Keystone); with Majestic, Ammex and Balboa. Wght. 156, hght. 5 ft. 4 in.; grayish-brown hair, blue eyes. Studio ad., Balboa, Long Beach, Cal.

TIETZE, Court, elephant trainer, characters, Horsley; b. Chateau Salen, Alsace-Lorraine, Dec. 21, 1875; educ. France; early career, at 12 in father's horse and elephant show, subsequently taking act into vaud.; with Ringling in America; toured U. S. with balloon stunt act; with Bostock in Paris; trained "Tweedle-Dum" and "Tweedle-Dee," two Indian elephants now owned by Horsley; m. p. career, Horsley, appearing in jungle and Oriental pictures ("Stanley in Africa" series, etc.). Hght. 5 ft. 5 ins., wght. 132 lbs., blue eyes, brown hair; expert acrobat. Studio ad., Horsley, Los Angeles, Cal.

TRUESDELL, Charles Fred, characters; b. Coldwater, Mich.; educ. Michigan; stage career, stock, vaud., and com. opera, including "Me, Him and I," "The Swanee River," "Alma Where Do You Live," "The Show Girl," "His Highness The Bey," etc.; screen career, Crystal, Eclair, Peerless, appearing in "The Man Who Dared," "The Stranger," Thirst for Gold," "The Dancer and the King," "Mother," "Superior Law," "Camille," etc. Ad., 2 Marble Hill Ave., N. Y. C.

TURNER, F. A., characters, Fine Arts; b. Boston, 1866; stage career, "The Black Crook," on road with barnstorming cos., with Blanche Bates in "Under Two Flags," Henry Miller in "The Only Way," Louis Mann in "The Red Kloof," Robert Edeson 5 seasons, Edgar Selwyn in "Pierre of the Plains," vaud. several seasons; m. p. career, from 1913, Imp, Biograph ("The Escape," etc.), Reliance-Majestic, Fine Arts. Studio ad., Fine Arts, Hollywood, Cal.

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VON METER, Harry, characters, leads, American; b. Malta Bend, Mo.; educ. pub. and h. s.; early carcer, physical culture teacher, Denver; stage career, 1895 in stock, Denver; with Blanche Bates, Henry Kolker, Orrin Johnson, and others, under direction George Edison; in Spanish war; after war, in stock, San Francisco, Chicago, Minneapolis, San Diego; several yrs. on road; last appearance with Arnold Daly in "The Strong People"; m. p. career, leads with Nestor; 8 mos. with Amex,

San Diego; 3 yrs. with American under direction Thomas Ricketts; in "Modern Rip Van Winkle," "Buzzard's Shadow," "Honor of the District Attorney," "Out of Darkness," etc. Wght. 170, hght. 5 ft. 11 in., dark complexion, black curly hair, brown eyes; dumb bell work, weight lifting, cavalry riding, swimming, baseball. Studio ad., American, Santa Barbara, Cal.

VON STROHEIM, Erich O. H., characters, Fine Arts; b. Austria; educ. Imperial and Royal Military Academy, Austria; early career, Austrian army officer, wounded during annexation of Bosnia, and decorated for gallantry, served as chasseur d'Africe in Algiers; engaged in various lines of business in America, as newspaper man, magazine writer, tec.; stage career, over Orpheum circuit in dramatization of novel by himself, co-author of "The Mask," stage play; m. p. career, Fine Arts "Old Heidelberg," etc.). Author "Andreas Baumkirchner," patriotic play produced at Austrian court. Studio ad., Fine Arts, Hollywood, Cal.

WADSWORTH, William, characters and comedian, Edison; b. Pigeon Cove, Mass.; educ. M. M. Milit. Acad. (Mo.); stage career, twenty-three yrs. with James K. Hackett, Otis Skinner, Mme. Modjeska, Annie Russell Blanche Walsh and many others; screen career, Edison for past five yrs., appearing in many pictures including "Wood B Wed" series, "Vanity Fair," etc. Ad., Pigeon Cove, Mass., or Edison studio, Bronx, N. Y. C.

WATSON, Roy, character leads, Horsley; b. Richmond, Va., Aug. 6, 1876; educ. Univ. of Virginia; stage career, from 1898, on road in "The Phantom Detective," "Pierre of the Plains," etc., played stk. engagements; m. p. career, since 1910, Selig ("Count of Monte Cristo," "Evangeline," "Kings of the Forest," etc.), Universal ("Massacre of the Santa Fe Trail," "When Uncle Sam Was Young," "The Massacre at Ft. Dearing," etc.), Horsley ("The Rajah's Sacrifice," "The Lion, the Woman and the Man," "Stanley in Africa," etc.). Hght. 5 ft. 11 in.; wght. 165; hazel eyes, brown hair. Recreations, fencing, swimming, riding, baseball, golf and tennis. Studio ad., Horsley, Los Angeles, Cal.

WELLESLEY, Charles, actor, Vitagraph; b. Dublin, Nov. 17, 1873; educ. Dublin and London; stage career, first with Sir Henry Irving for 3 seasons, then with Geo. Conquest, with Frank Sheridan, E. S. Willard, John Hare, etc.; went to So. Africa in 1897, became member So. Africa Constables; returned to stage, came to U. S., appearing in metropolitan successes, in vaud. rep. and stock; m. p. career, with Vitagraph in various parts. Studio ad., Vitagraph, Brooklyn, N. Y.

WELLS, L. M., characters, western Universal; b. Cincinnati, O.; educ. Miami University; early career, salesman, merchant, rancher; stage career, rep. in Southwest for 12 yrs.; m. p. career, Albuquerque, Lubin, Lasky, Bosworth, Universal. Hght. 6 ft., wght. 225, gray hair, brown eyes, dark complexion. Studio ad., Universal City, Cal.

WELSH, William J., characters eastern Universal; b. Philadelphia, Pa.; stage career, opera, dramatic, etc.; sang in Phila. grand opera; management Belasco in "Under Two Flags," also in "Quo Vadis," "Geisha," etc.; managed Joseph Santley on tour, Laurette Taylor, Richard Buhler and others; m. p. career, Universal, playing heavies, "Traffic in Souls," "Neptune's Daughter," "Peg of the Wilds," etc. Studio ad., Fort Lee, N. J.

WILSON, Tom, characters, Fine Art Films; b. Helena, Mont., Aug. 27, 1880; early career, soldier, professional boxer, trained Fitzsimmons for fight with Corbett, etc.; stage career, with Fitzsimmons in "A Fight for Love," in "College Widow," with Eva Tanguay in vaud., member of Warfield's "Music Master" company; m. p. career, since 1915, Reliance-Majestic, Fine Art, in "The Martyrs of the Alamo," etc. Studio ad., Fine Art Films, Hollywood, Cal.

WOOD, Lawrence, characters; b. N. Y. C.; educ. Columbia Univ. '82; stage career, twenty-two yrs. in Australia in comic opera, minstrel and dramatic; stock, Bishop's Players, San Francisco; "Whispering Riley" in "The Man Inside" (Belasco); "Vonderdeek" in "The Boomerang." Screen career, Pathé, New Adventures of Rufus J. Wallingford," Famous Players, "The Red Mill," "Madam Butterfly." Hght. 5 ft. 7½ in., wght. 130; iron gray hair, partly bald, blue eyes. Home ad., 116 East 17th St., N. Y. C.

ACTORS—Heavies

AINSWORTH, Charles Sydney, heavies, Essanay; b. Manchester, Eng., Dec. 21, 1886; educ. Madison, Wis.; stage career, with Maude Adams in "Little Minister," "Romeo and Juliet," played Denton in "Arizona," with Montgomery and Stone in "Wizard of Oz," with Robert Edeson in "Soldiers of Fortune," "Strong Heart," "Call of the North," "Fortune Hunter"; m. p. career, joined Essanay in 1913, played in "In the Palace of the King," "The White Sister," "Third Hand High," "A Bit of Lace," etc. Hght. 5 ft. 11½ in., wght. 156, blue eyes, brown hair. Studio ad., Chicago, Ill.

BURNS, Fred, heavy and stunts, Fine Art Films; b. Ft. Keo, Mont., April 24, 1878; early career, ranching, breaking horses, etc.; with Buffalo Bill's Wild West, 101 Ranch, etc., gave rope throwing and riding exhibitions throughout U. S. and Europe; m. p. career, since 1908, Selig, Vitagraph, Biograph, Reliance-Majestic, Fine Art, in "The Sheriff's Star," "The Wagon of Death," "For His Master," "Home, Sweet Home," many Western dramas, and "The Birth of a Nation," specializing in spectacular stunts. Studio ad., Fine Art Films, Hollywood, Cal.

CARTER, Harry, heavy, western Universal; b. Louisville, Ky., 1879; educ. Hobart Coll.; stage career, rep. with Mrs. Fiske, light comedy role in Savage's "Excuse Me," stage director for Dillingham, light comedian in "Red Mill" with Elsie Janis; mgmt. Shuberts in "The Merry Countess," "El Capitan" and "King Dodo"; m. p. career, 1913, Universal-Rex, now appearing in special features, in "The Frameup," "That Lass o' Lowries," "Judge Not," "Landon's Legacy," "Master Key" serial. Hght. 6 ft., wght. 190, light complexion, brown hair, blue eyes. Recreations, football, baseball, etc. Studio ad., Universal City, Cal.

COBB, Edmund Fessenden, heavies and leads, Essanay; b. Albuquerque, N. M., June 23, 1892; stage career, stock 3 yrs.; m. p. career, Frontier, Warners-Lariat, Lubin, Essanay, appeared in "A Dignified Family," "His Crucible," "The Second Son," "The Papered Door," "The Law's Decree," all Essanay. Hght. 6 ft. 1 in., wght. 165, dark complexion. Studio ad., Chicago, Ill.

COSSAR, John Hay, heavies, Essanay; b. London, Eng.; educ. N. Y. p. s.; stage career, stock, rep., vaud., stock with John McCullough, lead in "Michael Strogoff" and "Romany Rye," vaud. 5 yrs.; m. p. career, Essanay in 1913, appeared in "Graustark," "The White Sister," "The Man Trail," "The Old Sin," "The Alster Case," etc. Hght. 5 ft. 9 in., wght. 170, dark hair, brown eyes. Studio ad., Chicago, Ill.

CUNEO, Lester, heavy, Quality Pictures Corp.; b. Chicago, 1888; educ. Northwestern Univ.; stage career, stock, rep., "The House Next Door," "The Girl Question," "The Time, the Place and the Girl"; m. p. career, from 1910, Selig, as director, writing and playing leads; 1914 joined Essanay; played in George Ade comedies; held role of Prince Gabriel in "Graustark"; Quality, "The Second in Command," "The Silent Voice," "A Corner in Cotton," "Pennington's Choice." Hght. 6 ft. 1 1-2 in., wght. 180, black, curly hair, grey eyes, general athlete. Studio ad., 6,101 Sunset Blvd., Hollywood, Cal.

FIELD, George, heavy, American; b. San Francisco; educ. Chicago; stage career, 10 yrs. in mus. com., legit., dramat. stock and vaud.; m. p. career, with American. Studio ad., American, Santa Barbara, Cal.

FRENCH, Charles K., heavies, NYMP; stage career,, stock, minstrel, comedy, with H. J. Sargent and Hannah Bailey, Columbus, O., member Tony Pastor co., 17 yrs. with Litt and Dingwall, stage dir. and original "Uncle Neb" in "In Old Kentucky," etc.; m. p. career, from 1905, Biograph (actor), first dir. for Kessel and Baumann making "Bison" brand, now devoting himself exclusively to acting NYMP ("The Coward," etc.). Hght 6 ft., wght. 200, grey hair, blue eyes. Studio ad., NYMP, Inceville, Cal.

GAY, Charles, lion tamer, heavies, Horsley; b. France, 1887; educ. Superior Schl., Annecy, France; early career, trainer of wild beasts for Croos, of Liverpool; A. H. Wingfield, Carl Hagenbeck, Frank Bostock, etc.; m. p. career, came to America 1914; appeared in "The Rajah's Sacrifice," "Stanley in Africa," etc. Hght. 6 ft., wght. 185 lbs., grey eyes, dark hair; all-around athlete. Studio ad., Horsley, Los Angeles, Cal.

GEBHARDT, George M., heavies, Lasky; b. Basel, Switzerland, 1879; came to America, 1886, settling in Lincoln, Neb.; stage career, from age of 17, with rep. co., playing bits, as

prop. boy, sign painter, etc.; played stock in several cities; m. p. career, from 1896, exhibitor in Middle West, Biograph, Edison, Vitagraph, NYMP, Lasky ("The Puppet Crown," "Blackbirds," etc.). Studio ad., Lasky, Hollywood, Cal.

HARDIN, Neil Cameron, heavies and juveniles, western Universal; b. Louisiana, Mo., 1886; early career, lawyer, with Alla Darnaby 2 yrs., 1915 joined Universal, direction Otis Turner in "The Black Box," also in "The Broken Coin," heavy in "The Mills of Greed," executed 75 ft. jump in "The Scarlet Sin," etc.; champion boxer, dancer, etc. Studio ad., Universal City, Cal.

HINCKLEY, William Loomis, heavies; b. Sept. 11, 1894; educ. Chicago h. s. and Northwestern Univ.; early career, in business; stage career, debut at 15 in stock at Denver, afterwards in stock at St. Louis, etc.; m. p. career, Colorado M. P. Co., Columbine Film Co., Reliance-Majestic, Fine Art, in "The Three Brothers," "The Lily and the Rose," etc. Hght. 6 ft. 2 in. Fav. recreations, swimming, football, tennis. Studio ad., Fine Art Films, Hollywood, Cal.

JOHNSTON, William Ray, heavy leads, Thanhouser; b. Jan. 2, 1892, Bristow, Ia.; educ., Comm. Coll., Waterloo, Ia. Held various commercial positions with late C. J. Hite; m. p. career, leads in "His I. O. U.," "Innocence at Monte Carlo," heavies in "The Game," "The Picture of Dorian Gray," etc. Hght. 6 ft., wght. 160, brown eyes and hair. Studio ad., Thanhouser, New Rochelle, N. Y.

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LEHNBERG, John Henry, heavies, Thanhouser; b. and educ. Philadelphia, Pa.; stage career, 10 yrs., in "Officer 666," "Arizona," "Paid in Full," "The Girl of the Golden West," etc.; m. p. career, Lubin, Thanhouser, heavies, in "In the Name of the Law," "Joseph in the Land of Egypt," "The Thief in the Night," "The Steeple Jack's Revenge." Light complexion, fair hair, blue eyes; hght. 6 ft. 1 in., wght. 160. Studio ad., New Rochelle, N. Y.

LEWIS, Ralph, heavies, leads, Fine Arts; b. Evanston, Ill.; educ. Northwestern Univ.; stage career, rep., vaud., mus. com., etc., with Wilton Lackaye, Jas. K. Hackett, Julia Marlowe, Henry Miller, Lulu Glaser, etc., etc., vaud. 4 yrs.; m. p. career, from 1913, Reliance-Majestic ("Guy Mannering," "The Escape," "The Great Leap," "Home, Sweet Home," etc.), Fine Arts "The Scarlet Band," "Mother of Seven," etc.). Club, Phi Delta Theta. Recreations, athletics of various sorts. Studio ad., Fine Arts, Hollywood, Cal.

LINGHAM, Thomas, heavies, western Kalem; b. Indianapolis, Ind., 1874; stage career, 1894, in opera "Mikado," joined James O'Neill in 1895 for five seasons with Liebler Co., E. H. Sothern, Robert Mantell, Smythe and Rice Co., in "Arizona," with Russell Bros., stock for 3 yrs. throughout East; m. p. career, joined Kalem in late 1913. Hght. 6 ft., wght. 185, complexion brunette, green eyes, dark brown hair, is ice skater. Studio ad., Glendale, Cal.

LINKEY, Harry, heavies, Horsley; b. Chicago; educ. there; stage career, from age of 17; in "The Sultan of Zulu," "The College Widow," "Within the Law," "The Poor Little Rich Girl," etc.; mgmt. Savage, A. H. Woods, K. & E., etc.; m. p. career, from 1915, Universal ("The Adviser," "Her Own Blood," "Out of the Flames"); Selig ("When California Was Wild"); Horsley ("When Avarice Rules," etc.). Hght. 6 ft. 1 in., wght. 186 lbs., blue eyes, brown hair; recreations, football and riding. Studio ad., Horsley, Los Angeles, Cal.

LONG, Walter, heavies, Fine Arts; b. Milford, N. H., March 5, 1879; educ. pub. sch., Nashua, N. H., early career, army and business; stage career, stock, road and vaud. attractions, with Vaughn Glaser, Holbrook Blinn, H. B. Warner, etc.; m. p. career, since 1909, Essanay, Reliance ("The Escape," etc.), Fine Arts ("The Martyrs of the Alamo," etc.); appeared as "Gus" in Griffith's "Birth of a Nation." Recreations, baseball, football, basket ball, wrestling, swimming. Studio ad., Fine Arts, Hollywood, Cal.

LOWERY, William A., heavy, Fine Art Films; b. St. Louis, July 22, 1885; educ. Christian Brothers Coll.; stage career, from 1902, stock, rep., with Richard Mansfield, Chas. B. Hanford, Robert Mantell, Lawrence Hanley, Burbank Stock, Los Angeles, toured Australia with John Siebert Co.; m. p. career, since 1908, Selig, Majestic, Fine Art Films, in "Capt. Macklin," "The Outcast," "The Tear That Burned," "The Man," "The Ten of Spades," "The Lamb," etc. Fav. recreation, baseball. Studio ad., Fine Art Films, Hollywood, Cal.

MacQUARRIE, Albert, heavies, western Universal; b. San Francisco, 1882; educ. San Francisco; stage career, 7 yrs. in western stock, 3 yrs. on road; m. p. career, Imp, Eleanor Gates Photoplay Co., MinA, Famous Players, appeared in "Under Two Flags," Imp, "Little Sister of Jose," Famous Players, "Colorado," "The Frameup," Universal. Hght. 5 ft. 9 in., wght. 160, brown hair, gray eyes, dark complexion; all around athlete. Studio ad., Universal City, Cal.

McCULLOUGH, Philo, heavies, juveniles, Balboa; b. California, June 16, 1890; educ. Los Angeles; m. p. career, 2½ yrs. with Selig, 3 mos. Mutual, 6 mos. Kalem, Balboa since Jan. 1, 1915; Pat Brady in "Today and Tomorrow," "Huff in Blue Blood and Yellow," in "Who Pays" series, "The Black General" and 7th and 8th episodes of "Neal of the Navy"; in "Adventures of a Madcap," "The Idyll of Paris," "The Brute," "The Rim of the Desert," etc. Wght. 175, hght. 5 ft. 11½ in.; light brown hair, dark blue eyes. Studio ad., Balboa, Long Beach, Cal.

McDANIEL, George A., heavies, Signal; b. Atlanta, Ga., 1885; educ. Atlanta schls. and pri. tutor; studied 5 yrs. with Alfreda Barili in N. Y. for concert and grand opera; in grand and comic opera concerts; created heavy role of Theo. Seymore in "Hubert of Gloucester," and Gendanne in Victor Herbert's "Wonderland"; 15 yrs. on speaking stage; yr. in pictures; first character part with Favorite Players; Universal; Seagrue in "The Girl and the Game." Hght. 6 ft. 2 ins., weight 210 lbs.; recreation, mountain climbing. Studio ad., Signal, Santa Barbara, Cal.

MORLEY, Jay, heavies and juv. leads, western Universal; b. Orange Heights, Fla., July 14, 1890; educ. Columbus, Ohio; stage career, vaud. stock, sketch team of Morley and Hager for 2 yrs. in "The Welcome Burglar"; stock at the Liberty, Oakland, Cal.; m. p. career, Selig, 1912 joined western Universal, remained yr., 3 mos. with Warner's Features, 6 mos. with NYMP, St. Louis and Santa Paula companies 9 mos., Lubin western, recent Lubin releases in which he played prominent parts, "Red Virgin," "The Irishman," "The Emerald God," "The Will o' the Wisp," "Tat, Tat, Tat," "The Golden Calf," "The Taunt," "A Night in Old Spain," "Legend of the Poison Pool," "The Convict King," "Meg of the Cliffs.' Hght. 5 ft. 10 in., wght. 185; light complexion, brown hair, blue eyes; rides, swims, etc. Studio ad., Universal City, Cal.

MULLEN, Gordon Douglass, juvenile leads, heavies, Horsley and Bostock; b. Winnipeg, Jan. 18, 1889; educ. Wesley Coll.; stage career, vaud., stk., in Winnipeg and Toronto; m. p. career, since 1914, NYMP, 15 mos., appearing in "The Warden's Garden," "The Scourge of the Desert," "The Italian," "Keno Bates, Liar," "The Ruse," "Face on the Ceiling," etc.; Horsley in "Could a Man Do More?" etc. Hght. 5 ft. 9½ in.; wght. 162; brown eyes, brown hair; recreations, boxing, swimming, etc. Studio ad., Horsley, Los Angeles, Cal.

MURCHINSON, M. J., heavies, western Kalem; b. Edinburgh, Scotland, 1885; stage career, with Martin Harvey in "A Cigarette Maker's Romance," Theatre Royal, Edinburgh, and "A Tale of Two Cities," Lyceum theatre, Glasgow; toured England, Scotland, with George Edwards in musical comedy; m. p. career, Kalem, heavy in "The Fate of Number One," "The Express Messenger," etc. Hght. 5 ft. 10 in., fair complexion, blue eyes, brown hair; swimmer, general athlete. Studio ad., Glendale, Cal.

OSBORNE, Jefferson, heavies, Horsley; b. Saginaw, Mich., Sept. 25, 1872; stage career, identified with legit. 15 yrs., appearing with William S. Hart in "The Man in the Iron Mask," "Strongheart," "The Village Postmaster," etc.; m. p. career, from 1907, Biograph, Edison, Universal, Horsley (Cub Comedies, etc.). Hght. 5 ft. 11 in., wght. 165, blue eyes, light brown hair. Recreations, riding, swimming. Studio ad., Horsley, Los Angeles, Cal.

PEARCE, George C., heavies, Fine Arts; b. N. Y. City, 1871; educ. for Episcopal ministry; stage career, amateur opera cos., N. Y., with Barry & Fay, Henry Dixey's opera co. at Globe theatre, Boston; with Ezra Kendall, in "The Shop Girl" with Seymour Hicks and Geo. Goldsmith, Jr., 6 yrs. with Frohman's

Empire theatre co., prod. and acted in several Frohman prods., dir. stk. cos. 4 or 5 seasons, with Sidney Drew in "Billy"; retired from stage for 3 yrs., rejoining Henry Miller; m. p. career, as actor, Biograph, Reliance-Majestic ("The House of Bently," "The Fox Woman," etc.), Fine Arts ("The Sable Lorcha," etc.). Studio ad., Fine Arts, Hollywood, Cal.

RICHARDSON, Jack, heavy leads, American; b. N. Y. C.; educ. Culver Mil. Acad; m. p. career, since 1910, with Selig, NYMP, and American, playing leads and heavies; played in "For Higher Stakes," "Two-spot Joe," "Breezy Bill, Outcast," etc. Studio ad., American, Santa Barbara, Cal.

SCHUMM, Harry W., heavies, western Universal; b. Chicago, Sept. 27, 1879; educ. Chicago University; stage career, stock, rep., vaud., with Kathrine Kydder and Frederick Warde in "Salambo," played own sketch, "The Price of Friendship," on coast circuit; m. p. career, from 1912, with Universal, has played in 100 U subjects, with Francis Forde and Grace Cunard, also appeared as King Michael in "The Broken Coin" serial, as Lieutenant Gibson in "Lucille Love" serial. Hght. 5 ft. 11½ in., wght. 175, dark complexion, dark eyes and black hair; rides, swims, runs, motors, dances, etc. Studio ad., Universal City, Cal.

SEARS, Alfred D., heavy, Fine Art Films; b. San Antonio, Tex., March 9, 1887; educ. pub. sch. in Texas and St. Louis, and Knox Coll.; early career, concert work; stage career, from 1909, stock, com. opera, etc., with Delmar Light Opera Co., Chicago; Odeon, St. Louis; m. p. career, since 1914, Reliance-Majestic, Fine Art Films, in "The Lost House," "The Failure," "The Birth of a Nation," "The Penitentes," etc. Studio ad., Fine Art Films, Hollywood, Cal.

SIEGMANN, George, heavies, Fine Arts; educ. St. Nicholas Sch., N. Y., and Boston Univ.; early career, army; stage career, 7 yrs.' experience, with Castle Square stock co., Boston; appeared in "The Volunteer Organist," "Under Southern Skies," and many other legit. prods.; m. p. career, Reliance-Majestic ("The Avenging Conscience," etc.), appeared as "Silas Lynch" in Griffith's "Birth of a Nation," now with Fine Arts. Hght. 6 ft. 3 in., wght. 230. Recreation, boxing. Studio ad., Fine Arts, Hollywood, Cal.

STEWART, Roy, heavies, American; b. San Diego, Cal., 1884; educ. Univ. of California; stage career, traveling stock cos. on west coast, with "Floradora" co. on tour, etc.; m. p. career, American, Majestic, Masterpiece Film ("The Hoosier Schoolmaster," etc.), Rolin, American ("The Diamond from the Sky," etc.). Recreations, single scull champion of west coast, rides, swims, etc. Studio ad., American, Santa Barbara, Cal.

STOWELL, William H., heavy leads, American; b. Boston, Mar. 13, 1883; educ. Boston H. S.; stage career, two seasons in mus. com. in Chicago, leading man at Whitmer Opera House, three seasons lead in road companies touring East; m. p. career, in 1909 with Selig, Chicago, until 1915, when he joined American; in "Gentleman Burglar" (Selig) and in jungle and animal pictures; with Harold Lockwood in "End of the Road," "Other Side of the Door," etc. (American). Studio ad., American, Santa Barbara, Cal.

WALLOCK, Edwin, heavies and comic parts, Selig; b. 1879; stage career, connected with stage best part of his 36 yrs.; began in road companies after leaving college; m. p. career, in many jungle-zoo pictures. Studio ad., Selig, Los Angeles, Cal.

WELLS, Raymond, heavy, Fine Art Films; b. Dodge City, Kan.; stage career, from 1895, stock, rep., melodrama, etc., with College Stk. Co., Chicago, and stk. engagements in Portland, Ore.; Kansas City, appeared in "Ben Hur," "The Squaw Man," "Road to Yesterday," "Julius Caesar," etc.; mgmt. Chas. Frohman, Henry B. Harris, etc.; m. p. career, Reliance-Majestic, Fine Art Films, in "The Sable Lorcha," etc. Studio ad., Fine Art Films, Hollywood, Cal.

WILSON, Hal, heavy, Fine Art Films; b. New York, Oct. 2, 1867; educ. pub. sch., Coll. City of New York, Bellevue Coll.; stage career, stock, rep., etc., with McKee Rankin, Effie Leslie, Clara Bloodgood, 12 yrs. in Australia with J. C. Williamson, with Maggie Moore, in all the Bland Holt productions; mgmt. Chas. Frohman, A. H. Woods, etc.; m. p. career, from 1907, Vitagraph, Eclair (dir. for 3 yrs.), Fine Art Films, appeared in "The Sable Lorcha." Studio ad., Fine Art Films, Hollywood, Cal.

ACTORS—Comedians

ARBUCKLE, Roscoe, actor, comedian, Keystone; b. Kansas, 1887; stage career, on tour in drama and in stock, repertoire; managed own company for 2 yrs. in stock for Morosco and Hartman; m. p. career, began with Keystone, 1913 as extra man at $3 per day; advanced to regular parts; later played leads and became director; directing and acting for last 2 yrs. "Fatty" in "Fatty and Mabel" pictures. Wght. 285. Studio ad., Keystone, Los Angeles, Cal.

ARMSTRONG, Billy, featured comedian, Horsley; b. Bristol, Eng., 1891; stage career, with father at the Alhambra, Paris; 1910, with Fred Karno, playing juveniles, etc. in "Early Birds," "A Night in An English Music Hall," etc.; associated with Charles Chaplin, Billy Reeves, Billy Ritchie, and Syd Chaplin; m. p. career, from March, 1915, Essanay, "By the Sea," "Work," "The Woman," "The Bank," "Shanghaied," etc.; now with Horsley. Hght. 5 ft. 8 in. wght. 150; blue eyes, brown hair. Studio ad., Horsley, Los Angeles, Cal.

AUBREY, James, comedian, Pathé; b. Liverpool, Eng.; educ. Liverpool; stage career, Fred Karno's "Night in English Music Hall," doing the Terrible Turk (orig.), vaud. and mus. com., Gus Hill's "Around the Clock"; screen career, Mittenthal's Starlight Pathé comedies, playing Heinie in "Heinie and Louie" comedies. Hght. 5 ft. 6 in., wght. 165, blue eyes, brown hair; swimmer, bicycle and motorcycle racer. Home ad., 364 W. 46th St., New York City; studio ad., Pathé, Yonkers, N. Y.

BELMONT, Joseph Baldy, comedian, Fine Art Films; b. St. Clair, Mich., 1877; educ. Catholic Acad., Port Huron; early career, stock, rep., vaud., etc., in "Uncle Tom's Cabin," "Trilby," "Oliver Twist," "Girl of the Golden West," etc.; mgmt. A. M. Palmer, David Belasco, etc.; m. p. career, from 1913, Crystal (wrote, directed and played leads in more than 40 "Baldy" Belmont comedies), Reliance-Majestic, Fine Art Films, in "Hubby to the Rescue," "The Deceiver," "The White Slave Catchers," etc. Studio ad., Fine Art Films, Hollywood, Cal.

BECK, John, comedian, characters; b. Plano; Ill.; educ. Wesleyan Univ., Lincoln, Neb.; stage career, in "The Virginian," with Wilton Lackaye ("The Law and the Man"), "The Fortune Hunter," "The Argyle Case," besides playing in stock in Omaha, Indianapolis, Yonkers, etc.; screen career, Reliance, Pathé, Thanhouser, Nestor, Famous ("Fatal Card"), Triangle ("Betty the Joyous," etc.). Hght. 5 ft. 11, wght. 160, green eyes, light brown hair; hobby, study of make-up. Ad., Friars' Club, N. Y.

BOOKER, Harry, comedian, Keystone; b. Kentucky, 1865; stage career, many years in vaud., dramat. stock, mus. com. on tour and rep.; m. p. career, since 1915, with Keystone, playing character leads. Hght. 5 ft. 5 in. Studio ad., Keystone, Los Angeles, Cal.

BURNS, Neal, Nestor comedy leads, western Universal; b. Bristol, Pa.; educ. Atlantic City, N. J.; stage career, jockey in "The Sporting Deacon," in "Just Out of College," Skeeter in "Stubborn Cinderella," Bertie in "The Girl in the Taxi," important parts in "The Girl of My Dreams," "The Winsome Widow," juv. leads with Gaiety company in Los Angeles; m. p. career, joined Universal, Jan. 1, 1915, playing juv. leads with Horace Davey, Nestor company; appeared in "Taking Her Measure," "When Hubby Grew Jealous," "Molly's Malady," etc. Hght. 5 ft. 6 in., wght. 135, fair complexion, light hair, blue eyes; dances, motors, swims, rides, plays tennis, golf, etc. Studio ad., Universal City, Cal.

CARLE, Richard, comedian; b. Somerville, Mass., 1871; educ. Somerville High; stage career, first appearance with James T. Powers and Peter F. Daly in "A Straight Tip," first success "The

Lady Slavey," then in Zangwill's "The Children of the Ghetto" and in England "The Casino Girl"; returning to this country starred in his own mus. coms. "The Mayor of Tokio," "The Tenderfoot," "Mary's Lamb," "Mamselle 'Awkins," "The Storks," "The Maid and the Mummy," "Jumping Jupiter"; screen career, Pathé Gold Rooster starring in "Mary's Lamb." Ad., Lamb's Club, N. Y. C.

CHAPLIN, Charles, comedian, director and author, Essanay; b. London suburb 1890 of theatrical family; began stage career at age of 7 clog dancing in Lond. theatres, later appeared in "Rags and Riches" (Lond.); then went to school Hern Boys' Coll. 2 yrs., next appeared as Billy in Wm. Gillette's "Sherlock Holmes" 3 yrs., London.; came to Amer. with Fred Karno's "Night in An English Music Hall"; screen career, Keystone Comedies, at present Essanay, appearing in "Dough and Dynamite," "The Champion," "In the Park," "A Night in the Show," "Shanghaied," "Charlie Chaplin's Burlesque on 'Carmen,'" etc., etc.; directing his own scripts. Ad., Essanay, 1333 Argyle street, Chicago, Ill.

COLLINS, Eddie, character comedian, Horsley; b. N. Y. C., Dec. 1, 1864; educ. Ireland; stage career, from 1879, 30 yrs. in vaud., burlesque, com. opera; toured America, England, Ireland; on Considine and Sullivan, Pantages, Orpheum circuits; m. p. career, from 1911, Universal ("The Devil's Half Acre," etc.), Lasky ("Black Smoke"), Eclair ("Vice"), Horsley ("Vindication," "The Blood of Our Brothers," "Could a Man Do More?" etc.). Hght. 5 ft. 5¾ in., wght. 150 lbs., blue eyes, light brown hair. Studio ad., Horsley, Los Angeles, Cal.

CONKLIN, Chester, comedian, Keystone; b. Oskaloosa, Ia., 1886; educ. pub. schs.; early career, clown in circus; stage career, characters and comedian in stock, and on tour; m. p. career, with Majestic 6 mos., last 3 yrs. with Keystone in comedy leads. Wght. 140. Studio ad., Keystone, Los Angeles, Cal.

DANIELS, Frank, comedian, Vitagraph; b. Dayton, O.; educ. Boston pub. schls. and H. S.; N. Eng. Cons. of Music; stage career, with Boston Opera Co., under Geo. A. Jones, in "Electric Doll," "Peck's Bad Boy," "Rag Baby," "Princess Bonnie," then under own management in "Little Puck" for 5 yrs. In "Wizard of Nile," "Idol's Eye," "Ameer," "Miss Simplicity," "Office Boy," "Sergeant Brue," "Belle of Brittany," "Miss Hook of Holland," "Omar Khayyam," "Girl in the Train," and many other mus. com. successes; m. p. career, first with Vitagraph in "Crooky Scrubbs." In other Vitagraph features. Studio ad., Vitagraph, Brooklyn, N. Y.

DARIEN, Frank, comedian, Fine Art Films; b. New Orleans; stage career, from 1900, stock, vaud., rep., etc., with Thomas E. Shea, Chas. Grapewin, Dustin Farnum, etc., magmt. Henry B. Harris, Cohan and Harris, A. H. Woods, etc.; in "The Bells," "Education of Mr. Pipp," "Fifty Miles from Boston," "Girl from Rector's," etc.; several seasons in stock; m. p. career, Reliance-Majestic, Fine Art Films, in "Beppo the Barber," "Don Quixote," etc. Studio ad., Fine Art Films, Hollywood, Cal.

DAVIDSON, Max, comedian, Fine Art Films; b. Berlin, Germany, 1879; educ. Bath, Germany, and U. S.; early career, stage hand; stage career, from 1897, melodrama, vaud., etc., in "Fighting Fate," "The Bowery Newsgirl," "Billy the Kid," etc., appeared in "Alias Jimmy Valentine"; m. p. career, since 1913, Biograph, Reliance-Majestic, Fine Art Films; as "Izzy" in the Izzy series of comedies, in "Don Quixote," etc. Wght. 130, hght. 5 ft. 4 in. Fav. recreation, viewing motion pictures. Studio ad., Fine Art Films, Hollywood, Cal.

DON, David L., comedian, Lubin; b. Utica, N. Y.; educ. Utica; stage career, created many orig. parts in Broadway prods., "Whirl of the Town," "Belle of New York," "Rounders," "Strollers," "Girl from Dixie," "Girl from Paris," "Red Mill," and others; screen career, Eclair comedies, Crystal, Ivan ("The Unwelcome Wife," "A Mother's Confession"), at present with Lubin, being featured in comedies. Hght. 5 ft. 6 in., wght. 164, brown eyes and hair; accomplishments, scenic artist, draftsman, woodcarver, eccentric dancer and many musical instruments. Ad., Lubin, Philadelphia, Pa.

DOYLE, John E., comedian, Lubin; b. Dublin, Ireland; educ. Dublin; early exper., comedian Drury Lane, London; also orig. boy in the box with Billie Reeves in "Night in an English Music Hall"; screen career, Lubin only, "Peck's Bad Boy" and the Billie Reeves comedies. Studio ad., Lubin, Philadelphia.

DUNCAN, Albert Edward, comedian, Kalem; b. Brooklyn, N. Y., 1886; educ. Berkley Military School, N. Y.; stage career, asst. treas. Grand Opera House, N. Y.; appeared in "The Postmaster's Daughter," "Playing the Ponies," "A Night in a Music Hall," on U. B. O. time; with Kolb and Dill; after 2 seasons on road went East with their co.; m. p. career, little Jeff in "Mutt and Jeff;" toured western Mexican coast in 40 ft. boat to make scenics; on return from this trip in 1914 joined Kalem, and is appearing in "Ham" comedies. Studio ad., Kalem, Glendale, Cal.

DUNKINSON, Harry Leopold, comedy characters, Essanay; b. New York City, Dec. 16, 1876; educ. N. Y. C.; stage career since 9 yrs. old, with Denman Thompson in "Old Homestead," with Augustin Daly at Daly's theatre, N. Y.; with Horace McVicker, of McVicker's theatre, Chicago, etc.; m. p. career, Essanay, played the cook in "Graustark," king in "Slim Princess," Boney in "Misleading Lady," husband in "Fifty-Fifty"; appeared in many George Ade fables. Hght. 5 ft. 11 in., wght. 217; blue eyes, brown hair. Studio ad., Chicago, Ill.

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FITZROY, Louis, comedian and asst. director, Horsley and Bostock; b. Ft. Brady, Mich., 1865; educ. Ohio State Univ.; early career, army officer in First U. S. Infantry, Third and Sixth Cavalry, serving through Geronimo uprising, 1880-1884; stage career, from 1886, in stock and opera, also with W. H. Crane, Frank Daniels, Lillian Russell; m. p. career, since 1909, Horsley's Nestor Co., Lubin, Universal, Bosworth, back to Horsley, 1915, appeared in "Count Padenski," etc., now playing and assisting in direction of Cub Comedies. Hght. 5 ft. 11 in.; wght. 148; blue eyes, light hair. Recreations, riding, swimming; experienced swordsman. Studio ad., Horsley, Los Angeles, Cal.

FOY, Eddie, recently of Keystone; b. Chicago, 1862; educ. N. Y. and Chicago; first stage appearance 1869, later in vaudeville and variety all over country; appeared Denver 1879, played three seasons, then in San Francisco; in N. Y. in "Jack-in-the-Box," 1886; following that in prominent productions in N. Y., and on tour; "Bluebeard," 1890; "Ali Baba," "Robinson Crusoe," "Hotel Topsy Turvy," "Strollers," 1901; "Wild Rose," 1902; "Mr. Bluebeard," 1903; "Piff, Paff, Pouff," 1904; "Earl and the Girl," 1905; "Orchid," 1907; "Mr. Hamlet," 1908; "Over the River," 1910-12; since in vaudeville with Seven Little Foys; m. p. career, with Keystone since 1915, "Favorite Fool," other comedies. Wght. 185, hght. 5 ft. 7 in., black hair, brown eyes. Home ad., New Rochelle, N. Y.

FRANCIS, Bert, comedian, Balboa; b. Boston, July 2, 1892; educ. Boston; stage career, in vaud. mus. com., entertainer, musician, on tour and in stock; m. p. career, first with Balboa, where he has been for last year playing comedy leads. Wght. 155, hght. 5 ft. 9 in.; auburn hair, dark green eyes. Studio ad., Balboa, Long Beach, Cal.

FRANEY, William, comedian, western Universal; early career, circus performer, parachute dropper, carnival shows; m. p. career, joined Universal in 1913 under Allen Curtis with Joker Co.; is tumbler and fancy diver. Hght. 5 ft. 6 in., wght. 135, dark hair and eyes. Studio ad., Universal City, Cal.

GEORGE, George, comedian, Horsley and Bostock; b. St. Louis, 1891; educ. pub. schs. there; stage career, from 1913, mus. com., in Lasky's "Antique Girl," "The Girl from Utah," also in "Shepherd of the Hills" co.; m. p. career, Pathé, Biograph, Horsely in Cub comedy co.; hght. 6 ft. 4½ in., wght. 200; brown eyes, brown hair; recreations, swimming, running, riding. Studio ad., Horsley, Los Anges, Cal.

GILBERT, "Billie," actor, Keystone; b. Los Angeles, Sept. 15, 1891; educ. Los Angeles schls. and h. s.; early career, show business since he was five years old; aeronaut, high diver, jockey, acrobat, clown, show mgr., clown at Steeplechase, Coney Island, 1909, has high dive record of 125 ft., Dreamland pier, Coney Island; m. p. career, with Keystone since Feb., 1913; one of original "Keystone Cops." Specialty of "dare-devil stunts." Wght. 120, hght. 5 ft. 3 in.; brown hair, brown eyes. Studio ad., Keystone, Los Angeles, Cal.

GOODWINS, Fred, comedian, late of Horsley; b. London, 1891; educ. Grocers Company Sch., London; early career, newspaper man, London correspondent N. Y. *Times* on Pearson publications; trick roller skater; stage career, with Sir Geo. Alexander, Tom Terriss, season in stk. under Chas. Frohman; m. p. career, Edison, Imp (asst. director), Essanay (appeared in "The Bank" and "Shanghaied"); with Horsley, in series

of comedies. Hght. 5 ft. 9 in., wght. 146; dark blue eyes, blonde hair. Recreations, swimming, running, trick roller-skating.

GRIFFITH, Raymond, comedy leads, L-Ko-Universal; b. Boston, Mass., 1890; educ. at St. Anselems College, N. H.; stage career at the age of eight in small parts, with acrobatic troop, one yr. with Barnum and Bailey, musical comedy, drama, pantomine; m. p. career, 1915 joined Kalem; after two months went to L-Ko as a leading comedian; is ball room and classic dancer; swims, rides, etc. Studio ad., Hollywood, Cal.

HALE, Alan, farce comedy leads, Biograph; b. Washington, D. C., 1892; educ. Phila. pub. schs.; 5 yrs. in stock in principal cities, and 1½ yrs. in vaudeville; entered pictures with Champion M. P. Co. at Coytesville, N. J., in 1910; 3 mos. later joined Lubin, remaining with that co. 7 mos.; with Reliance 1½ yrs.; then to Biograph. Studio ad., Biograph, 807 E. 175th St., N. Y. C.

HAYES, Frank, comedian, Keystone; b. San Francisco, 1871; educ. San Francisco; stage career, mus. com., vaud., stock, tour. Wght. 145, hght. 5 ft. 9 in. Studio ad., Keystone, Los Angeles, Cal.

HAYES, Tommy, comedian, Horsley and Bostock; b. Dublin, Ireland, Apr. 17, 1888; educ. Liverpool; stage career, mus. hall artist, London, comedian English cos. and at London Hippodrome, toured Great Britain in "At Large," with Adeler & Sutton's Pirouettes 2 seasons, 5 yrs. member Bostock Wild Animal Show touring Europe and U. S.; trained Skatrina, skating bear; m. p. career, since 1915, Horsley, in "The Rajah's Sacrifice," "Stanley Series," "The Crazy Detective," etc. Hght. 5 ft. 4 in., wght. 125, hazel eyes, brown hair; recreations, football, golf. Studio ad., Horsley, Los Angeles, Cal.

JACKSON, Joe, actor, Keystone; b. Jan. 1, 1881; educ. Europe; stage career, vaudeville Europe and U. S. Wght. 195, hght. 5 ft. 8 in.; gray eyes, brown hair. Studio ad., Keystone, Hollywood, Cal.

JAMISON, Bud William Edmund, comedian, Rolin; b. Vallejo, Cal., Feb. 15, 1894; educ. San Francisco; early career, performer and cafe entertainer; stage career, 4 yrs. in vaud., on road and stock; m. p. career, first with Essanay, in comedy releases; played Opponent in "The Champion," and others; later with Rolin; favorite recreations, boxing and physical exercises. Wght. 270 lbs., hght. 6 ft., brown hair, blue eyes. Studio ad., Rolin, Los Angeles, cal.

JEFFERSON, William W., comedian, World; b. 1877, son of the late Joseph Jefferson; stage career, beginning as a child with his father in "Rip Van Winkle" and appearing in many subsequent prods. with him, "The Rivals," etc., and other prods.; screen career, Kinemacolor (Bob Acres in "The Rivals"), Biog., at present with World, playing Gaston in "Camille," with Clara Kimball Young and other prods. Ad., World Film, N. Y. C.

LLOYD, Harold C., comedy leads, Rolin; b. Nebraska, Apr. 20, 1892; educ. Denver; stage career, 5 yrs. in stock and on road in dramas and comedies; m. p. career, with Universal, Powers and Edison, in general subjects; comedy leads with Keystone; for 1½ yrs. with Rolin in comedy leads; favorite recreations, all athletic sports. Wght. 149 lbs., hght. 5 ft. 8½ ins., black hair, dark eyes. Studio ad., Rolin, Los Angeles, Cal.

MACE, Fred, comedian, Keystone; b. Philadelphia; educ. Univ. of Pa., graduate in medicine and dentistry; stage career, many years in leading Broadway musical production and comedies; on road, stock, rep, vaud., with Weber and Fields, and others. Starred in "Chinese Honeymoon," "Piff, Paff, Pouff," "Chocolate Soldier," "The Vampire"; m. p. career, with Biograph 1909, under Griffith, in comedy leads; later went with Keystone, being featured in comedies under Mack Sennett; produced numerous subjects; best picture, "One Round O'Brien." Studio ad., Keystone, Los Angeles, Cal.

MARSH, Gene, comedienne, Rolin; b. San Diego, Aug. 20, 1893; educ. Sacred Heart, Notre Dame, Ind.; Mrs. Streeter's Schl., Chicago; Marlborough Schl. for Girls, Los Angeles; m. p. career, with Reliance-Majestic 2½ yrs., in many subjects; with Keystone in comedies; in "Dizzy Joe's Career," "Down the Hill to Creditville," "His Prehistoric Past," and others; with Chaplin and other stars; with Rolin in comedy releases; favorite recreations, swimming, riding. Wght. 119 lbs., hght. 5 ft. 3½ ins., black hair, blue eyes. Studio ad., Rolin, Los Angeles, Cal.

MASON, William ("Smiling Billy"), comedian, Keystone; b. Plankington, S. D.; educ. Chicago; early career, with circus at 14; later joined traveling shows; stage career, mus. com. stock and road shows; vaud., cabarets; in "Stubborn Cinderella," "Girl of My Dreams," etc.; m. p. career, first with Pathé in "Lover's Well," later with Essanay in comedy parts, in "Ring Lardner" series for World; then went to Coast with Universal and with Keystone. Blue eyes, blond hair. Studio ad., Keystone, Los Angeles, Cal.

McCOY, Harry, comedian, Keystone; b. Philadelphia, 1894; educ. Phila.; stage career, vaud. and mus. com., on tour and rep.; m. p. career, with Joker-Universal in 1912, since 1913 with Keystone; is pianist and composer. Wght. 165, hght. 5 ft. 6 in. Studio ad., Keystone, Los Angeles, Cal.

MURRAY, Charles, character comedian, Keystone; b. Laurel, Ind., June 22, 1872; educ. Cincinnati; stage career, 20 yrs. with Ollie Mack, as Murray & Mack; m. p. career, 2 yrs. with Biograph, comedy leads, "Hogan," other Irish characters; for Keystone in "Game Old Knight," "Her Painted Hero," etc. Wght. 200, hght. 6 ft., red hair, light gray eyes. Studio ad., Keystone, Los Angeles, Cal.

OVEY, George, comedian, Horsley; b. Kansas City, Mo., 1884; educ. Columbia Univ.; stage career, toured in "A Knight for a Day," "Forty-five Minutes from Broadway," "The Time, the Place and the Girl"; played several seasons in stk. in New England cities; m. p. career, Horsley, featured in Cub Comedies, among them "The Knockout," "Jerry and the Gunman," "Making Matters Worse," "Who's Who," etc. Hght. 5 ft. 3½ in., wght. 130 lbs., brown hair, brown eyes.; recreations, swimming, boxing, running, jumping, tumbling, dancing, etc. Studio ad., Horsley, Los Angeles, Cal.

PIERARD, Jean Pierre (Colosse), comedian; b. Charleroi, Belgium; educ. Belgium; early exper. studied for veterinary degree; travelled as clown-baby and eccentric acrobat with circuses in nearly all European countries; four seasons Berlin, two seasons Petrograd, Russia, one season Budapest, Hungary; also Roumania, Norway, Sweden, Denmark; screen career, in Paris with Pathé, Marcou and Eclipse Films, in Berlin also; has played comedies in Amer. for Universal, Thanhouser and Gaumont, "Zablitzky's Waterloo"; wght. 342; professional wrestler since 1901. Ad., 544 W. 149th St., N. Y. C.

PIXLEY, Gus, character comedian, Biograph; b. San Francisco, 1872; educ. Washington, D. C., pub. schs.; member of family of professionals.; brother of Annie Pixley; comedian in "Babes in Toyland," with attractions of Frank Daniels for 15 yrs.; in vaudeville with Lasky act, "Seven Hoboes"; went to Biograph 14 yrs. ago and with the co. off and on since; with Biograph comedy co. 3 yrs at one time; appeared in "Across the Bridge," "The Country Parson," "Lord Chumley," etc.; husband of Marie Malatesta, Biograph leading woman. Hght. 5 ft. 7 in., wght. 167 lbs.; recreations, riding, tumbling and swimming. Studio ad., Biograph, 807 E. 175th St., N. Y. C.

POLLARD, Harry, comedian, Rolin; b. Melbourne, Nov. 9, 1893; educ. Australia; stage career, 12 yrs. in vaud., Orpheum cir., in dramat. stock and road.; m. p. career, with Essanay 10 mos.; later with Rolin in leads; favorite recreations, tennis and football. Wght. 137 lbs., hght. 5 ft. 6 ins., brown hair, brown eyes. Studio ad., Rolin, Los Angeles, Cal.

POTEL, Victor, comedy leads, western Universal; b. Lafayette, Ind., Oct. 12, 1889; early career, assistant manager, wall paper department, Marshall Field, Chicago; opened interior decorating establishment in Memphis, Tenn.; returned to Chicago after a short time; was engaged by G. M. Anderson on account of physique; first picture with Essanay "Dog-Gone Business," lead in "Hank and Lank" and "Slippery Slim" series; in summer, 1915, left Essanay for Universal. Studio ad., Universal City, Cal.

POWELL, Russ, leading comedian, Vogue Films; b. Indianapolis, 1875; educ. pub. schl.; early career, city eng. office at Indianapolis; 9 yrs. on speaking stage; one season with musical trio, over Orpheum circuit; role of VeDam in "Madcap Duchess"; Massakroff in "The Chocolate Soldier"; 2 seasons with San Francisco opera co. as basso; in pictures, with Biograph 4 mos.; National, 4 mos.; with Vogue since its organization; in "The Morning After," "The Missing Heiress," etc. Hght. 5 ft. 11 ins., wght. 295 lbs. Studio ad., Vogue, Los Angeles, Cal.

REDMOND, Elmer E., comedian, Starlight-Pathé; b. Pittsburgh, May 5, 1887; educ. Pittsburgh sch.; stage career, vaud. 5 yrs. as "Redmond and Smith" and "Starkey and Redmond," also in stock and in prods. of "Just Like John" (Brady), "Get-Rich-Quick-Wallingford," "Searchlights," "Rebecca of Sunnybrook Farm" (K & E) and "School Days," and "Panhandle Pete" (Stair & Havlin); screen career, Solax, Eclair, one yr. as comedian and asst. dir., Famous ("Spitfire," etc.), at present playing Louie in "Heinie and Louie" comedies for Mittenthal-Starlight-Pathé. Hght. 5 ft. 4, wght. 124, dark brown hair, brown eyes. Ad., Screen Club, N. Y. C.

REEVES, Billie, comedian, Lubin; b. London, Eng.; educ. Ardingly Coll., Hayward's Heath, Brighton, Eng.; b. with a circus, his father being a lion-tamer and his mother a circus rider; came to this country in Karno's "Night in An English Music Hall"; for three seasons in Ziegfeld's Follies; screen career, star comedian for Lubin ("My Own Substitute," "The Club Man," "Out for a Stroll," etc., etc.) Hght. 5 ft. 5½ in.; black hair and hazel eyes; plays piano, cornet, etc. Ad., Lubin, Phila., Pa.

RITCHIE, Billie, comedy leads, L-Ko-Universal; b. Glasgow, Scotland, 1877; stage career, vaud., com., mus. com., made debut in England wearing replica of present attire with his three sisters in 1887, also played same character in the English pantomime, "Cinderella," with Fred H. Graham; played in "A Night in an English Music Hall," also in " A Night on Broadway," "Vanity Fair," "Around the Clock," etc., over Orpheum circuit.; m. p. career, L-Ko, playing in many one, two and three-reel farce comedies. Hght. 5 ft. 7½ in., wght. 140. Studio ad., Hollywood, Cal.

RODIN, Emil, character comedian and asst. dir., Palace Players; b. Berlin, Mar. 4, 1870; educ. Berlin; early exper., boy actor and pantomimist in Busch and Renz' Circus, Berlin, and touring Europe; later designing artist in laces and embroideries and cover and art designer, holding World Diploma from Academie de Dessin, Berlin; screen career, comedian Palace Players; hobby, portrait painting, fashion designing. Ad., Palace Players, 2,003 Times Bldg., N. Y. C.

RUGGLES, Wesley H., light and juvenile comedy, Essanay-Chaplin; b. Los Angeles, Cal., June 11, 1889; stage career, mus. com., stock, etc., at Alcazar theatre, San Francisco; Belasco, at Los Angeles; m. p. career, with Keystone, in Syd Chaplin comedies; also "Her Painted Hero," Keystone-Triangle. Studio ad., Niles, Cal.

RUSSELL, Dan, comedy leads, L-Ko-Universal; b. Birmingham, Eng., Aug. 24, 1875; educ. Los Angeles public schools; stage career, burlesque, vaud.; entered Variety theatre, Los Angeles, at age of 15; burlesque for ten years; vaud. from 1900 to 1905, starred with "The Matinee Girl" for ten seasons; m. p. career, joined L-Ko late in 1915; swims, dances, rides, is acrobat, etc. Studio ad., Hollywood, Cal.

SCHADE, Fritz, comedian, Keystone; b. Germany, Jan. 19, 1880; educ. Dresden; stage career, minor parts with Olympia Opera Co., entertainer Los Angeles and San Francisco, vaud.; m. p. career, with Universal, in pictures with Robert Leonhardt, Al. Christie, Harry Edwards; now with Keystone under direction Mack Sennett; with Sennett, Chaplin, Arbuckle; in "Dough and Dynamite," "Laughing Gas," "His Prehistoric Past," etc. Married Friede Feddersen, Sept. 14, 1915. Wght. 193, hght. 5 ft., dark blond hair, blue eyes. Studio ad., Keystone, Los Angeles, Cal.

STANMORE, Frank, comedian, Cosmofotofilm; b. London; educ. London, med. student Charing Cross Hosp.; stage career, 12 yrs. with Sir Herbert Beerbohm Tree, playing comedy parts in Shakespeare and modern comedies; played "Artful Dodger" in every performance and revival of "Oliver Twist"; played "Yogi," the jap., in "Get Rich Quick Wallingford," etc.; m. p. career, in "His Reformation," "Ginger Dick" in "The Third String," title role in "Revenge of Tommy Atkins," "Dean" in "Brother Officers," "Jesse Pegg" in "The Middleman," "Johnnie Doone" in "Heart of a Child," and others. Studio ad., St. Margaret's, Middlesex, Eng.

STULL, Walter H., comedian and director, Vim Comedies; b. Phila., Sept. 28, 1878; educ. Phila.; stage career, leading man in stock and melodramatic road prods.; screen career, Lubin, Reliance, Mutual, Wizard, Vim; he is Jabbs of "Pokes and Jabbs" comedies, releasing through General Films, being dir. and comedian in conjunction with Mr. Burns, producing their own comedies ("Mixed and Fixed," "Chickens," "Ups and Downs," "This Way Out," etc., etc.). Hght. 5 ft. 8 in., wght 180; gray eyes, light brown hair. Ad., Vim Studio, Jacksonville, Fla., or Screen Club, N. Y. C.

SUMMERVILLE, George J. (Slim), comedian, Keystone; b. Albuquerque, N. M., 1892; educ. Albuquerque; stage career, mus. com., vaud. on tour and in stock; m. p. career, since 1914, with Keystone in comedy parts. Wght. 164, hght. 6 ft. 2 in. Studio ad., Keystone, Los Angeles, Cal.

SWAIN, Mark, comedian, Keystone; b. Salt Lake City, 1876; educ. Salt Lake City; early career, actor and manager of own company; in vaud., mus. com. and drama, stock and tour throughout U. S.; since 1913 with Keystone in comedy leads. Wght. 240, hght. 6 ft. 2 in. Studio ad., Keystone, Los Angeles, Cal.

SWICKARD, Joseph R., comedian, Keystone; b. Germany, 1867; educ. Germany; stage career, in dramat. stock, on tour, U. S. and Europe; m. p. career, with Thanhouser and Majestic for 9 mos.; since 1912 with Keystone in comedy parts. Studio ad., Keystone, Los Angeles, Cal.

VAN, Wally, comedian and dir., Vitagraph; b. New Hyde Park, L. I.; educ. pub. sch. Brooklyn; grad. N. Y. Sch. Sciences (C. E.); early exper., construction engineer B. R. T. RR.; screen career, Vita. only, playing, directing and writing many comedies; appeared in "Cutey" pictures, "Love, Luck and Gasoline" and many other comedies; was in charge of the engines for Commodore Stuart Blackton in the various races of "The Baby Reliance" speed boat. Ad., Vitagraph Co. of America, N. Y. C.

VOKES, Harry, comedian; b. Quincy, Ill.; educ. Quincy; stage career, Ward and Vokes for over 31 yrs., starring for 22 yrs.; screen career, Universal, Broadway Features (Ward and Vokes in "A Run On the Bank"), Gaumont ("A Beauty in Distress," "A House Party"). Ad., 110 West 40th St., N. Y. C.

WARD, Tom, comedian; b. N. Y. C., May 9, 1885; educ. pub. schls. N. Y. C.; stage career, since 10 yrs. of age, beginning as a child-actor on stage with his parents; has played everything from medicine shows to Broadway prods., having played for Wm. A. Brady, Chas. Dillingham, and Ziegfeld Follies; screen career, comedy leads for Pathé and World-Allstar comedies. Hght. 5 ft. 7 ins., weight 140 lbs., dark brown hair and eyes; swims, rides, and does all sorts of acrobatic work. Ad., White Rats, N. Y. C.

WHITE, Leo, comedy leads, Essanay; b. Manchester, England, Nov. 10, 1888; stage career, with Fritzi Scheff in "Mlle Modiste"; with several Frohman productions; created David in "Toy Maker of Nuremberg"; played Giuseppe in "Mummy and the Humming Bird"; m. p. career, Essanay in 1913; one year in light comedy leads including George Ade's comedies at Chicago studios; one year with Charles Chaplin on Pacific Coast. Studio ad., Niles, Cal.

WISE, Thomas A., comedian; b. Faversham, Eng.; self-educated; on the stage since 1883 with every well-known mgmt. in America, having starred since 1899 alone and with John C. Rice, Douglas Fairbanks and John Barrymore; screen career, Peerless-World, "Famous Comedy Stars"-Equitable; starring in "A Gentleman from Mississippi" and "Blue Grass"; has written and produced several original plays. Ad., City Island, N. Y. C.

WITHEY, Chester, comedian, Fine Arts; stage career, extensive stock experience; m. p. career, American, Keystone (as author and actor), Reliance-Majestic ("Bill the Office Boy" series, etc., and many other "Komic" prods.), Fine Arts (picturized "Don Quixote," and also played prominent part in it); author of large number of photoplays. Studio ad., Fine Arts, Hollywood, Cal.

WOODWARD, H. Guy, actor, Keystone; b. Minneapolis, 1868; educ. Mpls. schls.; early career, with circus, carnival, in mus. com. dramatic stock; m. p. career, since 1911, with Lubin, later with Keystone, played with Western Lubin co. and with Milton Roberts, appeared in "Tin Can Rattle," etc. Wght. 210, hght. 5 ft. 11 in. Studio ad., Keystone, Los Angeles, Cal.

HERE'S ANOTHER POINT

READ over the biographies in this issue. If some actor or actress or director or writer is from your town, book the pictures in which they appear or have to do with, and then ADVERTISE. It will PACK YOUR HOUSE.

ACTRESSES—Leads

ABBOTT, Gypsy, leads, Horsley; b. Atlanta, Ga., 22 yrs. ago; 8 yrs. on speaking stage; ingenue roles with Nat Goodwin, Mrs. Fiske; 3 yrs. in stock at Chicago; in singing and dancing sketches over Pantages and Orpheum circuits for 2 seasons; 2 yrs. ago entered pictures with Balboa, at Long Beach, Cal., playing leads, her first subject being "St. Elmo," in "The Man Who Could Not Lose," "Key to Yesterday," "The High Hand," and "Who Pays?" series. Studio ad., Horsley, Los Angeles, Cal.

ADAMS, Kathryn, leads, Thanhouser; b. St. Louis, Mo., May 25, 1896; educ. St. Louis; stage career, mus. com. for 1 yr.; m. p. career, Metro, prominent part in "The Shooting of Dan McGrew," Fox ("Lady Audley's Secret"), also with World Film, Famous Players, Terris, Solax. Hght. 5 ft. 7 in., wght. 130, blonde hair, dark gray eyes, is singer, etc. Studio ad., New Rochelle N. Y.

ALLISON, May, leads, American; b. Georgia, 1895; educ. Birmingham and Centenary Female College, Cleveland, Tenn.; first stage appearance at 16 as "Beauty" in "Everywoman," title role in "Quaker Girl," ingenue lead with De Wolf Hopper, and in "Apartment 12-K," Maxine Elliott theatre, N. Y.; m. p. career, 1915, with W. H. Crane in "David Harum" (Famous Players), in "Governor's Lady" (Lasky), since with American. Vocalist and dancer. Favorite recreation, swimming, riding, motoring, tennis. Residence, Santa Barbara. Studio ad., American, Santa Barbara, Cal.

ANDERSON, Mary, leading woman, Vitagraph; b. Brooklyn; educ. Brooklyn, Erasmus Hall, Holy Cross School; early career, amateur Grecian dancing for charity; screen career, Vitagraph ("The Silent Plea," "Human Caldron," "Cal Marvin's Wife," "The Flower of the Desert," "Horseshoe for Luck," "Twice Rescued," "The Hoyden," "La Paloma," "The Wardrobe Woman," "Getting Rid of Aunt Kate"). Hght. 4 ft. 4 in., wght. 105, auburn hair, gray eyes; diversions, horseback riding, swimming, painting, scenario writing. Studio ad., Vitagraph, Santa Monica, Cal.

ANDERSON, Mignon, leading woman, Thanhouser; b. Balto., Md.; educ. N. Y. C. Early experience, posing for artists; stage career with Joseph Jefferson, Richard Mansfield, Julia Marlowe, Effie Shannon, etc., as a child actress; screen career, with Thanhouser 5 yrs. ("Price of Her Silence," "Maggie" in "The Mill on the Floss," "The Tin Soldier and the Doll," "The Outcast of Society," etc.). Hght. 5 ft., weight 94, fair complexion, blonde hair; accomplishments, riding, motoring, tennis. Home ad., Orleans Hotel, New Rochelle, N. Y. Studio ad., Thanhouser, New Rochelle, N. Y.

ASTOR, Camille, leads, Lasky; b. Warsaw, 1891; educ. convent, London; stage career, joined "Ben Hur" company at 9; went to London to study ballet dancing and in chorus of Alhambra theatre; returned to America and appeared in light comedy with J. C. Fisher; joined dramatic co. in Detroit; m. p. career, with Selig's "The Code of Honor," "The Judge and the Jury," Bosworth's "The Little Papoose" and "The Shipwrecked." Lasky's "The Captive" and "The Duchess" in "Chimmie Fadden." Recreations, swimming and riding. Wght. 130, hght. 5 ft. 4 in. Studio ad., Lasky, Hollywood, Cal.

AVERILL, Nancy, leading woman; b. Dover, N. H.; educ. Boston priv. sch. and Acad. of Dramatic Art (N. Y.); stage career, "The Vikings of Heligoland," leading woman N. Y. prod., with William Courtleigh in "The Prosecutor," featured in "The Stronger Sex"; in London, Helga in D. H. Caine's "The Prodigal Son"; screen career, Edison (leads in "Twin Towers," etc., Princess Amneris in "Aida," "The Rival Sculptors," etc.), Eclair ("Rob Roy," "The Gallop of Death," etc.). Pathé ("The Torn Note," etc.); 5 ft. 7, wght. 145 lbs., blonde hair, blue eyes; expert swimmer, rider, fond of out of door sports. Ad., Aarons Assoc. Theatres, 212 W. 43d St., N. Y. C.

BARA, Theda, leads, Fox; b. about 1890; m. p. career, Fox (leads in "A Fool There Was," "Kreutzer Sonata," "The Clemenceau Case," "Two Orphans," "The Devil's Daughter," "Lady Audley's Secret," "Carmen," "Sin," "The Galley Slave," "The Serpent," etc.) Ad., Fox, N. Y. C.

BARRETT, Minnette, leads, Lasky; b. Gainesville, Ga.; educ. pub. schls.; stage career, in stock with T. Daniel Frawley Co., San Francisco; Woodward Co., Kansas City; in N. Y. as leading woman with Robt. Edeson in "Where the Trail Divides," with James K. Hackett, Henry E. Dixey, Maclyn Arbuckle, and Joseph Jefferson; in "Mother," "Way Down East," "Poor Old Jim"; m. p. career, with Lasky to take leading parts with Blanche Sweet; first picture "The Ragamuffin"; is all-round athlete, long distance swimmer, expert at golf, motorist, rider. Studio ad., Lasky, Hollywood, Cal.

BARRISCALE, Bessie, leads, NYMP; b. N. Y. City; stage career, from age of 5, "Madge" in "Old Kentucky," "Lovey Mary" in "Mrs. Wiggs of the Cabbage Patch," starred in "The Rose of the Rancho" and "The Bird of Paradise"; m. p. career, Lasky ("The Rose of the Rancho," etc.), NYMP ("The Cup of Life," "The Mating," "The Golden Claw," etc.). Hght. 5 ft. 2 in., wght. 130, blonde hair, brown eyes. Studio ad., NYMP, Inceville, Cal.

BARRYMORE, Ethel, leads, Metro; b. Philadelphia, Pa., Aug. 15, 1879; stage career since 1894 as Kate Fennell in "The Bauble Shop" with her uncle, John Drew, English debut in 1897 as Miss Kittridge in "Secret Service" with Gillette, on tour in "The Bells" with Irving, starred in "Captain Jinks of the Horse Marines," "A Country Mouse," "Cousin Kate," "A Doll's House," "Her Sister," "Mid Channel," "Trelawney of the Wells," "The Twelve-Pound Look," etc., is now starring in "Our Mrs. McChesney"; m. p. career, All Star in "The Nightingale," Metro, "The Final Judgment," etc. Ad., 29 E. 61st St., N. Y. C.

BAYNE, Beverly, leads, Quality-Metro; b. Minneapolis, Minn., 1895; educ. Minneapolis, Phila., and Hyde Park Hgh. Sch., Chicago; m. p. career, Essanay (leads in "The Loan Shark," "The Soul Reclaimed," "The Masked Wrestler," "Under Royal Patronage," "Graustark," "Any Woman's Choice," "The Love Route," and many others, appearing in a large number of subjects opposite Francis X. Bushman); now leading woman for Bushman in Quality-Metro co. ("Pennington's Choice," "The Yellow Dove," etc.); has appeared in more than 500 photoplays. Hght. about 5 ft., dark brown hair, brown eyes; author "Beverly Bayne's Beauty Hints," syndicated to newspapers through the country. Studio ad., Metro., N. Y. C.

BEAUDET, Louise, leads, Vitagraph; b. Tours, France; educ. Paris and N. Y.; came to U. S. at age of 12; stage career, first with Aimee in "The Little Duke," became member Baldwin stock co. San Francisco; made 4-yr. tour around world with Daniel Bandman, with Lillian Russell in Aronson Opera Co. with Pauline Hall in "Puritania," with Abbey and Grau in "America," Chicago, 1893; headed "Louise Baudet Opera Co." in rep. of French opera, under Frohman in London, and in vaud. rep. and stock in some of most noted successes of both continents; m. p. career, in 1912 joined Vitagraph, in "Battle Cry of Peace," "Price for Folly," "Sauce for the Goose," "Wheels of Justice," "Goddess," "Man Behind the Door," "Green Stockings" and many others. Studio ad., Vitagraph, Brooklyn, N. Y.

BLAIR, Ruth, leading woman, Fox; b. Williamsport, Pa., Apr. 14, 1893; educ. W'mport High and Girls' Seminary, Wash., D. C.; stage career, stock (W'msport), then Selwyn and Co.'s "Within the Law"; screen career, leads for Smallwood Film Corp. opp. Edwin August ("Law of Nature," "His Wife's Past," "The Honor Man," etc.), Fox ("The Fourth Estate" as co-star with Samuel Ryan); hght. 5 ft. 7, wght. 135 lbs., golden brown hair and brown eyes; diversions, riding, skating and all outdoor sports. Address 903 Candler Bldg., 220 West 42d St., N. Y. C.

BERNARD, Dorothy, leading woman, Fox; b. Port Elizabeth, Cape Colony, So. Africa; stage career, since 3 yrs. of age, coming of theatrical people; stock in Australia, New Zealand and U. S.; leading woman Selwyn and Shuberts, played with Nance O'Neil, Robert Edeson, Laurette Taylor, Robert Warwick, etc.; screen career, Biograph, Lubin, Kalem, Famous and Fox, appearing in "The Little Gypsy," "The Broken Law," "The Bondman," "Two

Paths," "Blot on the Scutcheon," etc. Hght. 5 ft. 4 in., wght 114; brown hair, hazel eyes; rides, swims, sings, dances, drives car. Ad., 601 W. 180th St., N. Y. C.

BILLINGTON, Francelia, leads, Palo Alto; b. Dallas, Tex., 1896; educ. Sacred Heart, Los Angeles; stage career, in "The Mayor's Crusade," "Strathmore," "Child of God"; m. p. career, in "Children of the Sea," etc. Studio ad., Palo Alto, Cal.

BLAKE, Loretta, leading woman, Griffith-Triangle; b. Akron, O.; educ. St. Mary's Convent in Ohio; screen career, always playing with Mr. Griffith, featured in two-reel features and later opp. Henry Walthall in "Ghosts," opp. Tully Marshall in "The Sable Lorcha," opp. Douglas Fairbanks in "His Picture in the Papers." Hght. 5 ft. 3 in., wght. 115, light hair and blue eyes. Ad., 4500 Sunset Boulevard, Hollywood, Cal.

BOLAND, Mary, leads, NYMP; b. Philadelphia; educ. Detroit; stage career, from age of 16, Pike Stock Co., Detroit; stock in Nashville and Toronto, toured in rural drama, first leading part with Virginia Harned, supported Robt. Edeson in "Strongheart," yr. in London, with Dustin Farnum and Francis Wilson, 6 yrs. leading woman for John Drew, featured in "My Lady's Dress"; m. p. career, NYMP ("The Edge of the Abyss," etc.). Hobby, birds. Studio ad., NYMP, Inceville, Cal.

BONDHILL, Gertrude, leading woman, Lariat Films; b. Cincinn., O.; educ. Cincinn.; stage career, star in "Sweet Clover," and "At Cozy Corners," ingenue Keith's stock Boston and Portland (Me.), Poli stock in Wash., D. C., and Balto., Orpheum in Cincinn.; screen career, Selig and Pike's Peak Photopl. Co., star in "The Sins That Ye Sin," "Awakening of Bess Morton" and "Love's Old Sweet Song." Ad., Lariat Films, Colo. Springs, Colo.

BRICE, Rosetta, leads, Lubin; b. Sunbury, Pa., Aug. 4, 1892; educ. Wash., D. C.; stage career, stock in Balto., Wash., and Orpheum, Phila.; screen carer, lubin two yrs., in "Rights of Man," "A Man's Making," "Sporting Duchess," "The College Widow," "The Blessed Miracle," "In the Dark," etc.; hght. 5 ft. 6 in., wght 124 lbs.; red hair, green eyes; accomplishments, riding, swimming, motoring and music. Studio ad., Lubin, Philadelphia, Pa.

BROWN, Lena Viola, leads, Starlight-Pathé; b. Fair Haven, N. Y., Feb. 12, 1893; educ. Syracuse, N. Y.; early career, circus rider and sharpshooter Brown's United Shows, later stock in Rochester, etc., and repertoire; screen career, Broadway, Eclair, Mittenthal's past 2 yrs. (leads in "Red Flame of Passion," "God, Man and the Devil," "Facing the Gatling Guns," "Heinie and Louie" comedies). Hght. 5 ft. 7 in., wght. 150, brown eyes and hair. Recreations, riding, swimming, driving and shooting. Address, 142 W. 46th St., N. Y. C.

BRUNETTE, Fritzi, leads, Selig; m. p. career, Selig leads and light comedy parts; first Selig subject "Mizpah"; favorite recreations, reading and pedestrian exercises. Studio ad., Selig, Los Angeles, Cal.

BURTON, Charlotte, leads and heavies, American; b. San Francisco, May 30, 1890; educ. pub. sch. and Miss West's School for Girls, San Francisco; on stage at 7, playing child's parts for 4 yrs.; at 16 with Nance O'Neill, Grand Opera Ho., San Francisco; stock at Sacramento and Oakland; lead in "Buried at Sea," on tour; vaud. one season, in own playlet, "The Jungle Princess"; m. p. career, with American, in "Soul Astray," "Her Big Story," "In the Firelight," "Restitution," "Vivian Marston" in "Diamond from the Sky." Studio ad., American, Santa Barbara, Cal.

CHARLESON, Mary, leads, Equitable; b. Dunganon, Ireland, May 18, 1893; educ. at Convent in Los Angeles, Cal.; stage career, ingenue with Grand Opera Co. on Pacific Coast, short time with Selig, back to stage in "Checkers" with Dorothy Morton; m. p. career, western Vitagraph, Lubin in "The Road o' Strife" series, joined Equitable. Ad., 126 W. 46, N. Y. C.

CLARK, Marguerite, leads, Famous Players; b. Cincinnati, O., Feb. 22, 1887; stage career since 1899, with De Wolf Hopper in many plays including "Mr. Pickwick," "Wang," "Happyland," etc., other parts in "The Golden Garter," "The Wishing Ring," "Jim the Penman," "Baby Mine," "Baby Doll," "Light o' London," "Affair of Anatol," "Are You a Crook," etc.; m. p. career, Famous Players, "Prince and the Pauper," "The Morals of Marcus," "Mice and Men," "Still Waters," etc. Studio ad., 507 Fifth Ave., N. Y. C.

CLAYTON, Ethel, leading woman, Lubin; b. Champagne, Ill.; educ. Chicago; leading woman in many prods., Henry B. Harris, "Bobby Burnitt," "The Country Boy"; Chas. Frohman, "The Brute"; Henry W. Savage, "The Devil"; also stock; screen career, Lubin only, past four yrs. appearing in "Lion and the Mouse," "The Wolf," "Sporting Duchess," "The Gamblers," "House Next Door," "The Great Divide." Hght. 5 ft. 5½ in., auburn hair, and blue eyes. Ad., Lubin, Philadelphia.

CLAYTON, Marguerite, leads, Essanay; b. Salt Lake City, Utah, 1896; educ. St. Mary's Academy, graduated 1913; m. p. career, leading woman for 3 yrs. opposite G. M. Anderson in Brancho Billy pictures; Oct. 1915 transferred to Chicago studio, lead in "A Daughter of the City," etc. Hght. 5 ft. 4 in., wght. 120, blond hair, blue eyes, expert horsewoman. Studio ad., Chicago, Ill.

COLWELL, Goldie, leads; b. Edinburgh, Scotland, 1893; educ. Immaculate Heart Convent, Los Angeles; stage career, from 1911, dramatic leads in rep. co., Kansas City; m. p. career, since 1912, Selig ("The Diverging Paths," "Nan's Victory," "Out of Petticoat Lane," "Carmalita's Revenge," "Adventures of Kathlyn," also featured with Tom Mix in Westerns); Horsley, six months in Cub comedies, then in stock for dramatic leads, in "When Avarice Rules," etc. Hght. 5 ft. 6 in.; wght. 135; brown eyes, golden hair. Recreations, swimming, rowing, golf, tennis, etc. Now at liberty.

COOK, Ethyle, leads, Thanhouser; b. Aug. 4, 1888, Lynn, Mass.; educ. Girls' Latin High, Boston; started stage career at age of 7½ as a dancer and playing child parts, then soubrette in "Peggy from Paris," then "Woodland," "Marrying Mary," "Gay Musician," "Madam Sherry," etc.; screen career, joined Thanhouser forces 4 yrs. ago and still with them playing leads ("Six Cents a Loaf," "Beneath the Sea," "Old Jane of the Gaiety," "Mr. Mason's Will," etc.). Recreations, athletics, with fancy embroidery as a pet diversion. Home ad., 90 Pinehurst Ave., N. Y. C.; studio ad., Thanhouser, New Rochelle, N. Y.

COOPER, Miriam, leads, late Fine Arts; b. Baltimore; educ. there and at N. Y. Art School; m. p. career, debut in pictures as an "extra," with Reliance-Majestic, Fine Art, in "The Birth of a Nation," "The Dishonored Medal," "When Fate Frowned," etc. Dark brown eyes, dark hair. Fav. recreations, swimming, riding, etc. Now at liberty.

COUDRAY, Peggy, leads, western Universal; b. N. Y. C., Mar. 17, 1894; educ. St. Helen's Hall, Portland, Ore.; stage career, Baker stock in Portland as ingenue for two seasons, N. Y. Winter Garden chorus for two seasons, with De Wolf Hopper in "Miss Caprice," ingenue in support Blanche Ring, in "The Wall Street Girl," "When Claudia Smiles," vaud. over Sullivan and Considine circuit; m. p. career, Universal, leads in "The Beloved Violin," "The Awakening of Patsy," "Across the Line," "The Promissory Note." Hght. 5 ft. 1 in., wght. 108, auburn hair, drives car, swims, sings, dances, etc. Studio ad., Universal City, Cal.

COURTOT, Marguerite Gabrielle, leads, Gaumont; b. Aug. 20, 1897, Summit, N. J.; educ. N. Y. C. and Lausanne, Switzerland; early career, posing for Harrison Fischer; screen career, Kalem three yrs.; leads in "Octoroon," "Barefoot Boy," "The Celebrated Case," "The Pretenders," etc.; now being featured as Marguerite in the series "Ventures of Marguerite." Hght. 5 ft. 3½ in., wght. 110, green eyes, chestnut-brown hair. Recreations, tennis player, has traveled extensively. Studio ad., Gaumont Studio, Jacksonville, Fla., or same, Flushing, L. I.

CRAWFORD, Florence, leads, Universal; b. Pittsburgh, Pa.; educ. Pittsburgh High; screen career, Reliance-Majestic, Universal, has appeared in "Forest Thieves," "The Terror of the Mountains," "Driven by Fate," and "The Man Inside." Hght. 5 ft. 5 in., light hair, brown eyes; swims, rides and skates; diversion, horseback riding. Home ad., Iroquois Hotel, N. Y. C.

CRAIG, Nell, leads, Essanay; b. Princeton, N. J., June 13, 1893; educ. Girls' High School, Philadelphia, Pa., and Pennington Seminary; stage career, Henry Savage attractions and Orpheum stock, Philadelphia; m. p. career, Lubin 2 yrs., leads for Pathé 1 yr., leads with Essanay for 1 yr., since 1914. Wght. 130, black hair, dark brown eyes. Studio ad., Chicago, Ill.

CRAWLEY, Constance, leads, American; b. London, Eng., 1884; educ. London; stage career, with Sir Herbert Tree, toured West in "Everyman" direction Chas. Frohman, own company organized for Shakesperian rep., management Arthur Maude; m. p. career, Universal with Maude, starred in "Pelleas and Melisande," 20 weeks playing leads for Warner's Features, including "The Second Mrs. Tanqueray"; appeared in Kennedy Features, making eight pictures; with NYMP, now starring in American features. Studio ad., Santa Barbara, Cal.

CUNARD, Grace, leads and director, western Universal; b. Paris, France; educ. Columbus, O.; stage career, at age of thirteen in "Dora Thorne" on road, stock in St. Louis and Columbus, featured in "East Lynne" and "Princess Patches," starred in "College Days," in 1910; m. p. career, 1911, Biograph, Lubin, Republic company, Kay-Bee, direction Francis Ford, left with Ford to join Universal, played leads in many 101 Bison and Gold Seal subjects, also co-starred in "Lucille Love" and "The Broken Coin"; of late Miss Cunard has been given her own producing company and she writes as well as directs her pictures; drives automobile, etc. Studio ad., Universal City, Cal.

CUNARD, Mina, leads, western Universal; b. Columbus, O., 1895; educ. Columbus; stage career, none; m. p. career, joined Universal direction Francis Ford and played with sister, Grace Cunard; has prominent part in the "Graft" serial and appears with practically every director in Universal City when called upon; recently completed "The Lie," in which she starred under the direction of Leon Kent. Studio ad., Universal City, Cal.

DALE, Helene, leads, Hamilton Feature Film Co.; b. Sept. 3, 1895, Oklahoma City, Okla.; educ. St. Dominick's Villa, Lampasas, Tex.; stage career, ingenue with Boston Stock Co.; m. p. career, with Federal Pro. Co., Ellanar Film Co., lead in "Two Heroes" (Ellanar). Hght. 5 ft. 6 in., wght. 138, light brown hair and eyes; singer, elocutionist, swimmer, etc. Studio ad., Hamilton Feature Film Co., Jacksonville, Fla.

DALTON, Dorothy, leads, NYMP; b. Chicago, Ill., 1893; stage career, stock, road, vaud., with Virginia Harned in Chicago, featured at Bush Temple, starred in "Girl from Rector's" first road co., over B. F. Keith and Orpheum circuits in sketch by herself, leading woman with Lewis J. Cody's stock; m. p. career, All-Star opposite Edgar Selwyn in "Pierre of the Plains," featured in World Film's "Across the Atlantic"; in June, 1915, joined NYMP, opposite William S. Hart in "The Disciple." Hght. over 5 ft., blue eyes, horsewoman, swims, shoots, plays golf and tennis. Studio ad., Inceville, Cal.

DARKFEATHER, Princess Mona, leads; b. Los Angeles, 1889; educ. there; m. p. career, from 1909, Bison, Selig, Universal, Kalem, Horsley; has appeared in "The Massacre of the Fourth Cavalry," "The Santa Fe Trail," "The Spanish Madonna," "Stanley in Africa" series, etc. Wife of Frank E. Montgomery. Hght. 5 ft. 1 in., wght. 135, black hair, black eyes; excellent horsewoman.

DARMOND, Grace, leads, Selig; joined the co. 2 yrs. ago, and after several seasons in stock has played leading feminine roles in productions like "Your Girl and Mine," "The Millionaire Baby," "A Texas Steer," "The House of a Thousand Candles," and "A Black Sheep"; has supported Tyrone Power, Harry Mestayer and Otis Harlan in Selig productions. Studio ad., Selig, Los Angeles, Cal.

DAVENPORT, Dorothy, leads, Univ.; b. Boston, 1895; educ. pub. schs., Brooklyn, and Virginia College; daughter of noted comedian, Harry Davenport, and celebrated actress, Alice Davenport, and niece of Fanny Davenport; stage career, into vaudeville for year and a half; m. p. career, Biograph, later went to Reliance, and 4 yrs. ago joined Nestor co. in Cal.; later with Selig, Ince and Universal; while at Universal selected to play opposite Wallace Reid; joined Reids co. last August and the couple were married the following October; supported Lou Tellegen in 2 Lasky productions, Carlyle Blackwell in "Mr. Grex of Monte Carlo." Recreations, riding and motoring. Studio ad., Universal City, Cal.

DAWN, Hazel, leading woman star, Famous Players; b. Ogden City, Utah; educ. Roundwood Coll., London, Eng.; stage career, 1 yr. mus. com. in London, 4 yrs. K. & E., "Pink Lady," also starred in "Debutante"; screen career, Famous Players only, appearing in "Niobe," "Clarissa," "One of Our Girls," "The Heart of Jennifer," "The Masqueraders." Hght. 5 ft. 4½ in., wght. 135, blonde hair, hazel eyes. Accomplishments, singing, dancing, the violin, also riding, swimming and motoring. Address, Amityville, L. I.

DEAN, Priscilla, comedy leads, Vogue Films, Inc.; b. N. Y. C., Sept. 16, 1896; educ. while traveling; stage career, since 4 yrs. old, with Joseph Jefferson in "Rip Van Winkle," with Ben Greet in Shakespearean rep., with James A. Hearne in "Hearts of Oak"; m. p. career, 1911, Biograph, Pathé, World Film, World Comedy Stars, played Ardith in "Mother," World Film, in Richard Carle series, World Comedy, in "Birdie's Birthday," "Oh, For the Life of a Fireman," "He's In Again," Vogue. Hght. 5 ft. 5 in., wght. 130, dark complexion, brown hair and eyes, general athlete. Studio ad., Los Angeles, Cal.

DECKER, Kathryn Browne, featured leading woman; b. Richmond, Va.; educ. Convent of Mt. St. Joseph; stage career, "The Great Divide," with Henry Miller (following Margaret Anglin), "The Lady from Oklahoma," "He Comes Up Smiling"; screen career, Pathé ("The Beloved Vagabond" with Edwin Arden, "The Closing Net"), also with Julius Steger in "The Fifth Commandment." Hght. 5 ft. 6 in., wght 131; fair complexion and violet-blue eyes. Ad., C/o. Frank Henry Rice, 1402 Broadway, N. Y. C.

DITT, Josephine, characters and leads, American; stage career, stock, rep., dramatic, etc.; m. p. career, Essanay, opposite G. M. Anderson, leads American, David Horsley-Nestor, direction Thomas Ricketts, Universal, returned to American, appeared as the "woman" in "Damaged Goods" in which Richard Bennett starred, appeared in "The Mills of the Gods" and "The Foreign Spy," Horsley productions void of subtitles. Studio ad., Santa Barbara, Cal.

DORO, Marie, leads, Jesse L. Lasky; b. Duncannon, Pa., May 22, 1882; educ. Kansas City, Mo.; stage career, 1901, in "Granny," "Friquet," "Sherlock Holmes" with Gilette, "Morals of Marcus," "The Richest Girl," "Oliver Twist," "Diplomacy," "Electricity," "A Butterfly on the Wheel," "The New Secretary," etc.; m. p. career, Famous Players ("Morals of Marcus," "The White Pearl"), Fine Arts-Triangle ("The Wood Nymph"). Studio ad., Hollywood, Cal.

DREW, Lillian, leads, Essanay; b. Chicago, Ill., 1886; stage career, mus. com., drama, stock, vaud.; m. p. career, Essanay in 1912, leads in "One Wonderful Night," "In the Palace of the King," "The Great Deceit," "Beyond Youth's Paradise," "The Woman with a Rose," etc. Hght. 5 ft. 7½ in., wght. 130, blond hair, blue eyes. Studio ad., Chicago, Ill.

ELLISTON, Grace, leads, Metro; b. West Virginia, 1881; stage career, since 1899 as Dorothy in "Americans at Home," has appeared in "Old Heidelberg," "Twelfth Night," "The Usurper," "The Blot on the 'Scutcheon," "The Next of Kin," "Her Husband's Wife," "The Cave Man," "Coming Home to Roost," "Damaged Goods," etc.; with Viola Allen, Henry Miller, Nat Goodwin, etc.; m. p. career, Metro, "The Black Fear," etc. Studio ad., Rolfe-Metro, N. Y. C.

ELVIDGE, June C., leads, Peerless-World; b. St. Paul, Minn., June 30, 1891; educ., Pa. Coll., Pittsburg; early exper., touring as concert singer; stage career, N. Y. Winter Garden, "Passing Show 1914," "Whirl of the World"; screen career, Peerless-World only, "Lure of Women," "Flash of an Emerald," "Butterfly on the Wheel," etc. Hght. 5 ft. 7 1-2 in., wght. 145, blonde; accomplishments, musician, pianist, rides, swims, all outdoor athletics. Ad., Peerless-World Studio, N. Y.

EYTON, Bessie, leads, Selig; b. Santa Barbara, Cal.; educ. pub. schs.; vocal and instrumental music; entered m. p. career from 1910, in "A Diamond in the Rough," played role of Helen Chester in Selig's "The Spoilers"; other subjects, "When His Ship Came In," "The Mother Heart," "Hope," "Master of the Garden," and "Motherhood"; most recent subject, "Jungle Lovers." Recreations, swimming, horseback riding, etc. Studio ad., Selig, Los Angeles, Cal.

FARLEY, Dot, leads, M. E. Spero Co.; b. Chicago, Dec. 6, 1887; educ. private tutor on road with companies. At 3 years appeared in "Wedding Bells"; in this production continuously for 20 years; headed own company in "Lost in Egypt" and standard repertoire. M. p. career, Essanay, American, St. Louis m. p. co., Universal, Albuquerque. Has played in "Peril of the Plains," "The Frontier Twins," "The Price of Crime," "False Pride Has a Fall," "Even Unto Death," "The Near Capture of Jesse James," etc. Author of many produced scenarios. Hght. 5 ft. 5 in., wght. 135, red hair, brown eyes, expert horsewoman, pianist and singer. Studio ad. Spero, Hollywood, Cal.

FARRAR, Geraldine, leads, Lasky; b. Melrose, Mass., Feb. 1882; musical educ. in Paris and Berlin; stage career, from 1901, debut as Marguerite in "Faust," Royal Opera House, Berlin; member Royal Opera House co., Berlin, and Metropolitan Opera, N. Y.; has appeared in many operatic roles, and is one of the greatest of living prima donnas; m. p. career, 1915, starred in the Lasky production of "Carmen" and in "Temptation," and in a third photoplay yet to be released. Ad., care of Morris Gest, New York City.

FARRINGTON, Adele, leads and characters, western Universal; b. Brooklyn, N. Y.; educ. St. Louis, Mo.; stage career, comic opera, vaudeville, stock, starred in "The Grand Duchess," "Falka," "Boccacio," with Marie Dressler, Florence Roberts, in vaud. and legit.; m. p. career, joined Bosworth Inc., star in "The Country Mouse," played with Smalleys in "False Colors," "Hypocrites," "Sunshine Molly," etc. Composer of music and has several songs to her credit. Hght. 5 ft. 5 in.; fair complexion, golden hair, blue eyes. Studio ad., Universal City, Cal.

FEALY, Maude, leads; b. Memphis, Tenn., Mar. 4, 1883; stage career since age of three in "Faust and Marguerite, played child parts until 10 yrs. old, 5 yrs. at Highless Academy, Memphis, next appearance in N. Y. as Eunice in "Quo Vadis," with William Gillette in "Sherlock Holmes," prominent parts with well-known stars in "Under Two Flags," "Little Lord Fauntleroy," "Barbara Fritchie," "On the Quiet," "The Stronger Sex," "Faust," "Divorce," "The Boss," etc.; stock in "Seven Days," "The Lily," "The Song of the Cross," "The Easiest Way," "Paid in Full," etc.; m. p. career, Thanhouser, in many of the first productions of that company, George Kleine "Bondwomen," Ad., N. Y. Dramatic News, 17 W. 42d St., N. Y. C.

FISCHER, Margarita, leads, Equitable; b. Missouri Valley, Ia.; educ. on the stage; stage exper., started career at twelve yrs. as child star in own company on Pacific coast, then stock, repertoire and vaud.; screen career, Selig, American, Imp, later Univ., Rex, Nestor and Bison, American Beauty, Mutual Masterpictures and Equitable, appearing in "The Quest," "The Other Train," "The Miracle of Life," etc. Ad., Claridge Hotel, N. Y. C.

FLUGRATH, Edna, leads, Cosmofotofilm Co.; b. U. S.; educ. U. S., 2 yrs. at Convent, New Rochelle; stage career, with Peter F. Dailey, playing "Peggy" in "Newport News"; with Jefferson co., in "Rip Van Winkle"; in stock and vaud., at 16 was premier danseuse Met. Opera House, N. Y.; m. p. career, with Edison, London Film Co., Cosmofotofilm Co., in "England's Menace," "Incomparable Mrs. Bellairs," "Liberty Hall," "Victoria Cross," "Nan-Good-for-Nothing," etc. Ad., St. Margaret's, Middlesex, Eng.

FLUGRATH, Leonie, leading woman, Edison; b. Brooklyn, N. Y.; educ. private tutors; stage career, created part of Little Hal in "The Squaw Man" with William Faversham at the age of four, Little Meenic in "Rip Van Winkle," Peter in "Passers-By," also "The Poor Little Rich Girl" (to the Coast). etc., etc.; screen career, Edison ("Mary Had A Little Lamb," "Children of Labor," "The Unwilling Thief," "Blades of Grass," "The Littlest Magdalene," Little Becky Sharp in "Vanity Fair" with Mrs. Fiske, etc.). Hght. 4 ft. 11 in.; brown hair, light gray eyes; rides, swims; hobby, the piano. Ad., 757 Bronxwood Park, Williamsbridge, N. Y.

FONDA, Gloria, leads, Universal; b. St. Paul, Minn., 1896; educ. Forrest Ridge Convent, Seattle, Wash.; m. p. career, winner of Universal Beauty contest last June; has appeared in "The College Orphan," "The Devil and Idle Hands," "The Unmasking," "The Mills of Greed," and featured in one and two-reel Victor subjects. Hght. 5 ft. 6 in., wght. 120, fair horseback riding, motoring. Studio ad., Universal City, Cal.

FREDERICK, Pauline, leading woman, Famous Players; b. Boston, Mass.; educ. Boston private sch.; stage career, "Roger Brothers in Harvard," "Princess of Kensington," "It Happened in Nordland," "Little Gray Lady," "The Girl in White," "Toddles," "When Knights Were Bold," "Samson" with Gillette, "Joseph and His Brethren," "Innocent" (starred); screen career, Famous Players, starring in "The Eternal City," "Sold," "Zaza," "Bella Donna," "Lydia Gilmore," etc. Hght. 5 ft. 4 in., wght. 130, brown hair and blue eyes; hobbies, shooting, walking, driving her own car, also vocalist and pianist. Ad., 449 Park Ave., N. Y. C.

FULLER, Mary, leading woman, Universal; b. Wash., D. C.; educ, Wash.; screen career, Edison 3 yrs., playing "What Happened to Mary," first serial to be run in conjunction with a magazine; "Mary Stuart" first 3-reel picture produced, and many others; at present with Universal, starring in "Daughter of the Nile," "Heart of a Mermaid," "The Girl Who Had a Soul," "Madame Cubist," "The Strength of the Weak" and many others; hght. 5 ft. 3 in., weight 118, brown hair and eyes; accomplishments, riding, swimming, designing her own clothes, writing many of her own stories. Ad., Imp-Universal Studio, N. Y. C.

GEORGE, Maude, heavy leads, western Universal; b. Riverside, Cal.; Aug. 15, 1890; educ. Comnock School of Expression, Los Angeles; stage career, Burbank stock, Los Angeles; two seasons with Conrad Le Marie in headline act over Orpheum time, played name part in "The Sultana's Favorite" for one season; m. p. career, from 1914, Universal, direction Charles Giblyn, has since played with many U companies, prominent in "Little Brother of the Rich," "Both Sides of Life," "Cigarette," "The Frameup," "Business Is Business," "Big Bill Brendt," "Landon's Legacy," etc. Hght. 5 ft. 7 in., stately, olive complexion, dark brown eyes, black hair. Now appearing under Otis Turner's direction. Studio ad., Universal City, Cal.

GERBER, Neva, leads, American Beauty; b. Chicago, Ill., 1895; educ. Immaculate Heart College; stage career, none; m. p. career, Kalem in 1912, direction of George Melford, leads opposite Carlyle Blackwell in "The Detective's Sister" and others, with Edwin August, with Balboa for 8 mos., in "The House Divided" and "Tricks of Fate," with Favorite Players opposite Blackwell in "The High Hand"; early 1915 joined America, leads in one reel Beauty comedies, "Little Chrysanthemum," "Every Heart," "Redemption of the Jasons," "Nobody Home," "Mother's Busy Day," "One to a Minute," "Touring with Tilly," "Anita's Butterfly," "Captured by the Enemy," etc., hght. 5 ft. 2 in., wght. 112, light brown hair, brown eyes, athletic, pianist. Studio ad., Santa Barbara, Cal.

GIBSON, Grace, leads, Horsley and Bostock; b. Wales, July 15, 1886; educ. Daniel Coll., Milwaukee; stage career, from 1905, Winter Garden, N. Y., mgmt. Martin Beck, vaud.; 3 yrs. over Orpheum circuit; with Olga Nethersole in rep.; also appeared under mgmt. Shuberts; m. p. career, 4 yrs. with Pathé and Gaumont; for Horsley, appeared in "Blood of Our Brothers," "The Bogey Man," "The Crazy Detective," etc. Hght. 5 ft. 2 in., wght. 121, brown eyes, black hair. Recreation, horseback riding. Studio ad., Horsley, Los Angeles, Cal.

GIBSON, Helen, lead in "Hazards of Helen" series, Kalem, Glendale studio; b. Cleveland, O.; early career, rodeo rider, holding highest honors for L. A. rodeo woman rider 2 yrs.; m. p. career, appeared in "The Test of Courage," "The Children's Rescue," "A Perilous Flight," and many others. Hght. 5 ft. 6 in. Studio ad., Kalem, Glendale, Cal.

GISH, Dorothy, leads, Fine Art Films; b. Dayton, O., March 11, 1898; stage career, from 1902, debut at four as "Little Willie" in "East Lynne"; m. p. career, since 1912, Biograph, Reliance-Majestic, Fine Art Films, in "The Mountain Rat," "Old Heidelberg," "Jordan Is a Hard Road," and many other features. Fav. recreations, fishing, outdoor sports, etc. Hght. about 5 ft., blue eyes, fair hair. Studio ad., Fine Art Films, Hollywood, Cal.

GISH, Lillian, leads, Fine Art Films; b. Springfield, O., Oct. 14, 1896; educ. finishing school; stage career, from 1902, debut at six in "Little Red Schoolhouse," fairy dancer in Bernhardt's company two seasons; m. p. career, from 1912, engaged by Griffith for Biograph stock; went with Griffith to Reliance-Majestic, and finally to Fine Art Films, in "The Birth of a Nation," "The Battle of the Sexes," "Home, Sweet Home," "The Lily and the Rose," etc. Studio ad., Fine Art Films, Hollywood, Cal.

GLASER, Lulu, leading woman; b. Allegheny City, Pa.; stage career, star in "Sweet Ann Page," "Dolly Varden," "Dolly Dollars," "Madcap Princess," "Mlle. Mischief," "Aero-club," "Lola from Berlin," "One of the Boys," "The Girl and the Kaiser," "Miss Dudelsack"; screen career, Universal star in "Love's Pilgrimage to America"; member of Audubon and other societies and clubs. Ad., Mt. Vernon, N. Y.

GLAUM, Louise, leads, NYMP; b. Maryland; educ. Los Angeles; stage career, ingenue in "Why Girls Leave Home," in stock in Chicago and Toledo, toured with Nat Goodwin, etc.; m. p. career, Pathé, NYMP, in "Winning Back," "The Conversion of Frosty Blake," "The Toast of Death," etc. Hght. 5 ft. 3 in., wght. 120, dark hair, dark eyes. Studio ad., NYMP, Inceville, Cal.

GLEASON, Adda, leads, Clune, Hollywood; b. Chicago, 1890; educ. Chicago p. s. and Notre Dame Academy, Kankakee, Ill.; stage career, 3 yrs. in stock, yr. on road with "Via Wireless," yr. stock College theatre, Chicago; m. p. career, from May,

1914, 8 mos. with Selig; appeared in Selig's "Rosary," "Garrison's Finish," opposite Donald Brian in "The Voice in the Fog"; "The Power of Selim Bey," Lubin. Hght. 5 ft. 5 in., wght. 124. Recreations, riding, swimming. Studio ad., Clune, Los Angeles, Cal.

GOLDEN, Olive Fuller, leads, western Universal; b. New York City, Jan. 31, 1896; d. late George Fuller Golden, founder White Rats; edu. private tutor; stage career, vaud. Orpheum circuit, year's engagement Palace theatre, London; m. p. career, from 1914, Biograph, direction Del Henderson, D. W. Griffith, played Teola in Famous Players' "Tess of the Storm Country," Universal, Jan., 1915, ingenue and prominent parts in "To Redeem an Oath," "Dr. Mason's Temptation," "In the Grasp of the Law," "Manna," "Just Jim," opposite Harry Carey in "The Knight of the Range." Hght. 5 ft. 5 in., wght. 120, blonde hair, dark blue gray eyes. Studio ad., Universal City, Cal.

GONZALEZ, Myrtle, leads, Universal; b. Los Angeles; educ. there; stage career, with Belasco stock, and Auditorium stock, Los Angeles; m. p. career, from 1911, Vitagraph, Universal, appearing in "Ghosts," "His Wife and His Work," "Capt. Alvarez," "The Great Game of Life," "Troubled Waters," "The Golden Grain," "The Chalice of Courage," "The Pinnacle of Success," "Riches," "The Cross," and many others. Hght. about 5 ft., light brown hair. Studio ad., Universal City, Cal.

GOODRICH, Edna, leads, Lasky; b. Logansport, Ind., 1883; educ. Chicago; stage career, from 1900, in Floradora chorus, then in many B'way productions, including "Mamselle Napoleon," "The College Widower," "The Rollicking Girl," mgmt. Chas. Frohman; under own mgmt. in "The Genius and the Model," toured with Nat C. Goodwin in rep., has appeared in vaud.; m. p. career, Lasky ("Armstrong's Wife," etc.). Studio ad., Lasky, Hollywood, Cal.

GORDON, Julia Swayne, leading woman, Vitagraph; b. Columbus, O.; educ. Columbus; stage career, covering period of 8 yrs. in various stock cos., vaud. and prods.; screen career, Vitagraph only, appearing in "Sins of Scarlet," "A Million Bid," "The Painted World," "Napoleon and Josephine," etc. Hght. 5 ft. 7 in., wght. 135, brown hair and blue eyes; accomplishments, riding, swimming and public reading. Studio ad., Vitagraph, Brooklyn, N. Y.

GRAY, Beata (Betty), leading woman, Imp-Universal; b. Passaic, N. J.; educ. Priv. Collegiate Sch. (Passaic) and N. Y. Sch. of Applied Art; stage career, featured singing and dancing comedienne in vaud., also model for Chas. Dana Gibson, Harrison Fisher, etc.; screen career, Pathé ("Light That Failed," "Beach Combers," etc.), Biograph ("Bartered Crown," "Woman Against Woman," etc.), Vitagraph ("Mystery Mary," "The Girl That Might Have Been"), Imp-Universal ("Blood Heritage," "Sunlight Shadows," "Social Butterfly," etc.). Hght. 5 ft. 4 in., wght. 125; brown hair and hazel eyes; rides, swims, paints, writes scenarios and verses. Ad., Hotel Theresa, N. Y. C.

GRAY, Olga, leads, Fine Art Films; b. Budapest, Hungary; came to U. S. as a child; studied music and dramatic art in New York; stage career, with Arthur Maude and Constance Crawley, etc.; m. p. career, since 1915, Reliance-Majestic, Fine Art in "The Birth of a Nation," "The Better Man," "A Night's Adventure," "A Day That Is Dead," "Double Trouble," etc. Fav. recreations, pencil sketching, sculpture, swimming, motoring, etc. Studio ad., Fine Art Films, Hollywood, Cal.

GREENE, Margaret, leading woman, Mirror Films; b. N. Y. C., 1892; educ. N. Y. C.; stage career, "Tipping the Winner," N. Y. prod.; "Seven Keys to Baldpate," Astor Th., N. Y.; "Broadway Jones" with George M. Cohan, "Ready Money" with Cyril Scott in "The Fatted Calf," and also leading woman with Willard Mack in "Common Law" in vaud.; screen career, Pathé Gold Rooster, featured in "Nedra" from George Barr McCutcheon's well-known novel; at present leading woman Mirror Films. Ad., Mirror Films, N. Y. C.

GREENWOOD, Winifred, leads, American; b. Oswego, N. Y.; educ. pub. schs.; stage career, in vaud. and dramatic stock; headed own company, 2 yrs. at South Bend; m. p. career, with American; has appeared in scores of American releases. Studio ad., American, Santa Barbara, Cal.

GREY, Jane, leads, Fine Arts; stage career, 5 seasons on Broadway with Leo Dietrichstein in "The Concert," John Emerson in "The Conspiracy," Arnold Daly in "The Things That Count," Bruce McRae in "Nearly Married," John Barrymore in "Kick In," in all-star cast "Matrimonial Failure," mgmt. Belasco; under contract with A. H. Woods, released for photoplay appearances; m. p. career, in film version of "Little Grey Lady," "Mother of Seven," Fine Arts. Hght. about 5 ft. 2 in., wght. 110, dark hair. Studio ad., Fine Arts, Hollywood, Cal.

GREY, Katherine, leads; b. San Francisco; educ. Mme. Zitzka's Acad., there; stage carcer, co-star with Mansfield, starred in several prods. mgmt. Chas. Frohman and Belasco, toured Australia 2 yrs. mgmt. Williamson, Ltd., has played leads in 14 stage plays; m. p. career, from 1916, Kulee. Hght. 5 ft. 4 in., wght. 120, brunette complexion, dark hair, brown eyes. Recreations, all outdoor sports. Ad., Care Lee Kugel, 220 W. 42nd St., N. Y. C.

HALL, Ella, leads, direction Robert Leonard, western Universal; b. New York City, March 17, 1897; educ. private school; stage career, from 1909, management David Belasco in "Grand Army Man," "Isabel Irving"; m. p. career, 1910 joined Griffith's Biograph, with Reliance (eastern) for 6 mos., then to Universal, featured in serial "Master Key," "Idols of Clay," "Jewel," supported Helen Ware in "That Lass o' Lowries," noted for child parts. Hght. 5 ft. 1 in., wght. 105, light hair, blue eyes; swims, rides, drives, classic and ball room dancer. Studio ad., Universal City, Cal.

HALL, Jane, leading woman, Famous Players; b. St. Paul, Minn.; educ. Maryland Coll., Balto.; stage career, with most of Chas. Frohman's mus. cos., "Adele," "Arcadians," "The Only Girl," etc.; screen career, Famous Players ("Madame Butterfly" with Mary Pickford, etc.). Hght. 5 ft. 3 in., blonde type; diversions, riding, tennis, golf, all outdoor sports. Ad., 116 West 59th St., New York City.

HALLOWAY, Carol, leads, Beauty; b. Williamstown, Mass., Apr. 30, 1892; educ. Boston, and Dean Acad., Franklin, Mass.; stage career, in N. Y. productions and stock; "Magda" in "Balkan Princess," Casino, N. Y.; "Youth" in "Everywoman," and under Shubert, Savage and Dillingham mgmt. in N. Y.; 2 yrs. with Carleton stock; m. p. career, with Pilot, 2 yrs. with Lubin, with Lasky, NYMP, and American. Studio ad., American, Santa Barbara, Cal.

HANDWORTH, Octavia, leading woman Lubin; b. N. Y. C., Dec. 25, 1890; educ. Froebel's Acad., Brklyn., Countess von Moltke's Sch., Copenhagen, Denmark; stage career, mus. com. and dram., stock in Kansas City, Dallas, New Orleans, etc.; also several seasons A. H. Wood's prods.; screen career, Pathé, "A Wrecked Life," "The Nation's Peril," "The Moonshiners' Last Stand," "The Compact"; Vitagraph, "The Love of Chrysanthemum," etc.; Lubin, "The Son," "The Great Ruby," etc. Hght. 5 ft. 6 in., wght. 140; blonde hair, gray eyes; accomplishments, piano, violin, cornet, tennis, golf and outdoor sports. Ad., 1183 St. John's Pl., Brooklyn.

HANNA, Florine, leads, western Universal; b. Madisonville, Ky.; educ. Douglas Coll., Cario, Ill.; stage career, light opera, mus. com., dramatic, etc., first appeared with Delmar Opera Co., St. Louis, management Samuel Gomparts, for 5 yrs. previous to entering pictures in Woodward stock, Kansas City, Wolfe stock, Wichita, Fulton stock, Lincoln, Neb., Imperial and West End Heights stock, St. Louis; m. p. career, Warners Features, St. Louis M. P. Co., appeared in "The Gypsey's Warning," "The Sand Rat," "The Black Pearl," "The Peril of the Plains," "The Taint," "Released from the Burning Stake," etc.; dark hair and eyes. Studio ad., Universal City, Cal.

HOFFMAN, Ruby, leading woman, Kleine; b. Philadelphia; stage career, Girard Av. and Walnut St. stock, Phila.; "The Woman in the Case" and "Seven Days" en tour, "Gentleman from Mississippi," Danl. Frohman's "Detective Keene"; screen career, Pathé (featured in "The Lamb"), Famous ("Mistress Nell," "The Dictator," "The Million"), Fox ("Children of the Ghetto"), Kleine (featured in "Danger Signal." Hght. 5 ft. 6 in., brown hair and eyes. Address, 301 W. 40th St., New York City.

HAWLEY, Ormi, leads, Lubin; b. Holyoke, Mass.; grad. New England Conservatory of Music; stage career, concert work, stock, throughout East; m. p. career, Lubin, for All Star did "The Ragged Earl," for Lubin "The Nation's Peril," "Race Suicide," sold to Joseph Farnum, etc. Studio ad., Philadelphia, Pa.

HOLLISTER, Alice, leads; b. Worcester Mass.; educ. Convent Villa Maria, Montreal; m. p. career, Mary Magdalene in Kalem's "From the Manger to the Cross," with Sid Olcott in Ireland, "The Kerry Gow," "The Vampire," "The Destroyer," "The Yellow Sunbonnet," etc. Studio ad., Kalem, N. Y.

HOLMES, Helen, leads, Signal Film Corp.; b. Chicago, Ill.; early career, artist and artist's model; m. p. career, Keystone, left to join Kalem to play leads in "Hazards of Helen," with Kalem two yrs., joined Universal with McGowan, starring in railroad stories; received knowledge from father, an eastern railroader. Hgt. 5 ft. 5 in., brown hair, hazel eyes, fair complexion; rides, drives car and engine, plays tennis, etc. Studio ad., Signal Film Corp., Los Angeles, Cal.

HOLTON, Betty, leading woman; b. N. Y. C.; educ. N. Y. C.; stage career, mus. com.; screen career, Biograph, "Death's Witness"; Famous, "Unwelcome Mrs. Hatch," doubling Henrietta Crosman; Ivan Film, "Should a Woman Divorce?"; Wizard World Film Comedies, "Janitor Higgins," "The New Butler," "Guilty Consciences." Hght. 5 ft. 6 in., blonde hair, gray eyes; accomplishments, riding and swimming. Home ad., 407 East 86th St., N. Y. C.

HOWARD, Warda, leads, Essanay; educ. University of California; stage career, stock and starred in "Lion and the Mouse," "The Wolf," "When Knighthood Was in Flower," "Paid in Full," "Brewster's Millions"; m. p. career, Essanay, spring 1915, starred in "The Inner Brute," "Temper," "The Great Deceit," "Circular Path," "Outer Edge," "The Raven," opposite Henry Walthall. Hght. 5 ft. 7 in., wght. 125, dark hair, brown eyes. Studio ad., Chicago, Ill.

HULETTE, Gladys, leading woman, Thanhouser; educ. private tutors; stage career, as child actress with DeWolfe Hopper in "Wang," Bertha Kalich in "Kreutzer Sonata," Nazimova in "The Doll's House," also the orig. Tyty in the New Theatre prod. of "Blue Bird"; screen career, 7 yrs., Vitagraph, Edison ("Alice in Wonderland," "Jack and the Beanstalk," "The Working of a Miracle"), Thanhouser ("Ambition," "The Flight of the Duchess," "Lorna Doone," etc.); hght. 5 ft. 4 in., wght. 114 lbs., golden brown hair and gray eyes; diversions, swimming, riding, drawing and scenario writing. Address, Thanhouser Studio, New Rochelle, N. Y.

HULING, Lorraine, leads, Fine Arts; b. Oaksdale, Cal.; entered amateur theatricals and shortly afterwards went on stage; recently appeared on Broadway in "Prunella" and "Help Wanted"; m. p. career, Famous Players, ingenue in "Bachelor's Romance," "The Straight Road," "The Unwelcome Mrs. Hatch," Thanhouser in many comedies and dramas, including "Movie Fans." Studio ad., Los Angeles, Cal.

HUNTER, Edna, leading woman, Universal; b. Toledo, O.; educ. St. Agnes Sch., Albany, N. Y.; stage career, started in mus. com. in "Liberty Belles," then with Dillingham and K. & E., appearing in "Papa's Darling," "Little Miss Fixit" with Nora Bayes, etc.; screen career, Imp-Universal, second leads with Mary Fuller, then Fox ("The Two Orphans," "The Soul of Broadway"), at present Imp-Universal. Hght. 5 ft. 3 in., blond hair, blue eyes. Accomplishments, singing, dancing, piano, riding, swimming, outdoor sports. Address, 225 West End Ave., N. Y. C.

JENSEN, Eulalie, leads, Vitagraph; b. St. Louis, Dec. 24, 1885; educ. Oxford Coll., O., Lorette Acad., St. Louis; stage career, first with Bernhardt on tour in U. S., in stock in St. Louis, and with May Hosmer Stock Co., Chicago; Imperial Stock Co., St. Louis; with Maude Adams in "L'Aiglon"; studied vocal music and appeared in comic opera, in "Peggy from Paris," N. Y.; "Wizard of Oz," "Time, Place and the Girl," "Prince of Pilsen" in U. S. and London. In vaud. and rep. m. p. career, with Edison, then joined Vitagraph, playing leads in feature releases; in "Maria's Sacrifice," "Song of the Ghetto," "Moonstone of Fez," "Romantic Jessie," "Official Wife," "Goddess," and others. Studio ad., Vitagraph, Brooklyn, N. Y.

JOHNSON, Edith, leads, Selig; b. Rochester, N. Y., 1895, and educ. p. s. there; m. p. career, Lubin, 1913; joined Selig at Chicago, 1914; played lead in "The Girl and the Reporter," "His Jungle Sweetheart," "An Embarrassing Predicament," "The Devil-in-Chief," "Sweet Alyssum," etc. Hght. 5 ft. 4 in., wght. 130 lbs. Studio ad., Selig, Los Angeles, Cal.

KAELRED, Katharine, leading woman; stage career includes many big prods. in England, Australia and in this country, among other successes, the Vampire Woman in "A Fool There Was," Zira in "Zira," Calpurnia in Sir Beerbohm Tree's prod. of "Julius Caesar," Candida in "Candida," Zuleika in "Joseph and His Brethren," "The Marriage of Kitty" and many others; screen career, Triangle ("The Winged Idol"), Equitable, Metro ("The Girl with the Green Eyes," etc.). Ad., Chamberlain Brown, 33 West 42nd St., N. Y. C.

KANE, Gail, leading woman star, Equitable; b. Phila., Pa.; educ. Mt. St. Mary's, Newburg; stage career, with many prods., including "Decorating Clementina," "The Model," "Anatole," "Seven Keys to Baldpate," "The Miracle Man," "The Hyphen"; screen career, All-Star, Ariz., Metro ("Her Great Match"), World, Pathé ("Via Wireless"), Equitable ("The Labyrinth," "Her God"); at present starring with Equitable. Hght. 5 ft. 7 in., wght. 142, dark brown hair and eyes; rides, swims, drives; hobby, dogs and outdoor sports. Ad., 22 W. 59th St., N. Y. C.

KELLY, Dorothy, leads, Vitagraph; b. Philadelphia, Feb. 12, 1894; educ. N. Y. pub. schs., Nat. Acad. of Design; early career, artist and illustrator; m. p. career, with Vitagraph for last 5 yrs. in "The Glove," "Vanity Fair," "Penalties of Reputation," "Line-up," "Flirt," "Dorothy Danebridge, Militant," "Snare of Fate," "Unwritten Chapter," "Deuege," "Marrying Sue," "His First Endorsement," etc. Studio ad., Vitagraph, Brooklyn, N. Y.

KING, Anita, leads, Lasky; b. Chicago; in Mexico after season in "Common Sense Bracket"; had to flee from Mexico; went to Los Angeles and became automobile demonstrator; known as the Paramount Girl from successful trip across continent alone in auto, arriving in New York, Oct. 19, 1915; m. p. career, Lasky, "The Virginian," "The Man from Home," "The Girl from the Golden West," "Snobs," "Chimmie Fadden," "Maria Rosa," "Carmen." Studio ad., Lasky, Hollywood, Cal.

KINGSTON, Winifred, leads, Pallas; b. London, 1892; educ. Edinburgh and Palisene, Belgium; stage career, London, with C. Frohman, Beerbohm Tree and Scala theatre; U. S. in "Servant in the House," "Thais," "Seven Sisters," etc.; m. p. career, "Soldiers of Fortune," (all star) "Squaw Man," "Brewster's Millions," "Virginian," "Call of the North," "Where the Trail Divides," "Cameo Kirby" (Lasky), "Captain Courtesy" (Bosworth), "Lone Route" (Famous Players), "Call of the Cumberlands" (Pallas). Wght. 110, hght. 5 ft. 3 in.; red hair, fair complexion. Studio ad., Morosco, Los Angeles, Cal.

LA BADIE, Florence, leads, Thanhouser; b. Canada, 1894; educ. N. Y. C.; early career, studied art, painting and sculpturing; m. p. career, with Biograph in many of the Griffith releases, leads with Thanhouser in "The Million Dollar Mystery," "The Five Faults of Flo," etc.; fair complexion, brown hair, blue eyes, athletic. Studio ad., New Rochelle, N. Y.

LANGDON, Lillian, leads, Fine Arts; b. New Jersey; early career, popular amateur actress, appearing in Gilbert & Sullivan prods., etc.; stage career, of several yrs. comic opera, stock, rep., etc., with Jos. Gaites prods., Barlow stock, Chicago; Mildred Holland, and Albert Chevalier, etc.; m. p. career, Kalem, Biograph, Reliance-Majestic, Famous Players, Fine Arts ("The Lamb," etc.); authoress and musician. Wrote, in collaboration, "The Higher Law," and other stage plays; picturized "The Price She Paid." Recreations, motoring, horseback riding, yachting. Studio ad., Fine Arts, Hollywood, Cal.

LEDERER, Gretchen, leads, western Universal; b. Cologne, Germany; educ. Cologne Conservatoire Music; early carcer, German musical stock, came to U. S. with that company, lost voice after one yr.; m. p. career, with Selig, after one yr. joined Imp, left for European German Kinemacolor, returned to N. Y. M. P., after one yr. to Universal, to Western Vitagraph for short time, then back to Universal, is prominent in interpreting adventuress roles; with Nat Goodwin in "Business Is Business." Hght. 5 ft. 7 in., wght. 140, brown hair, brown eyes. Studio ad., Universal City, Cal.

LESLIE, Marguerite, leads, Equitable; b. Sweden; educ. Sweden and England; stage career, leads with Sir Chas. Wyndham, Sir John Hare, Gerald du Maurier and in several other Chas. Frohman London prods.; came to this country to play lead in "The Money Moon," Morosco; played Henriette

in "The Secret," with Frances Starr, Belasco; screen career, lead in support of John Mason in "Jim the Penman," Famous; at present with Equitable; hobbies, riding and shooting. Ad., 15 W. 55th St., N. Y. C.

LINDBLOM, Sadie, leads, Liberty Film Co.; b. Oakland, Cal., Sept. 29, 1890; educ. in Stockholm, Sweden; stage career in Sweden. All-around athlete and motorist, joined Liberty at its inception. Studio ad., Liberty Film Co., San Mateo, Cal.

LITTLE, Anna, leads, American; b. Sisson, Cal., Feb. 7, 1894; educ. pub. and h. s.; stage career, from 1907, with Ferris-Hartman Comic Op. Co. for 4 yrs.; m. p. career, 1911, with NYMP, leads 2½ yrs.; Indian parts, NYMP, 1 yr.; Universal, under Otis Turner, 1 yr.; Sept., 1915, with American; in "Battle of Gettysburg" (NYMP), "Open Shutters, "Damon and Pythias," "Black Box" serial (Universal), "Man Afraid of His Wardrobe," "Playing for High Stakes" (American). Favorite recreations, good rider and and swimmer, all athletic diversions, vocalist and instrumentalist. Wght. 126; hght. 5 ft. 6 in., dark brown hair, dark brown eyes. Studio ad., American, Santa Barbara, Cal.

LORRAINE, Lillian, leading woman; b. San Francisco, 1892; began her stage career at age of four as Eva in "Uncle Tom's Cabin," later playing stock, child's parts, etc.; came to N. Y. C. at age of fourteen, appearing in chorus with Eddie Foy in "The Orchid" and working her way up into a small part; later appeared in "The Great White Way" with Blanche Ring, then Ziegfeld's Follies of 1909, remaining for 3 yrs. and being starred in Follies of 1912, following Nora Bayes; screen career, starred in Pathé serial "Neal of the Navy," Equitable ("Should a Wife Forgive?"), etc. Ad., Pathé Freres, N. Y. C.

MADISON, Cleo, director and leads, western Universal; b. Bloomington, Ill.; educ. there; stage career, Los Angeles Rep. Co., Morosco stock, with Hackett for short time, leading role in Orpheum skit, toured with own stock company; m. p. career, with Universal, started with Phillips Smalley, played dual role of Rose and Judith in "Trey o' Hearts," lead in "Damon and Pythias"; now directing own company. Hght. 5 ft. 6 in., wght. 125, fair complexion, light hair, blue eyes. Studio ad., Universal City, Cal.

MAISON, Edna, leads, western Universal; b. San Francisco, Cal.; began stage career in her sixth year, stock, light opera, rep., etc., first work with Cooper Stock Co., Los Angeles, at fifteen was singing at Tivoli Opera House, was at Fisher's theatre and with Cal. Opera Co.; m. p. career from 1912, when she joined Universal, has played leading parts in many of their prominent subjects; brown hair, brown eyes. Studio ad., Universal City, Cal.

MARKEY, Enid, leads, NYMP; b. Denver; educ. there; stage career, Burbank stock, Los Angeles; toured Coast with Nat Goodwin; m. p. career, from 1914, NYMP ("The Darkening Trail," "The Mating," "The Cup of Life," "The Conqueror," "The Iron Strain," etc.). Hght. 5 ft. 4 in., wght. 125, dark hair, dark eyes. Recreations, motoring, riding, water sports. Studio ad., NYMP, Inceville, Cal.

MARINOFF, Fania, leading woman; b. Odessa, Russia; stage career, Esther in "The House Next Door," Dago Annie in Paul Armstrong's "Romance of the Underworld," Helen Morris in (orig.) "Within the Law," "A Thousand Years Ago," "Consequences," and Louka in Arnold Daly's recent revival of Shaw's "Arms and the Man," etc.; screen career, Famous Players ("One of Our Girls"), Kalem ("The Lure of Mammon"), Kleine ("The Money Master"), Gaumont ("The Unsuspected Isles"), Pathé ("The Galloper," "Nedra"), World ("McTeague," etc.); black hair and eyes. Address, 151 E. 19th St., N. Y. C.

MARSH, Mae, leads, Fine Art Films; b. Madrid, New Mexico, 1897; educ. convents in San Francisco; m. p. career, Biograph, Reliance-Majestic, Fine Art Films, etc., in "The Sands o' Dee," "Man's Genesis," "The Escape," "Home, Sweet Home," "The Swindlers," "The Great Day," "The Birth of a Nation," etc. Favorite recreations, gardening, needlewook, china and oil painting, etc. Hght. 5 ft. 3 in., gray eyes, auburn hair. Studio ad., Fine Art Films, Hollywood, Cal.

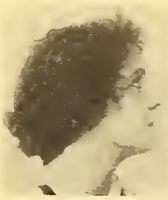
MARSH, Marguerite, leads, Fine Arts; b. Lawrence, Kansas, 1892; educ. San Francisco and Los Angeles; stage career, two seasons with Raymond Hitchcock in "The Mascot," and "The Man Who Owns Broadway," in N. Y., Morosco stock in Los Angeles; m. p. career, Biograph under Griffith, Essanay; leads opposite G. M. Anderson, in 1912 joined the eastern Majestic playing with Fred Mace, then to Reliance, appearing in the serial "Runaway June," under the name Marguerite Loveridge, joined Fine Arts, has appeared in "The Americano," direction John Emerson, as Viva in "Tricotrin," opposite Jack Conway. Hght. 5 ft. 2 in., wght. 120, auburn hair, dark blue eyes, fair complexion; hobby, music and painting. Studio ad., Los Angeles, Cal.

MARTIN, Vivian, leads, Fox; b. near Grand Rapids, Mich.; stage career at age of six, in Richard Mansfield's "Cyrano De Bergerac," with Andrew Mack and Chas. Warner in juv. parts, in "Peter Pan," "Father and the Boys," "The Spendthrift," "Officer 666," "Stop Thief," "The Only Son," "The High Cost of Loving"; m. p. career, World Film, starred in "The Wishing Ring," "Old Dutch," "The Arrival of Perpetua," "Little Miss Brown," "Over Night," etc., now with Fox. Studio ad., Fort Lee, N. J.

MAYO, Edna, leads, Essanay; b. Philadelphia, Pa., 1893; educ. Girls' College, suburb of Philadelphia; graduated in 1909; stage career, starred in "Madame X," "Excuse Me" and "Help Wanted"; m. p. career, joined Essanay in 1915, leads in "Blindness of Virtue," "The Woman Hater," "The Little Straw Wife," "The Family Divided," starring as Mary Page in the series "The Strange Case of Mary Page." Hght. 5 ft. 5 in., wght. 117, light hair, blue eyes; has excellent voice, is sculpturess, lover of outdoor sports. Studio ad., Chicago, Ill.

McCOY, Gertrude, leading woman; b. Rome, Ga., June 30, 1896; educ. Nassau, Tenn.; stage career includes stock and mus. com., "The Two Orphans," etc.; screen career, 8 yrs. Biograph, under Griffith, Pathé, Edison 5½ yrs. ("The Impersonator," "The Man in the Street," "Through Turbulent Waters," "On the Stroke of Twelve," which was her own story; "What Could She Do?" "June Friday," Friend Wilson's Daughter" and many others). Hght. 5 ft. 6½ in., wght. 135, blonde hair, blue-green eyes; diversions, horseback riding and motoring. Ad., 340 East 198th St., N. Y. C.

McDOWELL, Claire, leads, Biograph; b. N. Y. C.; educ. pub. and high schs., N. Y.; 10 yrs. stock, and on tour for Frohman several seasons; with William Faversham in "Herrod"; with Biograph since 1910, appearing in "His Trust," "Female of the Species," "Days of Forty-nine" under Griffith direction, "Her Hand," etc. Studio ad., Biograph, 807 E. 175th St., N. Y. C.



MEREDITH, Lois, leading woman; b. 1897; educ. abroad; stage career, first appearance as Modesty in "Everywoman," then prima donna on coast tour of "Madam Sherry," title role "Peg o' My Heart," "Help Wanted" (orig.); screen career, starred in "Help Wanted" (Morosco-Paramount), "The Woman" (Lasky-Paramount), "My Best Girl" (Metro with Max Figman), "An Enemy to Society" (Metro), co-star with Cyril Maude in "The Antique Dealer" (World); favorite pastimes, horseback riding and all sorts of outdoor sports, singing and languages, writing French stories for Parisian publications. Address, Sangar and Jordan, 1432 Bdwy, N. Y. C. (care of E. B. Hesser).

MERRIAM, Pauline, leading woman; b. Biloxi, Miss., 1895; educ. Leachwood Seminary, Va., and private finishing schools; stage career, debut in Pilate's Daughter at Chestnut St. Opera House in Phila., later Century Opera House, N. Y. C., stock with Jesse Bonstelle, etc.; screen career Thanhouser, Famous "Helene of the North," "The Incorrigible Dukane," etc.; has posed for Count Tamburini, Gibson, Underwood, the late John W. Alexander, etc.; is an accomplished musician, clay modeler, sculptress and dancer; hght. 5 ft. 7 in.; wght. 138; brown curly hair and brown eyes. Ad., 521 West 156th St., N. Y. C.

MERSEREAU, Violet, leading woman, Universal, N. Y.; b. N. Y. C.; educ. Glenwood Road Sch. and Horace Mann Sch. (N. Y. C.); stage career, little girl and boy parts in stock, then toured with Margaret Anglin, played Flora in orig. co. of "The Clansman," and starred as Rebecca in "Rebecca of Sunnybrook Farm"; screen career, Nestor (Western), Famous Players (the Spitfire in "The Spitfire"), Universal (starring in "She Was His Mother," "The Broken Toy," etc., also "The Path of Happiness" and "Autumn," to be released under Red Feather). Hght. 5 ft. 4 in.; wght. 115, blonde hair, dark blue eyes; fond of outdoor sports. Ad., Universal, N. Y. C.

MOORE, Marcia, leads, western Universal; b. Chicago, Ill., Dec. 12, 1898; educ. Holy Name Cathedral, Chicago; stage career, stk., rep., etc., 4½ yrs. in Chicago, Bush Temple stk., "Salomy

Jane" on road; two yrs. in vaud.; m. p. career, at age of seven joined Essanay in juv. parts, "Mother's Angel Child," "Old Curiosity Shop," etc.; at nine joined Selig, played Dorothy in "Wizard of Oz" series; Universal in 1913 in "Cracksmen" series; leads at NYMP, ingenue with Mrs. Leslie Carter in "Heart of Maryland," Tiffany, ingenue with Bushman-Metro company; returned to Universal in July, 1915. Studio ad., Universal City, Cal.

NATOL, Florence, character leads, Vitagraph; stage career, covering a period of twenty-one yrs. with many stock cos. from coast to coast, in Vancouver played fifty-seven characters in as many weeks; screen career, Vitagraph, appearing in "The Jarr Family" series, playing Gertrude, "Mystery of the Empty Room," "Mixup in Suitcases," "Philanthropic Tommy," "Beautiful Thoughts," "Rooney's Sad Case," and many other Sidney Drew Comedies. Ad., Vitagraph, N. Y. C.

NESBITT, Miriam A., leads, Edison; b. Chicago, Sept. 14, 1879; educ. St. Mary's Acad., Notre Dame, Ind.; stage career, 12 yrs. lead. woman, Chas. and Danl. Frohman, Savage, Harris, Shuberts, Peyton, etc.; screen career, Edison, 6 yrs.; during that time has played about 200 leading roles; recent appearances in "Killed Against Orders," "The Way Back," "Her Proper Place," "The Necklace of Rameses," etc. wght. 138, hght. 5 ft. 7½ in., brunnette, gray eyes, brown hair; accomplishments, riding, swimming, dancing, fencing, etc. Studio address, Edison, N. Y. C.

NICHOLS, Marguerite, leads, Balboa; b. Los Angeles, Aug. 3, 1895; educ. Girls Collegiate School, Los Angeles; no stage exp. Starred as extra with Balboa, then played bits, and began leads six mos. later In "Beulah," "Maid of the Wild," "Heart of the Hills," "Blue Blood and Yellow," "For the Commonwealth," "Who Pays?" "Message from Reno," "The Age of Discretion," and many others. Wght. 115, hght. 5 ft. 3 in., golden hair, blue eyes. Studio ad., Balboa, Long Beach, Cal.

NILSSON, ANNA Q., leads; b. Ystad, Sweden; stage career in Sweden and America; came to U. S. 1907; m. p. career, Kalem in 1911; leads opposite Guy Coombs in "Shenandoah," "Fall of Quebec," etc., Fox lead in "Regeneration"; light complexioned.

NORMAND, Mabel, comedy leads, Keystone; m. p. career, Vitagraph, Biograph, Keystone; starred in many Keystone releases, "Fatty and Mabel," "Mabel's Busy Day," etc.; is swimmer and diver; now in east with Roscoe Arbuckle producing Triangle comedies. Studio ad., Fort Lee, N. J.

O'NEIL, Nance, leading woman, Lubin; b. Oakland, Cal.; educ. Snell's Seminary, Oakland; stage career includes many big produs. under McKee Rankin, John B. Schoeffel, Dillingham, Shuberts, Belasco, also J. C. Williamson (Australia and N. Zealand) in South Africa, Egypt, England and Hawaii, playing and starring in "Magda," "The Sorceress," "Camille," "The Lily," "Judith of Bethulia" (written for her), "Monna Vanna," etc.; screen career, "Kreutzer Sonata," "The Witch" (Sardou's "The Sorceress"), "The Final Payment," "The Woman's Past" (Fox), "Souls in Bondage," "Fires of St. John" (Lubin). Ad., 102 West 58th St., N. Y. C.

OSTERMAN, Kathryn, leads, Equitable; b. Toledo, Ohio; educ. Convent near Toledo; stage career, when 18 entered Thomas Jefferson's company in "Hands Across the Sea," co-starred with Louis Simon in headline vaud. act for 3 yrs., "The Persian Garden," etc.; m. p. career, World Comedy Stars, Equitable, appeared in several single-reel comedies for World Comedy and starred in "The Bludgeon," Equitable. Studio ad., Flushing, N. Y.

OSTRICHE, Muriel, leads; b. New York City, Mar.. 4, 1897; educ. p. s.; stage career none; m. p. career, Eclair, Thanhouser, Vitagraph, Equitable ("A Daughter of the Sea"), etc.

OTTAWA, Mlle. (Emma Cellibeaux), trainer South American pumas, leading woman, Horsley; b. Boulogne-su-Mer, France, Aug. 23, 1897; educ. Paris; early career, at 14 began training pumas and panthers under tutelage of her mother, Mme. D'Orcy; and Frank C. Bostock in latter's wild animal show, London; toured Europe and U. S. with Bostock; m. p. career, Horsley (leads in "The Rajah's Sacrifice," "The Woman, the Lion and the Man," etc.). Hght. 5 ft. 4 ins., wght. 120 lbs., blue grey eyes, brown hair. Studio ad., Horsley, Los Angeles, Cal.

OWEN, Seena (Signe Auen), leads, Fine Arts; b. Spokane, Wash.; educ. Bruno Hall, there, and in Copenhagen, Denmark; stage career, six weeks in stock, San Francisco; m. p. career, from 1914, Kalem, Reliance-Majestic, Fine Arts ("The Lamb," "The Penitentes," etc.). Hght. 5 ft. 6 in. Recreations, art and music. Studio ad., Fine Arts, Hollywood, Cal.

PEARSON, Virginia (Mrs. Sheldon Lewis), leading woman; b. Louisville, Ky., Mar. 7, 1888; educ. Louisville; stage career, stock two seasons as the vampire in Robert Hilliard's "A Fool There Was," followed Mme. Dorsiet in Faversham's orig. prod. "The Hawk"; screen career, Vitagraph a few mos. in 1910, Famous ("The Aftermath"), Vitagraph, 1915 ("The Turn of the Road," "The Writing on the Wall," "Thou Art the Man," "The Hunted Woman," "The Vital Question," etc.). Hght. 5 ft. 7½ in., wght. 145, dark brown hair and dark blue eyes; hobby, painting and riding.

PEPIN, Myrtle L., leads, Banner Film Co.; b. Carson City, Nevada; educ. Denver, Col.; stage career, eight years with stock and rep. through middle west; m. p. career with Films Inc. Co., Western M. P. Co. Studio ad., Banner Film Co., San Mateo, Cal.

PETROVA, Olga, leads, Metro; b. Poland; stage career, from age of 20, Shakespearean rep., played important roles in London, Paris, Berlin, Petrograd; American debut in Follies-Bergere, N. Y., mgmt. Henry B. Harris; played featured dramatic act in vaud., starred in "Panthea," mgmt. Shuberts; m. p. career, Metro (starred in "The Heart of a Painted Woman," "The Vampire," "My Madonna," "What Will People Say?" etc.). Married Dr. John Stewart, of Indianapolis. Studio ad., Metro, N. Y. C.

PHILLIPS, Dorothy, leading woman, Rex-Universal; b. Balto., Md., Oct. 28, 1882; educ. Balto., Md.; stage career, Modesty in Savage prod. of "Everywoman," Mary Jane in "Mary Jane's Pa" with Henry Dixey, Fawcett stock, Balto.; screen career, Essanay playing leads, at present with Rex-Universal; featured in many pictures, including "The Springtime of the Spirit," "The House with the Drawn Shades," "Rene Haggard," "The Gentle Volunteer," "Ladder of Fortune," "Don't Wake the Baby," "Their Xmas," "His Own Trap," etc. Hght. 5 ft. 4 in., wght. 125, brown eyes and hair; rides, swims. Address, Universal, N. Y. C.

PICKFORD, Mary, leads, Famous Players; b. Toronto, Can., April 8, 1893; stage career, appeared in juvenile parts at age of five, became member Toronto stock co., later joined Chauncey Olcott's road co., scored success in Belasco's "Warren of Virginia"; m. p. career, joined Biograph direction Griffith, appeared in many short plays, later joined Imp-Universal, returned to stage for Belasco's "A Good Little Devil," joined Famous Players with entire cast of Belasco piece for the film version; other productions are: "In the Bishop's Carriage," "Hearts Adrift," "Tess of the Storm Country," "The Eagle's Mate," "Such a Little Queen," "Cinderella," "Fanchon the Cricket," "The Dawn of a Tomorrow," "Little Pal," "Rags," "A Girl of Yesterday," "Madame Butterfly," "The Foundling," both adaptations and original material. Ad., Famous Players Co., 507 Fifth Ave., New York City.

POYNTER, Beulah, leading woman; b. near St. Joseph, Mo.; educ. St. Louis and Chicago; stage career, starred for 7 yrs. in "Lena Rivers," "The Doll's House," "Little Girl That He Forgot," "Girl of the Golden West," "Call of the Cricket," etc., and stock star in Denver, Chicago, Cleveland, St. Louis, etc.; screen career, Cosmos, Harris-World Film, appearing in "Lena Rivers," "Little Girl That He Forgot," "Hearts of Men," "Born Again," etc.; writer of many plays and scenarios. Hght. 5 ft. 3 in., wght. 120, blonde hair and blue eyes. Address, Cambria Apt., 355 W. 55th St., New York.

PRETTY, Arline, leading woman, Vitagraph; b. Wash., D. C., Sept. 5, 1893; educ. Wash. pub. sch. and priv. finishing sch.; stage career, beginning with the Columbia players in Washington playing ingenues and later leads for over a period of 3 yrs.; screen career, covering a period of the last 2 yrs., began with "The Old Guard," later with Imp-Universal, etc.; at present with Vitagraph in stock. Ad., Vitagraph Co., of America, N. Y. C.

PRUSSING, Margaret, leading woman; b. Chicago, Ill.; educ. Chicago, Germany and Bryn Mawr Coll., Pa.; stage career, "Gentleman from Mississippi," "Seven Days," "The Woman," "Trail of the Lonesome Pine," "Little Women," vaud. and stock (Wilmington, Del.); screen career, Eclair playing ingenues and leads in stock, Selig stock, Kalem ("Poison"), Tom Terriss Co. ("The Mystery of Edwin Drood"), Edison, feature pictures; accomplishments, riding, swimming and dancing. Hght. 5 ft. 5 in.; brown hair and eyes. Ad., 2 East 32nd St., N. Y. C.

PURVIANCE, Edna, leads, Chaplin-Essanay; b. Paradise Valley, Nev., 1894; educ. bus. coll., San Francisco; entered pictures at Essanay studio, Niles, Cal., 1915; appeared in "A Night Out," "The Champion," "In the Park," "The Jitney Elopement," "The Bank," "The Woman," "Work," "Carmen," "A Night in the Show," and "Shanghaied." Hght. 5 ft. 11 ins., wght. 123 lbs.; autoist and swimmer. Studio ad., Essanay, Los Angeles, California.

RADFORD, Mazie, leads, Fine Art Films; b. New York City, 1897 (?); educ. in a N. Y. college, where she was prominent in theatricals; m. p. career, Biograph (in Dillon's comedy company), Reliance-Majestic, Fine Art Films, in "The Deputy Sheriff's Star," and many other pictures. Studio ad., Fine Art Films, Hollywood, Cal.

RAZETO, Stella (Mrs. Edward J. Le Saint), leads, western Universal; b. San Diego, Cal., educ. San Francisco Girl's H. S.; stage career legit. and vaud. with Florence Roberts, Louis Morrison, Harry Mestayer, created Hilda Wangel in "The Lady From the Sea," headed own vaudeville co. in "Two Millions"; m. p. career, with Majestic, Kinemacolor, Selig, Universal, direction Ed. Le Saint, title role in Universal's "The Upstart." Baseball fan, brunette, black hair, brown eyes. Studio ad., Universal City, Cal.

REA, Isabel, leading woman, Biograph; b. Pittsburgh, Pa.; educ. priv. sch. Atlantic City, N. J.; stage career, stock and with James O'Neill, Rose Coghlan, etc.; also giving Shakesperian readings; screen career, Imp-Universal, Pathé, Kalem, Biograph, appearing in "Milady's Boudoir," "The Fleur-De-Lis Ring," "The Heart of An Actress," "Dora," "Masked Fate," "A Bunch of Flowers," etc. Hght. 5 ft. 2½ in., wght. 125; decided blonde, dark blue eyes; diversions, riding, swimming; hobby, Shakespeare. Ad., 583 Riverside Drive, N. Y. C.

REED, Florence, leading woman, Arrow-Pathé; b. Phila., 1883; educ. Sacrecolus Convent; comes of theatrical parentage; stage career, includes stock and many prods., including Pamela in "Girls," "The Master of the House," "The Typhoon" with Walker Whiteside," Ramons in "The Painted Woman," "The Yellow Ticket" and "At Bay," etc.; screen career, Pathé (starred in "At Bay," etc.) Ad., Pathé Freres, New York City.

REED, Vivian, leads, Selig Zoo; b. Chicago, 1893; completed schooling at El Paso, Tex.; received musical training and, in 1913, decided on theatrical career; in stock for a time, then to Pacific Coast, where joined Oz Film Co., where featured as Trade Mark Girl, and played lead in its "Last Egyptian," supported Mrs. Leslie Carter in "The Heart of Maryland"; m. p. career, featured in one-reel animal subjects by Selig during last 8 mos.; good swimmer, rides horseback, rows. Studio ad., Selig, Los Angeles, Cal.

REYNOLDS, Carrie, leading woman, Lubin, Phila.; b. Phila.; educ. Phila.; stage career, many N. Y. prods., including "Red Rose," "The Kiss Waltz," "The Rose of Panama"; also well known headliner in vaud. singing special songs; screen career, Lubin, playing leads in many prods. Hght. 5 ft. 4½ in., wght. 130; blonde hair and complexion, hazel eyes; accomplished musician and vocalist. Ad., 183 N. 11th St., Phila., Pa., or Lubin, Phila., Pa.

RICH, Vivian, leads, American; b. in the South; educ. Boston; stock and "The Country Girl" on Broadway; m. p. career, original Nestor Company, American, "Viviana," etc.; has appeared in scores of photoplays turned out by American. Studio ad., Santa Barbara, Cal.

RIDGLEY, Cleo, leads, Lasky; b. N. Y. C., May 12, 1893; lived in Boscobell, Wis., and Edgewater, N. J. as a child; stage career in N. Y. Hippodrome chorus, in "Arrival of Kitty" co., played ingenues in Scranton, Pa., stock co.; m. p. career, Kalem ("Old Florida," "The Invisible Power," "A Japanese Idol," etc.), Lubin, Universal, Lasky ("Stolen Goods," "The Puppet Crown," "Fighting Hope," "The Marriage of Kitty," "The Secret Orchard," etc.). Studio ad., Lasky, Hollywood, Cal.

ROLAND, Ruth, leads, Balboa; b. San Francisco, Aug. 26, 1893; educ. private tutor and Hollywood H. S. On stage at 4 years, as "California's Child Actress," dramat. stock with Belasco and Morosco, two seasons vaudeville Orpheum cir.; m. p. career with Kalem and Balboa, first in western, now society drama; star in "Who Pays" series (Balboa), "A Message from Reno," "Comrade John," and others; has appeared in 100 releases; now being starred in detective story serial. Favorite recreations, swimming, riding, tennis and dancing. With Julian Eltinge won Vernon Country Club dancing trophy. Wght. 122, hght, 5 ft. 6 in., Auburn hair, blue eyes, unmarried. Studio ad., Balboa, Long Beach, Cal.

ROBINSON, Gertrude May, leading woman; b. N. Y. C.; educ. N. Y. C.; stage career, began as child actress at the age of four, has appeared in "A Bonnie Brier Bush," "The Firstborn," as Oberon in "Midsummer Night's Dream," "Sapho," also Big Meenie in "Rip Van Winkle" with Thomas Jefferson, and Tirzah in "Ben Hur"; screen career, Biograph ("Pippa Passes"), Reliance, Victor, Lasky ("The Arab"), Famous ("May Blossom"), and many others. Hght. 5 ft. 2 in., dark brown hair and blue-gray eyes; hobby, horseback riding and scenario writing. Address, 106 Morningside Drive, N. Y. C.

SAIS, Marin, leads, Kalem Glendale; b. Marin Co., Cal.; educ. Notre Dame Academy, San Jose, Cal.; studied music in San Francisco; stage career, stock, musical sketch, on Keith and Proctor circuit; m. p. career, from 1909, Vitagraph ("Twelfth Night"), Bison, Kalem (Westerns, comedies, "The Last Black House," "The Potter and the Clay," "The Bond Eternal," "The Death Sign at High Noon," "Girl Detective" series, "Mysteries of the Grand Hotel," "Stingaree," etc.) Horsewoman and performs water stunts. Studio ad., Kalem, Glendale, California.

SAMPSON, Teddy, leads, Equitable; b. New York City, Aug. 8, 1895; stage career, from 1910, vaud., comic opera, with Gus Edwards, Blanche Ring, etc., in "School Days," "Chorus Girl Review," "The Wall Street Girl," etc.; m. p. career, Reliance-Majestic, Fine Art Films, in "The Outlaw's Revenge," "The Fencing Master," "Sympathy Sal," "For the Honor of Bettina," "The House of Bentley," "The Slave Girl," "The Fox Woman," "Cross Currents"; now star for Equitable. Fav. recreations, fencing, motoring. Studio ad., Fine Art Films, Hollywood, California.

SANTON, Celia (Mrs. Crane Wilbur), leads, Horsley; b. N. Y. City, Oct. 15, 1896; educ. N. Y. and Berlin; early career, toured Europe as pianist, mgmt. Heinrich Conried; stage career, debut as Little Eva in "Uncle Tom's Cabin," appeared in "The Lost Chord"; in stk. at Albany and Rochester; vaud. under mgmt. B. A. Rolfe, played Keith Circuit with her own lady orchestra, "The New York Fadettes"; dir. Rolfe's band of 45 men at Fairmount Park, Phila.; m. p. career, from 1913, Pathé ("Golden Olden Days," "The Corsair," "Perils of Pauline," etc.), Horsley ("The Blood of Our Brothers," "Could A Man Do More?", etc.). Hght. 5 ft. 3½ in.; wght. 110; blue eyes, light hair. Recreation, music, swimming, riding. Studio ad., Horsley, Los Angeles, California.

SAUNDERS, "Jackie," leads, Balboa; b. Philadelphia, Oct. 6, 1892; educ. St. Joseph's Convent, Chestnut Hill, Phila. On stage as child with Dawson's Dancing Dolls, Keith's cir.; Forepaugh and Orpheum stock cos., Phila.; m. p. career, started with Biograph, N. Y., 1911; then with Pathé, Universal, Balboa; many juvenile comedy leads; prefers romping, tomboy parts. Author of several scenarios, including "Rose of the Alley." Featured in 'Shrine of Happiness" (Balboa), and more than fifty other Balboa releases. Favorite recreation, dancing, and all outdoor sports. Wght. 124, hght. 5 ft. 3 in., blonde hair, blue eyes. Studio ad., Balboa, Long Beach, California.

SCHADE, Betty, leads, western Universal; b. Berlin, Germany; educ. Chicago, Ill.; stage career, stock, vaud. rep.; m. p. career with Selig in Chicago, joined Universal in 1913, leads with Jack Blystone's Joker co., went to Lasky, returned with important role in the Universal feature "Dumb Girl of Portici," now appearing in wild animal pictures, direction Paul Pourgeois. Expert diver and swimmer, rides, motors, etc.; brown hair and eyes, dark complexion. Studio ad., Universal City, Cal.

SCHAEFER, Anne, leads and characters, Vitagraph, Santa Monica; b. St. Louis; educ. Conv. Notre Dame, St. Louis, and spl. course in elocution; stage career, stock and road produc-

tions; "Two Orphans," "Lord Strathmore"; leads with John Kellerd, Louis James in Shakespeare; m. p. career, Vitagraph; "Why They Married," "A Woman's Share," "Maria the Half Breed," "Maria the Foster Mother," "Johanna the Barbarian," "Ann the Blacksmith," "Angel of the Desert." Studio ad., Vitagraph, Santa Monica, Cal.

SELBY, Gertrude, leads, L-Ko-Universal; b. Philadelphia, Pa., 1896; educ. New York City; stage career, mus. com., vaud., stock, etc.; danced with Gertrude Hoffman in vaud., was also with Gus Edwards, ingenue roles in mus. stock, did single act in vaud.; m. p. career, joined L-Ko company in fall of 1914, has appeared in many releases of that company, including "Firing the Butler or the Butler's Fire," "Sin on the Sabbath," "Billie's Reformation," etc.; drives car, accomplished dancer, etc. Studio ad., Hollywood, Cal.

SHEPARD, Iva, leads and heavies; b. Cincinnati, O.; educ. pub. sch. in Chicago; stage career, 5 yrs. as leading woman in stock and repertoire on Pacific coast (Grand Opera House stock, Los Ang.; Valencia theatre stock, San Fran.; Savoy stock, Tacoma, etc.); screen career, past 4½ yrs., Selig 2 yrs., Universal 1½ yrs., 1 yr. in features. Hght. 5 ft. 6 in., wght. 140, black hair and dark eyes; favorite sport, horseback riding; hobby, dressmaking. Address, Hugh Hoffman, 1547 Broadway, N. Y. C.

SISSON, Vera, leads, Biograph; b. Salt Lake City, 1895; educ. Denver; joined Universal West Coast, soon becoming leading woman, playing opposite J. Warren Kerrigan, remaining with the co. 18 mos.; joined Biograph in 1915; some of her Universal subjects are: "The Bolted Door," "Little Meg and I," "Weights and Measures," "The Man From Nowhere," and the first 6 episodes of "Terrance O'Rourke" series; among her Biograph productions are: "The Laurel of Tears," "The Trail of the Serpent." Hght. 5 ft. 3 in. Studio ad., Biograph, 807 E. 175th St., N. Y. C.

SNOW, Marguerite (Mrs. James Cruze, leads, Quality Pictures Corp.; b. Sept. 9, 1891; educ. Loretta Heights Academy, Denver, Colo.; stage career, 1907 with James O'Neill in "The Count of Monte Cristo," later management Henry W. Savage, John W. Gates, Delamater and Norris, Walter Lawrence, etc.; leads in "Peter Pan," "The College Widow," "Old Heidelberg," "The Christian," "The Devil," "The Road to Yesterday"; m. p. career, 1911 with Thanhouser, played countess in "Million Dollar Mystery," etc.; joined Quality to play opposite Bushman, "Rosemary," etc. Studio ad., Rolfe Studio, New York City.

STANHOPE, Ida, leading woman; b. St. Louis, Mo.; stage career, "Prince of Pilsen," "College Widow," Amer. and London cos.; "The Prince Chap" supporting Cyril Scott, with Lulu Glaser in "Mlle. Mischief," lead with Tom Wise in "Gentleman from Mississippi," lead in "The Man of the Hour" and "Excuse Me," also stock, etc.; screen career, Lubin, appearing in her first picture with Nance O'Neil. Hght. 5 ft. 7 in., wght. 140, brown hair and gray eyes. Ad., P. O. Box 271, Fort Lee, N. J.

STEDMAN, Myrtle, leads, Morosco; b. Chicago, 1891; educ. Mrs. Sterrett's school, Chicago. Stage career, in light opera, mus. com., 6 mos. Whitney House, Chicago, "Knight for a Day," 18 mos.; "Beggar Prince," on road; in John Cort's "Mikado," "Fra Diavolo," "Girolfe-Girolfa." M. p. carer, 1910-13, Selig, Chicago and Colorado; since 1913, Bosworth-Morosco; in "Wild Olive," Saxon in "Valley of the Moon," as Solveig with Cyril Maude in "Peer Gynt," with Fritzi Scheff in "Pretty Mrs. Smith," and others. Blonde hair, blue eyes. Accomplished equestrienne. Studio ad., Morosco, Los Angeles, Cal.

STERLING, Edith, leads, Signal Film Corp.; b. Kansas City, 1894; educ. there; stage career, in Weber and Rush productions, season in "A Night for a Day" with Mabel Hite; m. p. career, St. Louis M. P. Corp., then to Frontier, appearing in many Westerns; joined Lubin's western co., then to Universal, played in various plays; now working in western melodrama direction Joe Franz, leads in "Queen of Jungle Land," "Dawn Road," "What the River Foretold" (Universal); vivacious type, clear-cut features, dark hair, etc. Studio ad., Signal Film Corp., Los Angeles, Cal.

STEVENS, Emily, feature leads, Metro; b. N. Y. C.; educ. Philadelphia; stage career, debut as Maid in "Becky Sharp" with her aunt, Mrs. Fiske, with her eight yrs. playing in "Tess of the D'Urbervilles," "The Unwelcome Mrs. Hatch," "Divorcons," etc., afterwards played with Bertha Kalisch, Holbrook Blinn, George Arliss, Robert Loraine, etc., in "The Devil," "Man and Superman," "Not for Sale," "The New York Idea," season 1915-16 starred in "The Unchastened Woman"; m. p. career, Metro starred in "Destiny or the Soul of a Woman," "The House of Tears," etc. Studio ad., Rolfe, 3 West 61st St., N. Y. C.

STEWART, Anita, leading woman, Vitagraph; b. Brooklyn, N. Y., 1896; educ. Erasmus Hall, Brooklyn; screen career, Vitagraph ("A Million Bid," "He Never Knew," "Sins of the Mother," title role in "The Goddess" series, "My Lady's Slipper," etc.). Light brown hair, brown eyes; fond of all sorts of outdoor sports. Address, "Brightwaters," Bay Shore, L. I.

STONEHOUSE, Ruth, leads, Essanay; b. Denver, Colo., 1894; educ. Monticello Seminary, Godfrey, Ill.; early career, professional dancer; m. p. career, Essanay in 1910, comedy and dramatic leads, "Slim Princess," "Crimson Wing," "Darling Dandy," "When My Lady Smiles," "Miss Freckles." Hght. 5 ft. 2 in., wght. 105, brown eyes, light brown hair, olive complexion; is classic dancer, horsewoman, swimmer, drives auto, etc. Studio ad., Chicago, Ill.

STOREY, Edith, leads, Vitagraph; b. New York, Mar. 18, 1892; educ. pub. schls. N. Y.; stage career, on stage at 10 yrs. with Eleanor Robson in "Audrey," child part in "Little Princess," "Mrs. Wiggs of the Cabbage Patch," and in "Rebecca of Sunnybrook Farm"; m. p. career, with Melies 1 yr., Vitagraph 4 yrs., played with western Vitagraph, leads in "Capt. "Alvarez," "The Christian," "Chains of an Oath," "French Spy," "Vengeance of Durand," "Peggy's Burglar," "Martha Washington," "Queen Louise," etc. Studio ad., Vitagraph, Brooklyn, N. Y.

STUART, Dixie, leads, American; b. Philadelphia, 1894; educ. Smith Coll.; stage career, with Billie Clifford, Elfie Fay in "The Belle of Avenue A," several seasons in mus. com., and understudy to Rose Melville; m. p. career, Essanay, Pathé, Albuquerque, American (leads in "I Am a Nut" series, etc.). Hght. 5 ft. 4 in., wght. 124, light hair, blue eyes. Studio ad., American, Santa Barbara, Cal.

SWEET, Blanche, leads, Lasky; b. Chicago, about 19 yrs. ago; grad. Chicago hgh. sch.; stage career, 2 seasons with Gertrude Hoffman; appeared also with Marie Burroughs in "The Battle of the Strong," and with Chauncey Olcott; m. p. career, Biograph, under Griffith's direction, in "A Corner in Wheat," "Judith of Bethulia," "The Escape," and many others; Lasky (featured in "The Warrens of Virginia," "The Captive," "Stolen Goods," "The Case of Becky," "The Secret Orchard," "The Secret Sin," "The Ragamuffin," "Blacklist," etc.). Recreations, horseback riding, swimming, hunting, motoring. Studio ad., Lasky, Hollywood, Cal.

TAPLEY, Rose Elizabeth, leads, Vitagraph; b. Petersburg, Va., June 30, 1883; educ. Malden, Mass., and Boston Univ.; stage career, in 1900 with Myron B. Rice in "My Friend from India," with Mansfield in "Beau Brummel," "Beaucaire" and "Parisian Romance," with Weeden Grossmith in "Night of the Party," J. H. Stoddard in "Bonnie Brier Bush," with Chauncey Olcott, Robert Edeson and other stars; played in "Sign of the Cross," "Lion and the Mouse," "Seven Days," in stock and rep.; m. p. carcer, with Biograph in 1905, with Edison, then with Vitagraph; has played in numerous successes, incl. "Way of the Cross," "Vanity Fair," "Money Kings," "Out of the Shadows," "Lady and the Glove," "War," "His Wife's Secret," "Memories That Haunt," "He Never Knew," "The Diver," "Rip Van Winkle," "The Victoria Cross"; author of several photoplays; married Frank Holaban, Mar. 20, 1906. Ad., Orange, N. J.; studio ad., Vitagraph, Brooklyn, N. Y.

TERRY, Ethel Grey, leading woman, Equitable; b. Oakland, Cal.; educ. Notre Dame, Boston, Mass.; stage career, Belasco's "Lily" two seasons; Shubert ("The Smouldering Flame" lead); "Search Me" lead; also stock, Manhattan, N. Y. C., Irving Players, Little theatre (Los Angeles); screen career, Famous Players ("The Sign of the Cross" with William Farnum), World (featured in "Bought"), Equitable ("The Struggle"). Hght. 5 ft 6 in., wght. 130; brown hair and eyes; diversions, riding, swimming and oil painting. Ad., 130 West 47th St., N. Y. C.

TAYLOR, Jean, leads, western Universal; b. Canada, April 7, 1893; educ. East h. s. and University of Rochester; m. p. career, 1914, joined Nestor-Universal company, appeared in "Too Many Crooks," "He Fell in the Park," "They Were Heroes," played Rose in "Just Jim," "For Professional Reasons"; now appearing direction William Worthington opposite Herbert Rawlinson, in "Chivalry," "The Bloodhound of the North," etc. Dark hair, slim figure. Recreations, rides, swims, plays basket ball, tennis, etc. Studio ad., Universal City, Cal.

THEBY, Rosemary, leading woman star, Universal; b. Apr. 8, 1892, St. Louis, Mo.; educ. St. Louis and Sargent Dramatic Sch., N. Y.; screen career, 4 yrs., including Vitagraph, Reliance, Lubin; now with Victor-Universal; has appeared in "Re-incarnation of Karma," "The Tangled Web," "Madam Coquette," "Drug Terror," "Weight of a Crown," "Baby Mumps," "Cheval Mystery," "Earl of Pawtucket," "Baby's Toofs," "Father's Child," etc.; at present under direction of and co-starring with Harry Myers. Hght. 5 ft. 5 in., wght. 125, dark brown hair and hazel eyes; diversions, music, riding, and driving her car. Address, 35 East 62nd St., N. Y. C.

THOMPSON, Margaret, leads, NYMP; b. Trinidad, Colo.; educ. Portland, Ore.; m. p. career, NYMP ("Keno Bates, Liar," "The Man from Nowhere," "The Mating," "The Cup of Life," "The Reward," "Matrimony," etc.). Hght. 5 ft. 1 in., wght. 125, blue eyes, blonde. Recreations, swimming, riding. Studio ad., NYMP, Inceville, Cal.

TRAVERSE, Madeline, leading woman, Pathé; b. Boston; went on the stage at age of fifteen; was with many prods. including with Rose Stahl in "The Chorus Lady," both N. Y. and Lond. prods., also orig. cast of "Joseph and His Brethren" and Cohan and Harris' "Seven Keys to Baldpate"; has appeared on the screen as Leontine in Edward Jose's Pathé Gold Rooster photoplay "The Closing Net." Ad., Pathé Freres, N. Y. C.

TRUNNELLE, Mabel, leads, Edison; b. Dwight, Ill.; educ. Dwight; screen career, Edison, "The Destroying Angel," "The Magic Skin," "Crucifixion of Philip Strong"; Majestic, "Shadows From the Past"; Kleine-Edison features etc. Hght. 5 ft. 4 1-2 in., wght. 120, black hair and eyes; rides, swims, etc. Ad., Edison Studio, N. Y. C.

VALENTINE, Grace, leading woman, Metro; began her stage career with Oliver Morosco in Los Angeles, playing ingenue leads in stock, later played Gertrude Mayer in "Help Wanted" and in "Yosemite" and understudied Irene Fenwick in "The Song of Songs," played in "Brother Masons" with Frank McIntyre and was starred in "See My Lawyer"; screen career, Metro (featured in "Black Fear," etc.). Ad., Metro Film Corp., N. Y. C.

VALLI, Valli, leads, Metro; b. Berlin, Germany, Feb. 11, 1882; educ. Paris and London; stage career, from 1896, appeared in number of successes in London American debut in "Veronique," 1904; recent appearances in "The Dollar Princess," "The Purple Road," "The Polish Wedding," Weber & Fields' Jubilee, etc.; m. p. career, Metro (starred in "The High Road," "The Woman Pays," "The Turmoil," etc.). Permanent ad., 16 Belsize Road, London, England.

VAN, Beatrice (Beatrice Abbott), leads and heavies, American; b. Omaha, Aug. 8, 1893; educ. St. Mary's School and Lexington College; of English and Irish descent; stage career, in amateur and college productions; m. p. career, 2 yrs. with Universal, 1 yr. with American; lead in "Helping Mother," direction of Smalleys; heavy in "The Girl from His Town" (Pollard), heavy lead in "A Woman Scorned" (William Taylor). Favorite recreations, writing, painting in oil and water colors. Studio ad., American, Santa Barbara, Cal.

WALCOTT, Helen, leads, western Lubin; b. Denver, Colo., 1894; educ. Colorado University; stage career, Garden stock, Denver, a season; m. p. career, joined Vitagraph 1912, appearing in lead of "Handsome Dan"; joined Bosworth about 2 yrs. ago, "The Pursuit of the Phantom," "Buckshot John," with Bosworth and Lois Meredith featured; appeared in "Taming of Red Butte." Hght. 5 ft. 6½ in., wght. 144 lbs. Recreations, riding, swimming, roping horses, fancy diving, canoeing and shooting. Studio ad., Lubin, San Diego, Cal.

WALKER, Charlotte, leads, Lasky; b. Galveston, Tex., Dec. 29, 1878; educ. there; stage career, from 1895, with Mansfield on tour, in "The Mummy," London, with Marie Dressler, Jas. A. Herne, Jas. K. Hackett, Kyrle Bellew, E. H. Sothern, etc.; recent appearances as star or leading woman in "The Wolf," "Just a Wife," "Boots and Saddles," "Trail of the Lonesome Pine," "Warrens of Virginia," "Two Virtues," etc.; stock star in important cities; m. p. career, Lasky ("Out of Darkness," etc.). Permanent ad., 1451 Broadway, N. Y. C.

WALKER, Lillian, leading woman, Vitagraph; b. Brooklyn, N. Y.; educ. Brooklyn; early exper. as photographer's model, then playing in stock and vaud.; screen career, Vitagraph, appearing in many photoplays, including "Love, Luck and Gasoline," "Little Doll's Dressmaker," "The Model Wife," etc., etc. Hght. 5' ft. 1½ in., wght. 120; blonde hair and coloring, blue eyes; diversions, swimming, motoring, riding and writing. Ad., Vitagraph Studio, N. Y. C.

WARD, Fannie, leads, Lasky; b. St. Louis, Nov. 23, 1875; stage career, from 1890, various B'way prods., London appearances with Chas. Hawtrey, also independently in a large number of plays, alternating with American tours; recent vehicles include "The Marriage of William Ashe," "The Three of Us," "The New Lady Bantock," "Madam President," etc.; has also appeared in vaud.; m. p. career, Lasky ("The Cheat," "The Marriage of Kitty," etc.). Studio ad., Lasky, Hollywood, California.

WARE, Helen, leads, Fine Arts; b. San Francisco, Oct. 15, 1877; educ. N. Y. pub. schs. and N. Y. Normal Coll.; early career, governess; stage career, from 1899, as understudy, leading woman or star, in a great number of successful plays; appeared with Maude Adams, Rose Stahl, Blanche Bates, Robert Edeson, etc.; recent appearances in "Paid in Full," "The Regeneration," "The Third Degree," "The Woman," "The Price," "Trial Marriage," "Within the Law," etc.; in stock at Denver, etc.; m. p. career, Fine Arts ("That Lass o' Lowries," etc.). Clubs: Twelfth Night, Three Arts Club, Society of Arts and Letters. Studio ad., Fine Arts, Hollywood, Cal.

WARNER, Marion, leads, Selig zoo; b. Indianapolis, 1893; educ. pub. schs. and St. Annis Academy, Victoria, B. C.; m. p. career, with NYMP, 1912, remained until 1914, when selected to play leads at Selig ("In the King's Service," "The Octopus," "The Blood Seedling," and several Selig animal pictures); recreations, swimming, rowing, riding, dancing. Studio ad., Selig, Los Angeles, Cal.

WHIPPLE, Clara Brimmer, leading woman, Equitable-World; b. Mo.; educ. Island Convent, Nonnenworth, Germany, and finishing schools at Clarens and Geneva (Switz.); also Ursline Convent, O.; stage career, stock in Pittsburgh, 1913-1914, Henry Miller's "Dragon's Claw" playing the German Countess; screen career, Kalem with Guy Coombs, playing seconds; Conness-Till Co., of Toronto, Can., leads; at present with Equitable; educated for a musical career and consequently a finished musician; rides, swims, skates, etc.; fond of all outdoor sports. Ad., 187 Amity St., Flushing, L. I.

WILDON, Margie, leads, Fine Arts; b. Nashville, Tenn.; educ. Sandy Valley Seminary, Ky.; stage career, from age of 14, with John Lawrence in "The World of Gossip," "The Lion and the Mouse," etc.; other stk. engagements were followed by season at head of her own co. at Olympic theatre, Cincinnati, and other cities; vaud. in musical act with her sister, last stk. engagement in Seattle, Wash.; m. p. career, Reliance-Majestic, Fine Arts ("Double Trouble," etc.). Recreations, music, motoring, etc. Studio ad., Fine Arts, Hollywood, Cal.

WILLIAMS, Clara, leads, NYMP; b. Seattle, Wash.; educ. Los Angeles; stage career, with Richard Jose in "Don't Tell My Wife," toured in vaud.; m. p. career, Essanay, Lubin, NYMP ("The Bargain," "The Italian," etc.). Hght. 5 ft. 4 in., wght. 130, dark hair, dark eyes. Studio ad., NYMP, Inceville, Cal.

WILLIAMS, Grace, leading woman, Edison; b. Jan. 10, 1891, N. Y. C.; educ. Brooklyn; stage career, dram., stock and mus. com., with Weber and Fields' "Rose Maid," "Sweethearts"; with Christie MacDonald, etc.; screen career, Reliance, Biograph, Imp-Universal and Edison (lead in "The Broken Word," "Jack and Jill," "The Truth About Helen." Hght. 5 ft. 7 in., wght. 147; fair complexion, medium brown hair, blue eyes, all-round athlete, including riding, swimming, tennis and all outdoor sports. Ad., Edison Studio or 2781 Marion Av., N. Y. C.

WILLIAMS, Kathlyn, leads, Selig; joined Selig six years ago as a player; m. p. career, Selig, in emotional roles and animal pictures, "Adventures of Kathlyn" Serial and numerous other animal subjects made by Selig, "The Spoilers," "The Carpet from Bagdad," "The Rosary," "Ne'er Do Well," etc. Studio ad., Selig, Los Angeles, Cal.

WOODRUFF, Eleanor Stark, leading woman, Vitagraph; b. Towanda, Pa., Sept. 12, 1892; educ. Phila. pub. sch. and National Sch. of Oratory; stage career, stock, "Beverly of Graustark," "The Spendthrift," "The Gamblers," following Jane Cowl, "The Five Frankfurters," etc.; screen career, Vitagraph, appearing in "West Wind," "Britton of the Seventh," "His Bunkie," "Convict 125," "Heights of Hazard," etc.; diversion, swimming, riding, motoring, fond of outdoor sports. Ad., Vitagraph, N. Y. C.

WOODWARD, Gill, leading woman, Terriss films; b. Chicago, Ill. 1895; educ. Belmont, Nashville, Tenn., Linwood College, St Charles, Mo., St. Louis col. Fine Arts (3 yrs.); stage career covers experience in stock and mus. comedy; screen career, Crown City Film "Sorority Sisters," "The Crystal Globe," National-Univ. "Immigrants Peril," "The Arm of the Law," etc., also "Tangled Threads," and "The Purple Scar," directed by Wm. A. Seiter; hght. 5 ft. 6 in.; wght. 130 lbs.; black hair and green eyes. Ad., room 903, No. 220 West 42nd St., N. Y. C.

YOUNG, Clara Kimball, leading woman, Peerless-World; b. Chicago; on stage at age of three with her parents; later educ. Benton Harbor, Mich., and St. Xavier's Acad., Chicago; later in stock Reno, Seattle (under Dan Frawley) and Phila., also vaud. and prods.; screen career, joined Vitagraph 5 yrs. ago ("My Official Wife," etc.); at present with Peerless-World ("Lola," "Deep Purple," "Marrying Money," "Hearts in Exile," the picture revival of "Trilby," "The Heart of the Blue Ridge," "Camille," etc.). Hght. 5 ft. 5 in., wght. 130, chestnut-brown hair, brown eyes; diversions, riding, swimming, shooting, etc.; hobby, music. Address, World Film, N. Y. C.

ACTRESSES—Ingenues

BONNER, Marguerite H., ingenue; b. N. Y. C.; early exper., artist's model for "petites brunettes" heads; screen career, ingenues for Rolfe, Metro, Biograph, Kleine, Universal, etc. Hght. 5 ft. 1 in., wght. 110 lbs., dark brown hair and gray eyes; writer of many scenarios. Ad., Hotel Van Cortlandt, N. Y. C.

BRAY, Helen, ingenue, Biograph; b. St. Louis, 1894; educ. Mt. St. Joseph Coll., Dubuque, Ia.; joined Biograph in 1913; played lead in "The Girl That Didn't Forget," Biograph; and lead in "The Wives of Men," Biograph; some of her other pictures are: "Bob's Love Affair," and "On the Heights." Hght. 5 ft. 4½ in., wght. 125 lbs. Studio ad., Biograph, 807 E. 175 St., N. Y. C.

BROWN, Maxine, ingenue leads, Metro; began her stage career at age of four yrs. singing and dancing; played stock in Denver with Baker Stock and Elitsch Long Stock; had single act in Orpheum, vaud.; screen career, Warner Features (leads in "The Red Spiders," "The Human Bloodhound," "The Midnight Strike"), Reliance stock six mos., Life Photo ("Capt. Swift"), Famous ("Aristocracy"), Edison stock nine mos.; at present with Metro; rides, swims, skates; fond of all sorts of out of door sports. Address Metro Film Corp., N. Y. C.

BRUCE, Belle, ingenue leads, Vitagraph; b. Bridgeport, Conn.; educ. Girls' Latin Sch., Boston; stage career, stock and road shows throughout the country, also John Craig stock, Boston and vaud. with her own act; screen career, Vitagraph, appearing in "The Battle Cry of Peace," "The Making Over of Geoffrey Manning," "A Night Out" with May Robson, and "One Night" with Robert Edeson. Hght. 5 ft. 5½ in., wght. 127; chestnut brown hair and gray eyes; diversions, riding, skating, dancing and motoring; hobby, books. Ad., Sir Henry Apts., Cortelyou Road, Brooklyn, N. Y.

BURNETT, Jessie, actress, Balboa; b. France, July 25, 1895; educ. Notre Dame, Ind.; early career, fashion show model; m. p. career, started as second lead in "Lorna Doone" (Biograph), since with Balboa; made spectacular high dive in "Neal of the Navy," and has doubled for leads in hazardous undertakings; specializes on "stunts" of any character. Wght. 130, hght. 5 ft. 3 in., deep auburn hair, dark blue eyes. Studio ad., Balboa, Long Beach, Cal.

CARLOTTA de Felice, Metro; b. France, of French-Italian descent; stage career, renowned as a toe dancer from childhood, toured the world in mus. com. and vaud., known as Baby Carlotta in her early years; m. p. career, Metro, with William Faversham in "One Million Dollars." Studio ad., Rolfe Studio, N. Y. C.

COOK, Lillian, ingenue leads, Paragon-World; b. Hot Springs, Ark., May 16, 1898; educ. Cincinnati and Louisville, Ky.; stage career, stock in Portsmouth, Hot Springs and Cincinnati, with "Excuse Me" and "Potash and Perlmutter"; screen career, Kinemacolor, Kalem, Famous Players, Peerless-World past 8 mos., now with Paragon-World; has appeared in "Mother," "Cotton King" with Geo. Nash, "Code of the Mountains," "Camille," "As in a Looking Glass." Hght. 5 ft. 6 in., wght. 135, blonde hair, green eyes; swims, rides, etc.; hobby, books and the theatre. Ad., Hotel Remington, N. Y. C.

CORCORAN, Ethel Margaret, actress, Vitagraph; b. New York, Oct. 28, 1895; educ. All Saints Acad. and Mt. St. Vincent h. s.; m. p. career, with Vitagraph; first picture "Disciplining Daisy," under Wilfred North in "The Locked House," "Hearts and Diamonds," "C. O. D.," "War," "Old Maid's Baby," "Father's Flirtation," and many others; studying music under Prof. Coxon, of Metropolitan Opera, N. Y.; favorite recreations, boxing, swimming, all outdoor recreations. Studio ad., Vitagraph, Brooklyn, N. Y.

DANA, Viola, ingenue leads, Edison; b. 1898, Brooklyn; educ. N. Y. C.; stage career, 11 yrs., appearing in "Rip Van Winkle," "Squaw-man," "The Littlest Rebel," "The Model," "The Poor Little Rich Girl"; screen career, debut yr. and half ago with Edison, where she is still playing; appeared in "The Stoning," "The House of the Lost Court," "Gladiola," "The Slavey Student," "On Dangerous Paths," etc.; hght. 4 ft. 11 in., wght. 96 lbs., light green eyes, dark brown hair; recreations, dancing swimming, motoring. Home ad., 751 S. Oak Drive, N. Y. C. Studio ad., Edison, N. Y. C.

DAVIS, Violet, juvenile; b. Brooklyn, N. Y.; educ. by private tutor; screen career, Vitagraph ("The Painted World," "In the Days of Famine," "My Lost One"), Moss Film ("The Salamander"); hght. 3 ft. 11 in., wght. 47, large dark brown eyes and dark brown curls, hobby, dancing. Home ad., 717 Sterling Pl., Brooklyn, N. Y.

DAW, Marjorie (Marguerite House), ingenue, Lasky; b. Colorado Springs, Col., 1902; m. p. career, Universal's "Love Victorious," Bosworth's "Hypocrites," "The Open Shutter," "Warrens of Virginia," "The Captive" (Lasky., "Out of Darkness" (Lasky), "The Chorus Lady" (Lasky). Studio ad., Lasky, Hollywood, California.

DeLISLE, Anna, ingenue, characters, Horsley; b. Vincennes, Ind., 1887; educ. there; stage career, from age of 4, in "Ten Nights in A Bar-Room," "The Mountain Waif," etc.; with May Hosmer's stock co.; played characters at People's theatre, Chicago; 6 yrs. in vaud. sketches; m. p. career, from 1910, Universal, Kalem, Horsley ("Stanley in Africa," etc.). Hght. 5 ft. 1½ in., wght. 126, brown eyes, brown hair. Recreations, horseback riding, rowing. Studio ad., Horsley, Los Angeles, Cal.

DREWERY, Violet Isabel, ingenue, Thanhouser; b. Flushing, N. Y., 1897; educ. Morris High School, N. Y.; stage career, dancer, classic interpretation at fetes, etc.; with Gertrude Hoffman, vaud.; m. p. career, engaged by Thanhouser for special dancing role, and was subsequently signed for stock; fair complexion, blonde hair, gray eyes, swims, etc.; speaks variety of languages. Studio ad., New Rochelle, N. Y.

EVANS, Madge, Ingenue, Peerless; b. N. Y. City; screen career, "Shore Acres," Famous; "Zaza," "Seven Sisters," Peerless-World; "Alias Jimmy Valentine," "The Master Hand," "The

Little Church Around the Corner." Has been artist's and photographer's model; blonde curly hair, blue eyes. Home ad., 12 West 109th St., N. Y. C. Studio ad., Peerless, Fort Lee, N. J.

FLEMING, Ethel, ingenue leads, Balboa; b. Cleveland, O., 1891; educ. pub. schools, Cleveland H. S. Stage career, amateur and club work, then several seasons in vaudeville, mus. com. with Nat Wills, Louise Gunning, Lew Fields, etc. M. p. career, with Universal in East, then with Balboa on coast; leads with Henry King, Paul Gilmore and Frank Mayo; in "Brand of Man," "Idol of Paris," "Moods of Medora," and others. Wght. 120, hght. 5 ft. 4 in., blonde hair, blue eyes. Married William Courtleigh, jr., 1915. Studio ad., Balboa, Long Beach, Cal.

FOSTER, Lorena, ingenue, Horsley; b. St. Louis, 1895; educ. Missouri schls.; stage career, stock at St. Louis and Tampa, Fla.; in "Fifty Miles from Boston," "Mary's Lamb," etc.; m. p. career, Universal, Warner, in "The Brute and the Girl," "Gold and Water," "Mender of Ways," etc.; Horsley ("Rhoda's Burglar," "When Avarice Rules," etc.). Hght. 5 ft. 1 in., wght. 110 lbs., brown eyes, auburn hair; recreations, swimming, dancing, riding. Studio ad., Horsley, Los Angeles, Cal.

FRANZEN, Nell, ingenue, American; b. Portland, Ore., Nov. 17, 1893; educ. Portland pub. schls. and H. S.; private schls. Stage career, began at 17 in stock with Geo. L. Baker, at Portland; in stock with several companies on Coast, and on road in vaud. Orpheum time; m. p. career, in 1913 leads abd. seconds with W. D. Taylor, at Balboa; after seven months went to American and has remained ever since; played Rosa in "Diamond From the Sky," "Marguerite," under direction Mr. Cooley; leads in "Buck Parvin" series; country girl in "Simple Chapter"; since playing leads under Mr. Eason. Studio ad., American, Santa Barbara, Cal.

GAVETTE, Marie, animal trainer, ingenue, Horsley; b. London, Eng., Jan. 7, 1895; educ. there; early career, with Bostock Wild Animal Show, London, training polar bears, etc.; m. p. career, came to Los Angeles, 1914; has appeared in "The Hidden City," "The Lion, the Woman and the Man," "When Avarice Rules," "The Explorer" (Horsley prods.); featured in arena exhibitions with troupe of bears. Hght. 5 ft. 5 ins., wght. 126 lbs., brown hair, brown eyes; recreation, swimming. Studio ad., Horsley, Los Angeles, Cal.

GIBSON, Margaret, ingenue, Horsley; b. Colorado Springs, Colo., Sept. 14, 1896; educ. there and Denver; stage career, from 1908, 2 yrs. over Pantages circuit, with Lorch stock co., Denver, 2 yrs.; m. p. career, Vitagraph ("The Call of the North," etc.), NYMP ("The Coward"), Universal ("Public Approval"), Horsley ("The Protest," "Could a Man Do More?", etc.). Hght. 5 ft. 1 in, wght. 110, blue eyes, golden brown hair; recreations, riding, swimming, motoring. Studio ad., Horsley, Los Angeles, Cal.

GILROY, Barbara, ingenue leads, Thanhouser; b. Feb. 28, 1897, N. Y. C.; educ., St. Mary's Acad., Denver, Colo.; stage experience, stock in the West; screen career, Thanhouser, Falstaff Comedies, "Bing Bang Brothers," "Clarence Koopoy Cheats at Croquet," etc. Hght. 5 ft. 4 in., wght. 122, dark grey eyes, abundant dark brown curly hair; accomplishments, dancing, swimming, riding, driving, etc. Studio ad., Thanhouser, New Rochelle, N. Y.

HAMILL, Lucile Budd, ingenue and child parts, Vitagraph; b. Carthage, N. Y.; educ. Professional Children's Sch., N. Y.; stage career, child parts for Chas. E. Blaney, "Kidnapped for Revenge," "Child Slaves of N. Y.," "The King of the Opium Ring," also stock; screen career, Vitagraph past year and half ("Reward of Thrift," "The Closing of the Circuit," "The Sins of the Mothers," "The Lady of the Lighthouse," "Battle Cry of Peace," "Philanthropic Tommy," etc.). Hght. 4 ft. 5 in., wght. 100; brown hair and eyes; recreations, horseback riding and swimming. Ad., 2705 W. 17th St., Coney Island, N. Y.

HITE, Violet, ingenue, Thanhouser; b. Sept., 1892, Pleasantville, Ohio,; educ., King's School of Oratory, Pittsburg, Pa.; screen career, one yr., Thanhouser, Los Angeles; three yrs, Thanhouser, New Rochelle, playing parts of every description. Hght. 5 ft. 2 1-2 in., wght. 120; blue eyes, dark brown hair, recreations, swimming, riding, tennis. Home ad., 84 Main St., New Rochelle; studio ad., Thanhouser, New Rochelle, N. Y.

HUFF, Louise, ingenue leads; b. Columbus, Ga.; educ. Columbus, Ga., and Horace Mann School, N. Y. C.; stage career, K. & E. with "Ben Hur," two seasons, stock at Utica and Prospect Stock Co., N. Y. C.; screen career, Lubin ("The Girl at the Locks"), Metro ("Marse Covington"), Universal ("The Sphinx"), World ("The Ransom"), Famous ("The Old Homestead"); hght. 5 ft., wght. 95, blonde hair, violet eyes; splendid horsewoman and swimmer. Home ad., 225 W. 110th St., N. Y. C.

ILLIAN, Isolde C., ingenue, Thanhouser; b. Milwaukee, Wis., May 22, 1899; educ. Milwaukee Downer Seminary; stage career, stock at the age of six in many juv. parts in Milwaukee, as ingenue in Kansas City stock; m. p. career, Thanhouser; fair complexion, dark blue eyes; hght. 5 ft., wght. 98. Studio ad., New Rochelle, N. Y.

IVANS, Elaine, ingenue leading woman, Gaumont; b. N. Y. C.; educ. N. Y. C.; stage career, stock, in Cleveland, and vaud.; screen career, Pathé ("The Bomb Boy"), Reliance ("The Floor Above"), Gus Frohman ("John Glade's Honor"), Kalem ("Into the Unknown"—featured), MinA Comedies (featured), Gaumont ("New Adam and Eve," etc.) Hght. 5 ft. 4 in., wght 105, brown eyes and hair, rides, swims, dances and writes. Ad., 95 Kingston Ave., Brooklyn, N. Y.

KEEFE, Zena Virginia, actress, Vitagraph; b. San Francisco, June 26, 1896; educ. pub. schls. and convent; stage career, first appearance at 3 yrs. in "Brownies in Fairyland"; played in "Fatal Wedding"; vaud. rep. and on tour.; m. p. career, with Vitagraph and in vaud. at same time; last stage appearance in 1913, with "Zena Keefe and Company"; pictures: "Island of Surprise," "Life's Yesterdays," "Esterbrooke Case," "Three Hours of a Woman's Life," etc.; favorite recreation, swimming; horsewoman, all outdoor sports. Studio ad., Vitagraph, Brooklyn, N. Y.

KELLAR, Gertrude, ingenue, Lasky; b. Denver; educ. Denver and Calif. pub. schs., Dominson's Acad. sp'l course in English and voice culture; stage career, succeeded Julia Dean in Neill co., San Fran., May, 1902; debut at California theatre in Broadhurst prod. "Red Knight"; played rep. and summer stock; leads in "Sylvia," "Bachelor's Romance," "Little Minister"; with Morosco Co. at Burbank, with Dick Ferris, at Belasco's, specially engaged for "Helen" in "Shore Acres"; m. p. career, first picture "On Suspicion" with Lubin; joined Lasky, July 15, 1915; first picture "Trail Divides," with Robert Edeson. Studio ad., Lasky, Hollywood, Cal.

KENYON, Doris Margaret, ingenue leads, Peerless-World; b. Syracuse, N. Y., Sept. 5. 1895; educ. Packer Inst., Brooklyn, and Columbia Univ.; stage career, with Victor Herbert's "Princess Pat," 1915; screen career, Peerless-World only; first picture, ingenue in "The Rack." Hght. 5 ft. 6 in., wght. 125 lbs.; light brown hair, gray eyes; hobby, languages, literature and music, fond of outdoor sports. Address, 202 W. 81st St., N. Y. C.

LANDIS, Margaret Cullen, ingenue, Balboa; b. Nashville, Aug. 31, 1896; educ. Ward Seminary, Nashville; no stage exp. Started m. p. work at Balboa, May, 1915, as fancy dancer, studied with Mrs. Scovell in Los Angeles, then played bits; now playing ingenue in new picture. In "Message from Reno," "Shrine of Happiness," and last three of "Who Pays?" series. Favorite recreations, ballroom dancing, reading. Wght. 123, hght. 5 ft. 6½ in., blonde hair, grey-blue eyes. Studio ad., Balboa, Long Beach, Cal.

LARKIN, Dolly, ingenue leads; b. N. Y. C., Apr. 13, 1893; educ. in Convent, N. Y. C.; screen career, Pathé, yr. and half; Melies, one yr.; Lubin, Universal, Powers, Palace Players, four yrs. on West Coast; accomplishments, riding, swimming and society and fancy dancing. Ad., Palace Players, 2,003 Times Bldg., N. Y. C.

MALONE, Violet Isabel, ingenue, Lasky; b. Denver, Feb. 2, 1897; educ. Denver and So. Africa; m. p. career, with Vitagraph, western; Lasky; ingenue lead in "Little Angel of Cañyon Creek"; with Romaine Fielding in "Desert Honeymoon"; acted as assistant director in Lasky production, and has appeared in numerous features in last 3 yrs. Studio ad., Lasky, Hollywood, Cal.

MANLEY, Marie, ingenue, leads, Horsley; b. Wheeling, W. Va., Aug. 19, 1894; educ. there; m. p. career, from age of 17, Kalem, Universal, Liberty, in "Miser of Monterey," "His Forgotten Age of Youth," "The Veiled Lady," etc., now with Horsley ("Stanley in Africa," etc.). Hght. 5 ft. 6 in., wght. 128, blue eyes, brown hair. Recreations, dancing, rowing, swimming. Studio ad. Horsley, Los Angeles, Cal.

MINTER, Mary Miles, ingenue, Metro; b. Shreveport, La., Apr. 1, 1902; stage career, child actress supporting Nat Goodwin, Robert Hilliard, Bertha Kalisch; has appeared in a number of Bdwy. prods., also "The Littlest Rebel" with Dustin and William Farnum; screen career, Frohman Amust.-World ("The Fairy and the Waif"), "Always in the Way," "Emmy of Stork's Nest," "Barbara Frietchie" for Metro; at present playing for Metro Hght. 5 ft. 2 in.; wght. 110; golden hair and blue eyes, expert

horsewoman and swimmer, also interested in literature and drama Ad., 610 W. 139th St., N. Y. C.

O'BRIEN, Geraldine, ingenue leads, Lubin; b. Balto. Md., 1894; educ. Canada and U. S.; stage career, emotional ingenue in "Miracle Man" (orig.); followed Anne Murdock in "Excuse Me"; title role "Sylvia Runs Away"; also appearing in "The Country Boy"; screen career, Thanhouser, "His Wife"; Lubin, lead in "The Girl and the Ogre"; with Cissy Loftus in "A Lady of Quality," etc. Hght. 5 ft. 5 in., wght. 130, dark hair and violet blue eyes; accomplishments, riding, swimming and outdoor sports. Ad., Lubin, Philadelphia.

OHLMAN, Ethel, ingenue, NYMP; b. Chicago; educ. hgh. sch.; m. p. career, since 1913, with NYMP, in "The Man at the Key," "The Wells of Paradise," "In the Maiden's Garden," "The Renegade," Fay, recreation, swimming. Wght. 120, hght. 5 ft. 5¾ in., blue eyes, brown hair. Studio ad., NYMP, Inceville, Cal.

REEVES, Myrtle, actress, Balboa; b. Brooklyn, Jan. 15, 1897; educ. Washington Seminary, Atlanta; stage career, amateur productions only; m. p. career, 2 mos. with Vitagraph, since with Balboa, small parts and second leads; in "Bolt from the Sky," "The Millionaire's Son," "Red Circle Series" (Third Episode), "Straws in the Wind," and others. Wght. 133, hght. 5 ft. 4 in., golden hair, blue eyes. Studio ad., Balboa, Long Beach, Cal.

SMITH, Vola, ingenue leads, Biograph; b. Buffalo, N. Y., 1898; educ. pub. and high schs., Rochester, N. Y.; joined Biograph 1913; in "Lorna Doone," "Felix Holt," "Life's Stream," "Captain Fracasse," "Masks and Faces," "Black Sheep," etc. Hght. 5 ft. 4 in. wght. 118 lbs.; recreations, dancing and riding. Studio ad., Biograph, 807 E. 175th St., N. Y. C.

SPENCER, Marvell (Elector), ingenue, Horsley; b. Carrollton, Ill., March 27, 1898; educ. Sacred Heart Acad., Salem, Ore.; m. p. career, from age of 16, Eclair (ingenue leads in "Red Tape," "A Little Band of Gold," "The Unpardonable Sin," etc.), Horsley (similar parts in "Rhoda's Burglar," etc.). Hght. 5 ft., wght. 103 lbs., grey eyes, blonde hair; recreations, dancing, swimming, riding, tennis. Studio ad., Horsley, Los Angeles, Cal.

THEW, Vivienne ("Bobbie") ingenue, juvenile, Fox, Famous Players; b. Toronto, 1890; educ. New York, St. Mary's Convent, Newburg, N. Y.; stage career, with Cyril Scott, Emma Trentini in N. Y. productions, "Liberty Belles," "Firefly," etc., with Otis Harlan, Sam Chip and others in stock revivals of Hoyt comedies N. Y. and southern tour; in "Black Sheep," "Texas Steer," "Trip to Chinatown," etc.; m. p. career, ingenue and juvenile parts Fox and Famous Players features; in "Little Gipsy," "Romany Rye," "Celebrated Case," etc. Favorite recreations, riding, swimming, skating. Hght. 5 ft. 3 in., wght. 118; dark brown hair, dark brown eyes. Studio ad., Eclair, Fort Lee, N. J.; home ad., Bayside, L. I.

THOMAS, Nona, ingenue, NYMP; b. Glendale, Cal.; educ. hgh. sch.; m. p. career, since 1914, NYMP in "The Darkening Trail," "Sign of the Rose," "The Mating," "The Girl from the East," and with Billie Burke. Fav. recreation, dancing. Wght. 120, hght. 5 ft. 5½ in., blue eyes, blonde hair. Studio ad., NYMP, Inceville, Cal.

WEBB, Hazel Gertrude, ingenue; b. N. Y. C.; educ. N. Y. C.; stage career, 3 seasons in vaud.; screen career, ingenues for Peerless-World and Pathé. Hght. 5 ft. 3 in., wght. 115 lbs., long golden brown curls and blue eyes; makes a specialty of child parts; hobby, dancing. Ad., 432 East 148th St., N. Y. C.

WEER, Helen, ingenue leads, Lubin, Phila.; b. Anderson, Ind., Mar. 14, 1898; educ. in convent St. Joseph's Acad. near Chicago; left school to go into motion pictures with Essanay (Chicago), remaining for six mos. and appearing in "The Village Romeo," etc.; World ("The Builder of Bridges"—Frohman Amusmt. Co.—"The Siren's Song"—Geo. W. Lederer); Famous Players, three mos. ("The Fatal Card," "The Incorrigible Dukane," opp. Jack Barrymore); Lubin ("The Uplift," etc.). Hght. 5 ft. ½ in., wght. 99; blonde hair; swims, rides and fond of all outdoor sports; hobbies, dancing, canoeing and sailing. Ad., 687 Madison Av., N. Y. C.

ACTRESSES—Characters

ABBEY, May, (Mrs. George Lessey), characters and leads, Eastern Film Corp.; b. Hartford, Conn., educ. Convent of the Sacred Heart, Montreal, Can.; stage career, stock, com., rep., etc.; m. p. career, Edison, played many parts, Colonial, Eastern. Studio ad., Providence, R. I.

ALBERTI, Viola, characters, leads; b. Lewiston, Pa., 1874; educ. San Francisco p. s.; stage career, in stock 5 yrs.; after marriage in 1896 retired from speaking stage; m. p. career, Thanhouser, Selig in 1915; in "The Print of the Nails"; wrote and played in "When Love Was Mocked," wrote and played in "The Eternal Feminine," etc. Now at liberty.

ALDEN, Mary, characters, Fine Arts; b. New Orleans; grandniece of Gen. Beauregard; educ. Art Students' League, N. Y.; stage career, Baldwin-Melville stock co., Crescent theatre stock co., Brooklyn; Hunter-Bradford stock, Hartford, Conn.; with Mrs. Fiske, with Phillips Smalley in "The Wolf," appeared in "Within the Law"; m. p. career, Rex, Pathé, Ramo, Biograph ("The Battle of the Sexes," etc.), Reliance-Majestic, Fine Arts. Recreations, study of French, sketching and illustrating. Studio ad., Fine Arts, Hollywood, Cal.

ANDERSON, Mrs. Nellie, characters, Vitagraph; b. Brooklyn, N. Y.; educ. Brooklyn and Canadian convents; early career, professional singer; screen career, Vitagraph ("Anselo Lee," "Two-Edged Sword," "Girl, Bird and Boy," "The Egyptian Money," "Jarr Visits His Home Town," "Itsky, the Inventor," "A Queen for an Hour," "Eats," "Mix-up in Suitcases," "Green Cab," etc.). Hght. 5 ft. 2 in., wght. 155 lbs.; brown hair, blue eyes; diversions, riding, swimming and dancing. Home address, 1673 E. 13th St., Brooklyn, N. Y.; studio ad., Vitagraph, Brooklyn, N. Y.

BARRY, Eleanor, characters; b. San Francisco; educ. Normal Coll., San Jose, Cal.; stage career, leading woman featured in stock and vaud. in support of stars, Rosina Vokes, Wm. H. Crane, Richard Mansfield, Stuart Robson, Ezra Kendall, Mrs. Langtry, Francis Wilson, etc.; screen career, Lubin, past 2 yrs. ("Through Fire to Fortune," "The Climbers," "Michael Strogoff," "Lion and the Mouse," "Ragged Earl"). Hght. 5 ft. 7 in., wght. 150, brown hair and blue eyes. Address, Professional Women's League, N. Y. C.

BARRY, Viola, characters, Fine Art Films; b. Evanston, Ill.; educ. Univ. of California and Woman's Coll., England; stage career, in England with Benson Shakesperean Co. 2 yrs., Liberty theatre, Otkland, Cal.; principal ingenue Belasco theatre, Los Angeles, 1 yr., etc.; starred in "The Landslide" and "The Bird Cage"; m. p. career, Bosworth, in picture versions of "The Sea Wolf" and other Jack London stories, and in Fine Art pictures. Studio ad., Fine Art Films, Hollywood, Cal.

BATEMAN, Victory, characters, Balboa; b. Philadelphia, Apr. 7, 1865; educ. St. Mary's Convent, Phila. Stage career, leading woman in many of largest productions of decade ago; with Salvinis, Edwin Booth, Louis James, Frederick Warde; starred by H. W. Savage, A. H. Woods and others; in stock Denver, St. Louis, Phila., Pittsburgh, Newark, etc.; m. p. career, 3½ yrs. with Thanhouser, 11 mos. Victor; one picture for Morosco; in "For Her Son's Sake," "The Greater Love," "Money," "Article 47," etc.; wght. 147., hght. 5 ft. 4½ in.; blonde hair, blue eyes. Studio ad., Balboa, Long Beach, Cal.

BENSEN, May Elmore, characters, western Universal; early career, school teacher; stage career, with Edwin Booth, Lawrence Barrett, Clara Morris and others of that time; m. p.

career, joined Universal in 1912, has principally played roles of mother, hence her studio name. Wght. 90, hght. 4 ft. 11 in., gray hair, brown eyes, etc. Studio ad., Universal City, Cal.

BESSERER, Eugenie, characters and emotional roles, Selig; educ. in N. Y. C.; stage career, at 18 wrote a play, starring in it herself, stock and road cos., with McKee Rankin, Nance O'Neil and Wilton Lackaye; m. p. career, joined Selig 1910, has appeared in many productions. Studio ad., Selig, Los Angeles, Cal.

BLAKE, Lucy; actress, Balboa; b. Boston, July 7, 1888; educ. Boston. Stage career, many years in notable New York successes, on road, in stock, rep., etc.; with Mansfield, Farnum, Sothern, Hackett, Arbuckle; in Mildred Holland's "Lily and the Prince," etc.; with Charles Dalton and Russell Knott; m. p. career, with Balboa in "Neal of the Navy." Wght. 126, hght. 5 ft. 3½in.; black hair, grey eyes. Studio ad., Balboa, Long Beach, Cal.

BROCKWELL, Gladys, characters, Fine Art Films; b. Brooklyn, N. Y., Sept. 26, 1894; educ. private tutor and Brooklyn pub. sch.; stage career, since childhood, stock, rep., vaud., etc., with Theodore Lorch, Willard Mack, etc., stock engagements throughout Middle West and Northwest; m. p. career, Lubin, NYMP, Reliance-Majestic, Fine Art, in "The Typhoon," "The Night Stage," "A Man and His Mate," "Double Trouble," etc. Studio ad., Fine Art Films, Hollywood, Cal.

BRONTI, Mrs. Adelaide, characters, western Lubin; b. Utica, N. Y.; educ. Chicago p. s.; stage career, comic opera and musical comedy 1895, Savage productions, road shows; m. p. career, joined Biograph 2½ yrs. ago, American co. 6 mos., Universal; with Marguerite Fisher and Harry Pollard in "The Man That Came Back," American; "Jimmy's Deception," Universal; "The Power of Selim Bey," "Legend of Poison Pool," "Meg of the Cliffs," "The Dead Soul," "A Mother's Heart at Stake." Hght. 5 ft. 4½ in., wght. 160. Studio ad., Lubin, San Diego, Cal.

BROWN, Bertha, characters, with Banner Film Co.; b. and educated Springfield, O.; stage career, 6 years in stock, rep., vaud.; m. p. career, juvenile and character leads with Lasky and Lubin. Studio ad., Banner Film Co., San Mateo, Cal.

BROWNELL, Louise, characters, NYMP; b. New Bedford, Mass.; educ. San Francisco; stage career, 17 yrs.' experience, in stock cos. over country, with Hackett, Guy Bates, Post and many other stars; m. p. career, from 1915, NYMP. Hght. 5 ft. 6 in., wght. 150, blonde, blue eyes. Hobby, farming. Studio ad., NYMP, Inceville, Cal.

BRUNDAGE, Mrs. Mathilde, characters; b. Louisville, Ky.; screen career, Fox ("Wormwood," "Dr. Rameau"), Metro ("A Royal Family," "Emmy of Stork's Nest"), Universal ("Corsican Brothers"), Famous ("The Crucible," etc.) Address, 100 Hillcrest Ave., Park Hill, Yonkers, N. Y.

CECIL, Ora (McField), leopard trainer, characters, Horsley; b. St. Catherine's, Ont., April 19, 1886; educ. Buffalo, N. Y.; early career, training leopards for Bostock; put on first leopard act in vaud.; tour in vaud. with animal show for several yrs.; m. p. career, has appeared in daily arena acts and in all jungle scenes of Horsley prods., including "Stanley in Africa" series. Hght. 5 ft. 5 in., wght. 120, gray eyes, brown hair. Studio ad., Horsley, Los Angeles, Cal.

CLAIRE, Gertrude, characters, leads, NYMP; b. Boston; stage career, from age of 20, with Nellie Boyd rep. co., managed own stock co. 2 seasons through Middle West; m. p. career, from 1909, Biograph ("Ramona," etc., direction D. W. Griffith), Imp, Rex, Nestor, NYMP ("The Coward," etc.). Hght. 5 ft. 2 in., gray hair, blue eyes. Studio ad., NYMP, Inceville, Cal.

CORNELINA, Bess, actress, Balboa; b. Portland, Ore., Nov. 7, 1888; educ. Chicago; early career, miniature and other painting; with Balboa since 1915 in small parts. Wght. 150, hght. 5 ft. 6 in., brown hair, dark blue eyes. Studio ad., Balboa, Long Beach, Cal.

CROWELL, Josephine Bonaparte, characters, Fine Arts; b. Canada; educ. there; stage career, in comedy parts for many years with Jas. A. Hearne, Sol Smith Russell, Frank Keenan, etc., toured 2 seasons in "The Country Fair"; m. p. career, Biograph, Reliance-Majestic Fine Arts, appearing in "Home, Sweet Home," "The Avenging Conscience," "The Birth of a Nation," etc. Studio ad., Fine Arts, Hollywood, Cal.

DALY, Clara Lambert, characters, Lubin; b. Phila.; educ. Phila. pub. sch.; stage career, covering a period of 38 yrs. in many prods. and stock; screen career, Lubin, known as "The Lubin Mother." Hght. 5 ft. 5 in., blue eyes. Address, 830 Haddon Ave., Collingswood, N. J.

DAVENPORT, Alice, characters, Keystone; b. N. Y. City, 1875; educ. Miss Irving's sch., N. Y.; stage career, on stage at 5 yrs.; since played in notable successes, on tour, stock and rep. with noted actors; m. p. career, with Tom Ricketts, in characters for Nestor; one of original six who made first Keystone; appeared in "Incog," "The New South," "Prince Pro Tem.," "When Lincoln Paid," etc. Wght. 135, hght. 5 ft. 3 in. Studio ad., Keystone, Los Angeles, Cal.

DELARO, Hattie, characters and grand dames; b. Brooklyn, N. Y.; educ., Brooklyn Packard Instit.; stage career, with Augustin Daly, Nat Goodwin, and many mus. coms.; orig. soubrette in Gilbert and Sullivan's operas, also vaud.; screen career, Biograph, Vitagraph, Eclair, Reliance, Fox, Famous, etc., appearing in "Men and Women," "The Prisoner of Zenda," "Old Homestead," "The Prince and His Double," "Heights of Hazard," etc. Hght. 5 ft. 5 in.; dark hair, dark gray eyes. Ad., 142 West 64th St., N. Y. C.

D'ORCY, Madame (Georgia D'Orcy), animal trainer, character actress, Horsley; b. Bordeaux, France, May 15, 1878; educ. Paris; early career, at 14 began training wild animals at Gaillard Menagerie, Paris; toured Italy, Belgium, France, England, America, mgmt. Frank C. Bostock, handling leopards, tigers, bears etc.; m. p. career, from 1915, Horsley, "The Woman, the Lion and the Man," "The Rajah's Sacrifice," and other pictures having wild animal scenes. Hght. 5 ft. 6 in., wght. 110; blonde hair. Studio ad., Horsley, Los Angeles, Cal.

DREW, Cora, characters, Fine Art Films; stage career, light opera, rep., etc., with Felix and Eva Vincent, Frederic De Belleville, Steele MacKaye, etc., in "The Silent Partner," "Barnes of New York," etc.; m. p. career, wrote scenarios for Selig, Kalem and Lubin; from 1915, actress with Universal, Bosworth, Majestic, Fine Art Films, in "The Golden Ladder," "The Opened Shutters," "It's No Laughing Matter," "Minerva's Mission," "The Nun," "The Lily and the Rose," etc. Studio ad., Fine Art Films, Hollywood, Cal.

DUNBAR, Helen, characters, Quality Pictures Corp.; b. N. Y. C.; educ. Eden Hall, Torresdale, Pa.; stage career, 16 yrs. in comic opera and extensive work in dramatics, with Pauline Hall in "Gypsy Baron Erminie," 7 yrs. with Weber and Fields, 5 yrs. with own rep. co., also with Laura Grace in "Christian Babbie" and "The Little Minister"; m. p. career, 1910, with Essanay in characters, "Strength of the Week," "Toll of the Marshes," "Any Woman's Choice," in 1915 joined Quality with Bushman's company in "Second in Command," "Silent Voice," etc. Hght. 5 ft. 6 in., brown eyes, auburn hair. Studio ad., Hollywood, Cal.

FRANEK, Katherine, characters, Vitagraph; b. De Land, Fla.; educ., N. Y. C.; stage career, two yrs. with Flaming Arrow Co.; screen career, Lubin and Vitagraph, "Dawn of an Understanding," "The Making Over of Geoffrey Manning," "Heredity," "The Battle Cry of Peace." Hght. 5 ft. 7 in., wght. 132, brown eyes and hair. Ad., 835 Fox St., N. Y. C.

GRANT, Corenne; characters, heavies, Balboa; b. New Orleans, Jan. 11, 1888; educ. pub. schls. Topeka (Kas.) H. S., Baldwin Univ; stage career, in dramatic successes, rep. and tour. with Maude Adams in "What Every Woman Knows"; with Mantell in Shakespearian rep.; m. p. career, western leads with Pathé; Mexican leads with Ammex; with Kalem, Biograph, Monopole; later joined Balboa, playing Ckara in "Beulah," Hannah in "Ill-starred Babbie," the Gypsy in "Adventures of a Madcap," and in "Who Pays" series. Wght. 130; hght. 5 ft. 3 in.; black hair, green gray eyes. Studio ad., Balboa, Long Beach, Cal.

HAYWARD, Lillian, characters, Selig; stage career, appeared in grand opera; has been around the world twice; recreation, rifle practice; writes plays and sketches. Studio ad., Selig, Los Angeles, Cal.

HERRING, Aggie, characters, NYMP; b. San Francisco; educ. there; stage career, from age of 17, stock cos., vaud.; m. p. career, joined NYMP 4 yrs. ago, appearing in "The Italian," "The Sign of the Rose," "The Flower of the Desert," "The Ace of Hearts," etc. Hght. 5 ft. 4 in., wght. 165, blond hair, blue eyes. Studio ad., NYMP, Inceville, Cal.

HOTLEY, Mae, comedy characters, Lubin; m. p. career, Lubin, in many parts, ranging from ingenue to old woman; recently appeared in series of comedies opposite Billie Reeves. Studio ad., Philadelphia, Pa.

HOWLEY, Irene, characters, Metro; b. Brooklyn, N. Y.; stage career, vaud. headliner several yrs. known as "The Man-

hattan Girl"; m. p. career, Reliance, Biograph 2 yrs., Famous Players ("The Moth and the Flame," "The Heart of Jennifer," etc.), Metro ("A Yellow Streak," etc.). Studio ad., Rolfe, N. Y. C.

HUNT, Irene, characters, late Fine Arts; on stage in Mansfield's and Mantell's prod. of "Richard III"; m. p. career, Reliance-Majestic ("For the Last Edition," "The Wireless Voice," "The Mountain Rat," etc.), Fine Arts ("The Penitentes," etc.). Active in social centre work. Now at liberty.

INGOLDSBY, Ann, scenario editor and heavies, Liberty Film Co.; early career, Harrison Fisher's model; stage career, mus. com., with Gaby Deslys in Winter Garden, Follies Bergere, vaud. Keith and Orpheum cir., played Beauty in "Everywife"; m. p. career, with Rex-Universal, Vitagraph, Lasky, playing leading parts. Studio ad., Liberty Film Co., San Maeo, Cal.

JOYCE, Catherine Dupont, characters, Balboa; b. Brussels, 1884; educ. England; stage career, in notable successes, rep. and stock in England and U. S.; understudy to Mrs. Pat. Campbell in rep., character parts with leading companies; m. p. career, with Pathé in London; came to U. S. and joined Balboa; still on speaking stage, playing at Little theatre, Los Angeles, during picture work. Wght. 129, hght. 5 ft. 5 in., black hair, brown eyes. Studio ad., Balboa, Long Beach, Cal.

KINGSBURY, Gladys, characters, American; b. Oakland, Cal.; educ. Sacred Heart Convent, Stockton; stage career, in stock and tour; leading woman with Frank Cooley; stock in Honolulu with Mr. Drown; stock at McDonough theatre, Oakland; lead in "Third Degree," "Lion and the Mouse," "Wrong Way," "Light That Failed," "Peaceful Valley"; m. p. career, characters and leads with Orral Humphrey, in Beauty brand; "Widow" in "Nancy's Husband," "Mother" in "Little Chrysanthemum," "Mother" in "Life's Staircase," character in "Redemption of the Jasons." Studio ad., American, Santa Barbara, Cal.

KIRBY, Ollie, characters, Kalem; b. Phila.; educ. Bryn Mawr Coll.; stage career, short tour in vaudeville; m. p. career, selected by mgr. of Glendale studio for small part, later being given important roles; with Usona company, which made pictures for export; Favorite Players, in 3 subjects; in 12 numbers of Kalem's "Mysteries of the Grand Hotel"; also in "The Mansion of Despair," 4-part Broadway Feature; designs all frocks and hats she wears in productions. Recreations, riding and has taken part in number of water scenes. Studio ad., Kalem, Glendale, Cal.

LACKAYE, Ruth, characters, Balboa; b. Oregon City, Ore., 1869; educ. N. Y. City; stage career, on stage at 16, with some of best known N. Y. companies, including A. M. Palmer stock, J. C. Clark, Richard Mansfield, Daniel Frohman, and other companies. Joined Balboa 1915, playing "Mrs. Harden" in "Neal of the Navy." Favorite recreation charity; has spent much time visiting prisons, hospitals, etc. Wght. 160, hght. 5 ft. 6 in., dark brown hair, blue eyes. Studio ad., Balboa, Long Beach, Cal.

LEE, Jennie, characters, Fine Arts; b. Sacramento, Cal., 1859; stage career, at 9, with John McCullough, stock with Geo. B. Waldron, in "Rip Van Winkle" with Jos. Jefferson, with Edwin Booth, Modjeska, and many other stars, here and abroad; long and extensive stock experience, member vaud. team of Courtright and Lee; m. p. career, from 1913, Reliance-Majestic ("His Mother's Son," "The Mother's Oath," etc.), appeared in "The Birth of a Nation," now with Fine Arts. Studio ad., Fine Arts, Hollywood, Cal.

LEWIS, Ida, characters, NYMP; b. England; educ. Montana; stage career, 30 yrs.' experience, appearing with the elder Sothern; appeared in "East Lynne," "Kindling," played in many stock cos. and with many stars; m. p. career, Majestic, American, NYMP ("The Devil," "The Mating," etc.). Hght. 5 ft. 5 in., wght. 160, blond hair, blue eyes. Hobby, farming. Studio ad., NYMP, Inceville, Cal.

LEWIS, Vera, heavies, Fine Arts; b. N. Y. City; educ. N. Y. Normal Coll.; stage career, from about 1897, rep., vaud. stock, etc., mgmt. Frohman, Shubert, Belasco, etc.; with Kathryn Kidder in "Mme. Sans Gene," Jas. K. Hackett in "The Pride of Jennico," Margaret Wycherley in "The Primrose Path," leading woman with many prominent Western stock cos.; m. p. career, has appeared in support of Elsie Janis, Valli Valli and others; Reliance-Majestic ("The Absentee," "Gridley's Wife," "Tricotrin," etc.), Fine Arts ("Cross Currents," etc.). Wife of Ralph Lewis. Studio ad., Fine Arts, Hollywood, Cal.

MATHEWS, "Sis," light heavies and characters, western Universal; b. Salt Lake City, Utah, 1890; educ. Salt Lake City; stage career, musical comedy, grand opera; m. p. career, joined Universal 1912. Hght. 5 ft. 6 in., wght. 125, blond hair, blue eyes, fair complexion. Studio ad., Universal City, Cal.

MAURICE, Mary Birch, characters, Vitagraph; b. Morristown, O., Nov. 15, 1844; educ. Phila. pub. schls. and Normal Coll.; early career, teacher; stage career, with Pittsburg Stock Co., in 1868, in "My Neighbor's Wife," "Arkansaw Traveler," "There's Millions in It," "Rip Van Winkle," "Cricket on the Hearth," Shakespeare, and many others; left stage and became bookkeeper; returned to stage, in 1900, in "Face in the Moonlight," "Corsican Brothers," "Light of Other Days," etc.; m. p. career, with Vitagraph in 1910; first picture "The Legacy" since in leading character parts in Vitagraph features. Studio ad., Vitagraph, Brooklyn, N. Y.

McCONNELL, Mollie, characters, Balboa; b. Chicago, 1870; educ. pub. schools. Stage career, debut with Leslie Carter in "Spanish Guide," played soubrettes in many notable productions; with Mansfield two years in "Old Heidelberg," in England and Continent with Marie Tempest, Pauline Chase, others. 25 years on stage; m. p. career, with Universal cos., and since with Balboa in character and grand dame parts. Widow of Will A. McConnell, former editor N. Y. "Morning Telegraph." Studio ad., Balboa, Long Beach, Cal.

McCORD, Mrs. Lewis, characters, Lasky; b. Philadelphia; educ. pub. schs.; developed musical talent at early age and sang in church choirs; stage career, at 17 joined Andrews Opera Co., Phila.; in principal roles of Gilbert and Sullivan operas; married Lewis McCord while she was with this co.; couple played in Eastern cos. for several years; in one of principal parts of Belasco's "Madame Butterfly"; with husband went into vaudeville; m. p. career, supported Dustin Farnum in Lasky's "Virginian," Victor Moore in "Chimmie Fadden" series, etc. Studio ad., Lasky, Hollywood, Cal.

MIDGLEY, Fannie, characters, NYMP; b. Cincinnati; stage career, from age of 15, with Henry Miller in "The Great Divide," "The County Chairman," etc.; m. p. career, Melies, Biograph, NYMP (character leads in many features). Studio ad., NYMP, Inceville, Cal.

NORMAND, Claire, characters and heavies; b. Paris, Dec. 20, 1891; educ. in Convent in Roumania; stage career, appearing first in child parts with her parents who are on the stage, first in Bucharest, Roumania, at the Theatre National and later in Canada, later touring Canada in concert work as pianist and vocalist; screen career, Reliance, Champion and Universal for over two yrs.; world traveller and linguist, speaking French, German, Roumanian, Italian and Spanish fluently; rides, sings and plays the piano. Ad., 71 W. 113th St., N. Y. C.

O'CONNOR, Loyola, characters, Fine Art Films; b. St. Paul, Minn.; educ. Convent of the Holy Name, Portland, Ore.; stage career, rep., stock, etc., with Jos. R. Grismer's rep. company. Frederick Warde, Frank Mayo, seven yrs. in "Way Down East," 3 yrs. in "Ben Hur" (mgmt. K. and E.), 3 yrs. in "Rebecca of Sunnybrook Farm"; m. p. career, since 1913, Vitagraph, Lasky Famous Players Reliance-Majestic Fine Art Films in "The Lily and the Rose," etc. Studio ad., Fine Art Films, Hollywood, Cal.

PARDEE, Madeline, heavies, characters, Balboa; b. Rio de Janiero, 1888; educ. Dwight School, Englewood, N. J., Riverside College, Ill., music course; no stage career; m. p. career, started with Selig, at request of director who sought her as type., continued work, and went to Balboa when studio opened. Wght. 135, hght. 5 ft. 6 in., black hair, brown eyes. Studio ad., Balboa, Long Beach, Cal.

PRICE, Kate, characters, Vitagraph, b. Cork, Ireland, Feb. 13, 1872; educ. pub. schls., Laurel Hill grammar schl., Pawtucket, R. I.; came to U. S. at age of 2; early career, milliner; stage career, first in amateur theatricals; debut in vaud. with Price and Steele, in 1895; toured entire country; in stock and rep., playing in "Unexpected Visitor," "Her First False Step" and several others; m. p. career, first with Vitagraph, in pictures between vaud. engagements, then took up picture work entirely, playing characters and comedy parts; in "Jack Fat and Jim Slim at Coney," "When Betty Becomes a Maid," "Nothing to Wear," "Old Fire Horse and New Fire Chief," "Officer Kate," "Fisherman Kate," and others of "Kate" series; author of several successful scenarios, incl. "Old Fire Horse," and "Strong Hand Wanted." Studio ad., Vitagraph, Brooklyn, N. Y.

ROBBINS, Edwina, characters, Vitagraph; b. Hoboken, N. J., 1886; educ., Detroit Seminary; stage career, Keith circuit in "The Auto Girl;" m. p. career, Vitagraph, in 1912, appeared in "The

Win(k)some Widow," "C. O. D.," "Uncle Bob," etc. Studio ad., Brooklyn, N. Y.

ROBSON, Vera, lion trainer, characters, Horsley; b. Honolulu, July 16, 1882; early career, equestrienne at 8 with Circus Borowski, Manila; lion trainer for Hagenbeck in Europe; with Bostock in Scotland, etc.; m. p. career, Horsley, appeared in "The Rajah's Sacrifice," "When Avarice Rules," etc., and in Horsley desert and jungle scenes. Hght. 5 ft 4 in., wght. 142; grey eyes, brown hair. Recreations, riding, swimming. Studio ad., Horsley, Los Angeles, Cal.

SHATTUCK, Truly, character leads, NYMP; b. San Miguel, Cal.; educ. San Francisco; stage career, mus. com., vaudeville; with George M. Cohan, Anna Held, starred in "The Lady from Lane's" and "Alma"; m. p. career, since 1915, NYMP ("Matrimony"). Wght. 140, hght. 5 ft. 9 in., brown hair and eyes. Studio ad., NYMP, Inceville, Cal.

SPAULDING, Nellie, Parker, characters, Thanhouser; b. Machias, Me.; educ. Emerson School of Acting, Boston; early exper., Lyceum work, doing impersonations; stage career, character work in stock and legitimate, "Country Boy," "Dawn of a Tomorrow," "Mrs. Wiggs," "Governor's Lady"; screen career, Peerless, Thanhouser ("Milestones of Life," "Disciple of Nietsche," "Flying Twins," "The Miracle"). Recreation, painting and study of dramatics; interested in Women's Club movement. Studio ad., Thanhouser, New Rochelle, N. Y.

STUART, Julia, characters, Peerless-World; b. Edinburgh, Scotland; educ. Scotland; stage career, many yrs.' exper. as leading woman and at the head of her own co., 3 yrs. with Liebler as Glory Quayle in "The Christian," last B'dway engagemt. with Robt. Edeson in "The Call of the North"; screen craeer, 1 yr. same co. with Florence Lawrence and Arthur Johnson, Eclair 3 yrs., Peerless-World past yr., appearing in "Little Dutch Girl," "The Master Hand," "The Flash of an Emerald," etc.; recreation, painting and literary work. Address, Grantwood, N. J.

SULLY, Janet Miller, characters, Horsley and Bostock; b. Boston, June 25, 1879; stage career, from 1885, vaud., mus. com., rep., stock, etc., on road with Chas. J. Blaney co., Harry Dole Parker, C. R. Reno's "Human Hearts," appearing with her husband, the late W. J. Sully; m. p. career, since 1915, Horsley, appearing in MinA comedies, and in 24 Cubs. Hght. 5 ft. 5½ in., wght. 160, hazel eyes, black hair. Recreations, rowing, riding, tennis, etc. Studio ad., Horsley, Los Angeles, California.

TITUS, Lydia Yeamans, characters, Oliver Morosco Photoplay Co., and Pallas Pictures, Inc.; b. on high seas between Melbourne and Sidney, Australia; stage career, singer, started with mother, Annie Yeamans; sang "December and May," "Sally in Our Alley," etc.; m. p. career, Universal, then to Morosco, played in "Tongues of Men," "Jane," "Mme. La President," etc., for Metro ("Barbara Frietchie," etc.). Hght. 5 ft. 2 in., wght. 138, reddish gold hair, brown eyes. Studio ad., Los Angeles, Cal.

TONCRAY, Kate, characters, Fine Art Films; stage career, with Thomas Keene, Alexander Salvini, Nat Goodwin, etc., mgmt. Chas. Frohman, Shubert, Belasco, Brady, etc.; m. p. career, Biograph, Reliance-Majestic ,Fine Art Films, in "Old Heidelberg," "The Lamb," etc. Studio ad., Fine Art Films, Hollywood, Cal.

TRUAX, Sarah, characters, Fine Art Films; b. Covington, Ky.; stage career, stk., rep., etc., 3 seasons as lead. woman for Otis Skinner; stk. engagements at Salt Lake, Chicago, Minneapolis, St. Paul, Syracuse, Buffalo, Baltimore, Detroit, etc., followed Viola Allen in "The Eternal City," with Robert Loraine, Frederick Warde, and in all-star revival, "The Two Orphans"; m. p. career, Fine Arts. Studio ad., Fine Art Films, Hollywood, Cal.

WARD, Irene, characters, Palace Players; b. Mar. 20, 1888, N. Y. C.; educ. N. Y. C.; stage career, as a singer at Hippodrome 4 yrs., also with Boston Opera Co., Castle Square Opera Co. and the Aborn Opera Co., etc.; screen career, playing for Metro, Equitable, Solax, Crystal, Palace Players, etc.; accomplishments, riding, swimming, also a finished musician. Ad., Room 2003, Times Bldg., N. Y. C.

WARD, Lucille, characters, leads, American; b. Dayton, O., Feb. 25, 1885; educ. Dayton; stage career, in "The Stronger Sex," "The Man of the Hour," "The New Clerk," and in name part in "Tillie's Nightmare"; 15 yrs. in dramat. stock, and noted successes; m. p. career, 3 yrs. with various companies in character comedy and leads; with Imp, N. Y. City; comedy leads with Keystone; in American Mutual Masterpictures, and American Beauty Comedies. Studio ad., American, Santa Barbara, Cal.

WARRENTON, Lule, character, western Universal; b. Michigan; educ. California; early career, elocutionist in Notre Dame University; stage career, started at 17, played Skakespearian roles in Cal., toured British Isles, organized own company on return, produced children's plays; m. p. career, with Universal, for many months character lead with Henry's McRae's Bison co. Studio ad., Universal City, Cal.

WEST, Lillian Mildred, heavies, Balboa; b. New York City, Feb. 8, 1890; educ. N. Y. Pub. schls. and H. S.; stage career, in mus. com., dramatic stock, and on road; m. p. career, joined Balboa June, 1915, in "Maid of the Wild," "Fisher Wife," "Message from Reno." Playing "Alma La Salle" in "The Red Circle." Wght. 122, hght. 5 ft. 5 in.; brown hair, hazel eyes. Studio ad., Balboa, Long Beach, Cal.

WEST, Olive, characters and grand dames; b. San Francisco, Cal.; educ., San Fran.; stage career, past 30 yrs., with Daniel Frohman, Rose Coghlan, Chas. Richman, as Mrs. Wiggs one season en tour, character lead in "The Confession," etc., etc.; screen career, Mittenthal ("She-Town" suffragette comedy), Famous Players, with Mary Pickford, as Suzuki in "Madam Butterfly." Hght. 5 ft. 5 in., wght. 140; dark hair slightly gray, dark eyes; rides, swims, paints, has written many sketches and one play. Ad., 318 West 46th St., N. Y. C.

WHISTLER, Marguerite, characters, western Universal; b. Louisville, Ky., 1888; educ. Notre Dame College, Washington, D. C.; stage career, vaud. stock, circus, etc., throughout England and America; two and a half years at Columbia theatre, Washington; season with Blanche Bates in "The Girl of Wall Street;" season in "The Arcadians"; yr. and eight mos. with Bostock trained animals at Coney Island; m. p. career, 1911, Lubin, played the mother in "The Heart of Tessie"; Universal in 1912 appeared in "The Campbells Are Coming," "Call of the Waves," "Symphony of the Violin," "Alas and Alack," "The Cowboy Girl," "The Silent Battle," "The Sacrifice of Jonathan Grey," etc.; is painter and designer of gowns; hght. 5 ft. 5 in.; wght. 135 lbs. Studio ad., Universal City, Cal.

WRIGHT, Helen, characters, western Universal; b. St. Paul, Minn., educ. Chicago Seminary; stage career, with De Wolf Hopper in "Wang," with Della Fox, Leslie Carter, David Warfield in "The Grand Army Man"; m. p. career, joined Otis Turner's Universal co., playing character leads, and has since played with practically all the Universal western companies. Gray hair, brown eyes. Studio ad., Universal City, Cal.

YOUNGE, Lucille, characters, Fine Art Films; b. Lyons, France; stage career, vaudeville; m. p. career, Thanhouser, Imp, Lubin, Reliance-Majestic, Fine Art Films, in "The Spell of the Poppy," "Rose Leaves," "The Scarlet Band," etc. Studio ad., Fine Art Films, Hollywood, Cal.

ACTRESSES—Comediennes

ALLEN, Phyllis, comedienne, Keystone; b. Staten Island, N. Y.; educ. N. Y.; stage career, in vaud., mus. com.; m. p. career, with Selig, in Chicago, 1910; since 1913 with Keystone in com. parts. Wght. 175, hght. 5 ft. 8 in. Studio ad., Keystone, Los Angeles, Cal.

BERGER, Rea, character comedienne, American; b. Degraff, O., Mar. 26, 1877; educ. Oberlin (grad. and postgrad. course); stage career, stock repertoire, 1898; with Craw sisters in Mid. West; 2 seasons with Robert H. Harris' eastern co.; with Walker Whiteside in rep.; Olymic co., Boston, 2 seasons;

star in "Wizard of Wall Street," 2 seasons; Empire theatre stock, Fresno, 3 yrs.; m. p. career, with Essanay, 1912, charge of dark room plant; transferred to heavies, then to American as comedienne in Beauty comedies; char. lead in "Redemption of the Jasons," "Curing Father," "Mother's Busy Day," "Incog," "Cupid Takes a Taxi," doing three releases a week in two companies; did title role of author in Van Loan series. Favorite recreations, swimming, riding, athletic diversions. Studio ad., American, Santa Barbara, Cal.

BLANCHARD, Eleanor, character comedienne, Equitable; b. Phila.; educ. Phila.; stage experience, fifteen years, appearing with Leslie Carter, Rose Stahl, etc.; screen career, Melies, Essanay 2 yrs., Lubin 2 yrs., at present with Equitable; hght. 5 ft. 4 in., wght. 134, auburn hair, blue eyes; accomplishments, riding, swimming, dancing, also singer and pianist. Studio ad., Equitable, N. Y. C.

BUSCH, Mae, comedienne, Keystone; b. Melbourne, Aust., educ. Convent, Madison, N. J. Stage career, leads with Lasky, Eddie Foy, others, "Over the River," "Damaged Goods"; m. p. career, with Eddie Foy, Weber & Fields, "Favorite Fool," etc. Wght. 125; hght. 5 ft. 5 in., black hair, grey eyes. Studio ad., Keystone, Los Angeles, Cal.

CROSTHWAITE, Ivy, actress, Keystone; b. San Diego, 1898; educ. Los Angeles; on stage several years before taking up m. p. work; with Keystone, in feature comedies. Wght. 118, hght. 5 ft. 1½ in., brown hair, brown eyes, champion woman swimmer Pacific Coast. Studio ad., Keystone, Hollywood, California.

DEFOREST, Patsey, comedienne, Lubin; b. Port Penn, Delaware; educ. Fort Penn and Camden, N. J.; stage career, 2 yrs.; screen career, Lubin, appearing in "Patsy Bolivar" series, "Billy's Debut," "The Great Detective," "Alfred Strong," "Think of the Money," "While Wifey Sleeps," etc. Hght. 5 ft. 2 in., wght. 126; chestnut brown hair and black eyes; accomplishments, swimming, horseback riding, dancing, violin and golf. Ad., 904 No. Broad St., Phila., Pa.

DREW, Mrs. Sidney (Lucille McVey), comedienne, Metro; b. Sedalia, Mo., Apr. 18, 1890; educ. pub. and H. S., Sedalia, Sedalia Coll. of Music, Nebraska Weslyan schl. of Expression; stage career, entertainer for Redpath Lyceum Bureau, U. S. and Europe; m. p. career, joined Vitagraph, playing in comedies directed and played in by Sidney Drew; in "Playing Dead," "Between the Two of Them," "Hair of Her Head," "Timid Mr. Tootles," "Boobley Baby," "Story of the Glove," and others; joined Metro with Sidney Drew, Jan., 1916. Studio ad., Metro, N. Y. C.

DURFEE, Minta (Mrs. Roscoe Arbuckle), comedienne, Keystone; b. Los Angeles, 1897; educ. Los Angeles; early career, in mus. com. and vaud., as chorus girl, soubrette, prima donna; in stock with Morosco and Hartman; m. p. career, since 1913 with Keystone, as comedienne. Wght. 130, red hair, blue eyes. Studio ad., Keystone, Los Angeles, Cal.

EDWARDS, Vivian Aileen, comedienne, Keystone; b. Los Angeles, 1897; educ. Los Angeles; m. p. career, began as extra at Keystone, 1914; now playing comedy parts. Wght. 130, hght. 5 ft. 5½ in., dark brown hair, blue green eyes. Studio ad., Keystone, Los Angeles, Cal.

FAZENDA, Louise, comedienne, Keystone; b. Lafayette, Ind., June 17, 1895; educ. St. Mary's Convent, and L. A. High Sch., Los Angeles; stage career, short season stock; m. p. career, two years Universal, drama and eccent. comedy. Wght. 138; hght. 5 ft. 5 in.; light hair, hazel eyes. Studio ad., Keystone, Los Angeles, Cal.

HASTINGS, Carey, character comedienne, Thanhouser; b. New Orleans; educ. Brooklyn; stage career, road companies of "St. Elmo," "Girl from Rector's," stock in New York and Norfolk; screen career, Thanhouser, many character comedy parts. Hght. 5 ft. 5 in., wght. 135, gray eyes and brown hair. Home ad., Beacon Hill, New Rochelle, N. Y.; studio ad., Thanhouser, New Rochelle, N. Y.

HOWELL, Alice, eccentric comedienne, L-Ko-Universal; b. N. Y., May 5, 1892; educ. N. Y. public schools; stage career, mus. com. in 1907; burlesque for five yrs; Howell and Howell vaud. sketch for three yrs.; m. p. career, Keystone in 1914; important parts in "Laughing Gas," "Bombs and Bums," "Shot in the Excitement"; 1914 joined L-Ko, leading parts in "The Stool Pigeons," "Blue Birds and Yellow Backs," "Merry Mary's Marriage," "The Last Haul"; dances ball room and classical, is musical, medium hght., fair complexion, light hair, hazel eyes. Studio ad., Hollywool, Cal.

LEIGHTON, Lyllian Brown, character comedienne, E. & R.; early career, newspaper woman, at one time owning a small publication; stage career, toured country in vaudeville sketch which she wrote herself; into stock; managed a co. in the West; m. p. career, in 1911 she joined Selig forces and after long stay in Chicago of Selig was sent to Pacific Coast studios; in straight comedy, farce and burlesque under Diamond S brand. Studio ad., E. & R. Jungle Film Co., Los Angeles, Cal.

LLOYD, Ethel, comedienne and characters; b. Brooklyn; educ. Sacred Heart Instit. and Girls' High, Brooklyn; stage career, eight yrs., beginning with Richard Carle in mus. com., then "Just Out of College," with Maude Adams in "Chanticleer," Henry Miller in "The Rainbow," etc.; also stock; screen career, Vitagraph, Peerless, Triumph, appearing in "A Florida Enchantment," "The Old Flute Player," "The Locked Door," "Beauty Unadorned," etc. Hght. 5 ft. 5 in., wght. 128, brown hair and eyes; accomplishments, stage and society dancing, riding, swimming. Ad., 55 Ocean Ave., Brooklyn, N. Y.

MARTIN, Teddy, comedy leads, western Universal; b. Kansas City, Mo., March 19, 1891; stage career, from 1905, management Kolb and Dill in "I. O. U.," Morosco stock, Los Angeles Henry McRae's musical stock, toured world with musical comedy company, in "Lonesome Town," "Dream City," "Bankers and Brokers," "Playing the Ponies"; m. p. career, Keystone ("My Valet," later in two subjects with Chester Conklin), Universal ("The Girl of the Dance Hall," "By Return Mail," "When Beauty Butts In," "When Willie Went Wild," etc.). Hght. 5 ft.; blonde hair, can dance, sing, etc. Studio ad., Universal City, Cal.

MORAN, Pauline, comedienne, Keystone; b. Death Valley, Cal., 1886; educ. St. Patrick's schl., Chicago; stage career, in vaud., mus. com., and drama, on tour and stock; in U. S., England, So. Africa and India; picture exper., with Keystone. Wght. 149, hght. 5 ft. 3 in. Studio ad., Keystone, Los Angeles, Cal.

ORTH, Louise, comedienne, L-Ko-Universal; b. Denver, Colo., 1891; educ. Hinshaw Conservatory; stage career, in Blanche Ring's "Yankee Girl," two seasons with Julian Eltinge in "The Fascinating Widow," Morosco stock in Los Angeles, Alacazar stock in "A Modern Eve" and "The Money Getters," at San Francisco; m. p. career, L-Ko, has appeared in a quantity of L-Ko subjects, usually playing opposite Billie Ritchie; light hair, blue eyes. Studio ad., Hollywood, Cal.

PEACOCK, Lillian, comedy leads, western Universal; b. Pennsylvania, Oct. 23, 1894, first theatrical engagement with eastern Universal early in 1914 in Imp subjects; in Oct., 1914, transferred to West, working in Joker comedies under Allen Curtis; appeared in prominent roles in "Love Vs. Law," "Back to School Days," "Light Fingered Lill," "Hiram Went to the City," "When Shultz Led the Orchestra," and many other Jokers. Medium height, dark hair and complexion; swims, rows, motors, etc. Studio ad., Universal City, Cal.

RANKIN, Caroline, character comedienne, Starlight-Pathé; b., Pittsburgh, Pa.; educ. Chicago; stage career, with "Mrs. Wiggs of the Cabbage Patch" and in stock in Chicago, Cleveland, Cincinnati, Harlem Opera House, N. Y., etc.; also vaud.; screen career, Pathé, "September Morn," "Precious Twins"; Crystal, World comedies, "What Happened to Jones"; Mittenthal-Starlight-Pathé, appearing in "Heinie and Louie" comedies. Hght. 5 ft. 7 1-2 in., wght. 85, light brown hair and light eyes. Ad., Mitthenthal's Studio, School St., Yonkers, N. Y., or 1,614 Locust Ave., Chicago, Ill.

RHODES, Billie, comedy lead (Nestor), western Universal; b. San Francisco; stage career, vaud., rep., stock, cabaret, soubrette in "Babes of Toyland," over Orpheum circuit with Gus Edwards, in song act, yr. in stock, cabaret in Los Angeles; m. p. career, joined Kalem, direction George Melford, with Carlyle Blackwell in "The Perils of the Sea" (Kalem), name part in "The Daughter of the Underworld" (Kalem), joined Universal in 1914, played in "A Maid and a Man," "It Happened While He Fished," "Kids and Corsets," "His Lucky Vacation," etc. Small stature, dark curly hair; swimmer, dancer, tennis player, rider, etc. Studio ad., Universal City, Cal.

TINCHER, Fay, comedienne, Fine Art Films; b. Topeka, Kan.; educ. Ziegfeld Musical Coll., Chicago; stage career, mus. com., vaud., etc., with Joe Weber in "Dream City," "The Magic Knight," "Twiddle Twaddle," etc.; m. p. career, Reliance-Majestic, Fine Art Films, in "Too Proud to Beg," "The Battle

of the Sexes," "Don Quixote," etc. Fav. recreation, aeroplaning. Other sports in moderation. Studio ad., Fine Arts Films, Hollywood, Cal.

WALLER, Jane, comedienne, western Universal; b. Los Angeles; educ. in West; m. p. career, first engagement under Del Henderson with Biograph, direction Charles Hayden with Balboa, with Max Figman in B. A. Rolfe picture "My Best Girl," joined Universal-Nestor comedy company in late 1915, has played in "Kids and Corsets," "A Maid and a Man," "It Almost Happened," "Some Fixer," "Putting One Over," etc. Light complexion, blonde hair, blue eyes, hght. 5 ft. 5½ in., wght. 124. Swims, rides, motors, dances, tennis, plays Ukulele. Studio ad., Universal City, Cal.

ACTORS AND ACTRESSES—Child Parts

BENHAM, Leland, child parts, eastern Universal; b. Boston, Mass., Sept. 10, 1907; educ. New Rochelle at the same time playing in many Thanhouser pictures; many times opposite Helen Badgley in child pictures in "A Gentleman for a Day," "Little Bobby," "Nursie and the Knight," etc.; child part in "The Path to Happiness," Universal-Red Feather, in which his father, Harry Benham, starred. Studio ad., Fort Lee, N. J.

BERRY, Audrey Clayton, child, Vitagraph; b. Lexington, Ky., Oct. 23, 1906; dau. Edward Clayton B. and Eliza Neff B., posed for photographers, and in m. p companies, finally joining Vitagraph, in "Ancient Order Goodfellows," "Crime of Cain," "When Society Calls," "Arrival of Josie," "Bread Upon Waters," etc. Studio ad., Vitagraph, Brooklyn, N. Y.

CONNELLY, Robert Joseph, child, Vitagraph; b. Brooklyn, Apr. 4, 1909; with Kalem Co., at 3 yrs.; in July, 1913, joined Vitagraph, in "Caught Courting," "Love's Sunset," "Sonny Jim Series" and others. Studio ad., Vitagraph, Brooklyn, N. Y.

FAIRBANKS, Madeline, juv. leads, Thanhouser; b. N. Y. C., No. 15, 1900; stage career, with her twin sister Marion in Winthrop Ames productions "Claudia," "The Prince Chap," "Mary Jane's Pa," "Roselies," "Snow White," etc., also at New theatre, N. Y. C.; m. p. career, Thanhouser, "Shadows and Sunshine," "Their One Love," "The Twins," etc.; hazel eyes, light hair. Studio ad., New Rochelle, N. Y.

FAIRBANKS, Marion, juv. leads, Thanhouser; b. N. Y. C., Nov. 15, 1900; stage career, with her twin sister Madeline in Winthrop Ames productions "Claudia," "The Prince Chap," "Mary Jane's Pa," "Roselies," "Snow White," etc., also at New theatre, N. Y. C.; m. p. career, Thanhouser, "Shadows and Sunshine," "Their One Love," "The Twins," etc.; hazel eyes, light hair. Studio ad., New Rochelle, N. Y.

HARRIS, Mildred, child parts, Fine Arts; b. Cheyenne, Wyo., Nov. 29, 1901; educ. by private tutor; m. p. career, from 1911, Vitagraph ("The Pride of the South," "The Social Skeleton," "Divorce," "Grand Dad," "The Wheels of Destiny," etc.), NYMP, Oz ("The Scarecrow"), Reliance-Majestic, Fine Arts. Recreations, dancing, swimming, music. Studio ad., Fine Arts, Hollywood, Cal.

HORTON, Clara, child actress, western Universal; b. Brooklyn, N. Y., June, 1906; stage career, in "Jack and the Beanstalk" and a pantomime of "Cinderella"; m. p. career, with eastern and western Eclair, Universal; golden hair, blue eyes. Studio ad., Universal City, Cal.

LEE, Jane, child parts, Fox; b. 1910; m. p. career, has appeared in a number of Fox productions; now with Annette Kellermann co. in Jamaica.

OSBORN, Helen Marie, infant, Balboa; b. Denver, April 20 1912; started with Balboa features in summer, 1915, filling in; then given small parts in "Maid of the Wild," "Should a Wife Forgive?" and others; now playing infant lead with Henry King in new picture. Daughter of "Babe" St. Clair and L. T. Osborn, both with Balboa.

PETERSON, Betty, juvenile child leads; b. San Francisco, Cal.; educ. Professional Children's Sch., N. Y.; stage career, "The Things That Count," William Brady, "A Fool There Was," vaud., playing "Thanhouser Kid & Co."; screen career, Kalem ("Secret Room," "Double Harness"), World ("Higgins the Janitor"), Pilot ("Hoodman Blind") also "Steve Hill's Awakening" (N. Y. C. R. R. Safety First Dept.), and featured with "Betty and the King," showing Directum I, the world's fastest pacer. Hght 4 ft. 2 in., wght. 75; auburn curls and brown eyes. Ad., 220 W. 46th St., N. Y. C.

SALTER, Thelma, child parts, NYMP; b. Los Angeles, 1909; educ. by tutor; m. p. career, Majestic ("Like Father Like Son"), Keystone ("How Villains Are Made"), with George Beban in "The Sign of the Rose," W. S. Hart in "The Disciple," etc. Fav. recreations, riding, swimming, dancing. Wght. 63, hght. 3 ft. 6 in., blue eyes, light blond hair. Studio ad., NYMP, Inceville, Cal.

CAMERAMEN

ALDER, William F., photographic department NYMP; b. Oil City, Pa.; educ. Lewis Institute Tech. as engineer, studied and was graduated from Illinois State Univ. as registered engineer; m. p. career, with Bell and Howell, camera manufacturers; opened Cleveland theatre for W. H. Swanson, installed first Gaumont chronophone for Herbert Blache, became connected with Electrical Mechanical Co. as technician and designer, in 1907 organized Chicago Scenic Stage Lighting Co., opened picture house in Moline, Ill.; became affiliated with American as cameraman, since then to Universal, Sterling, Quality and NYMP, conducts extensive experiments with stereoptic and three-color effects, has invented several camera attachments. Studio ad., Inceville, Cal.

ANDRIOT, Lucien, cameraman, Peerless-World; b. Paris, France; educ. Paris; early career, photographer; screen career, photographer for Pathé, Gaumont, Eclair, Peerless ("Silver Fox," "Two Lives," "The Price," "The Marked Woman," "The Butterfly on the Wheel," "M' Liss," "The Face in the Moonlight," "Impostors," "Camille," etc.); member Cinema Camera Club, N. Y. Home ad., 228 West 39th St., N. Y. C.; studio ad., Peerless, Fort Lee, N. J.

ARMSTRONG, Roger Dale, cameraman, Keystone; b. Mechanicsville, Ia., Dec. 16, 1880; educ. Grinnell, Ia.; early career, mgr. Bijou thea., vaud., Marshalltown, Ia.; mgr. and part owner Electric thea., Chicago; m. p. career, scenario editor American Film Co., Santa Barbara, for five yrs.; later cameraman for same; last two yrs. cameraman for Keystone; author "Crucifix of Destiny," and others. Wght. 152, hght. 5 ft. 6¾ in. Studio ad., Keystone, Los Angeles, Cal.

AUGUST, Joe, cameraman, NYMP; b. Idaho Springs, Colo.; educ. Colorado School of Mines; early career, timber contractor; m. p. career, 4 yrs. with Ince. Studio ad., NYMP, Inceville, Cal.

BAKER, F., cameraman, NYMP; b. Hamburg, Ia.; educ. Tabor College; early career, school teaching and commercial photography; m. p. career, Universal 1 yr., Inceville 1 yr. Studio ad., NYMP, Inceville, Cal.

BITZER, George W., cameraman, Fine Arts; b. Boston; m. p. career, from about 1909, Biograph (took "Judith of Bethulia," "The Battle of Elder Bush Gulch," "The Battle," etc.), Reliance-Majestic ("The Battle of the Sexes," "Home, Sweet Home," "The Escape," etc.), chief cameraman for Griffith in filming "Birth of a Nation," has created many striking photographic effects, now chief cameraman for Fine Arts. Studio ad., Fine Arts, Hollywood, Cal.

BOONE, Daniel E., cameraman, Vitagraph; b. Brooklyn, N. Y.; educ. Bklyn.; screen career, Vitagraph, photographing "The Turn of the Road," "Locked Door," "The Writing on the Wall." Home ad., 1316 E. Tenth St., Brooklyn, N. Y.; studio ad., Vitagraph, Brooklyn, N. Y.

BRAUTIGAM, Otto, cameraman, Thanhouser; b. Manchester, Lancashire, Eng., Sept. 27, 1877; educ. Municipal Technical School, Manchester; early career, mechanical engineer, semi-prof. photographer, specialized on lantern slide making; m. p. career, 6 yrs. with Edison, first as designer on camera apparatus, later as camera operator, photographed "Gauntlets of Washington," "Eyes of the Blind"; toured Europe with Charles Brabin and picture players in 1913, "The Stoning," "Vanity Fair," joined Thanhouser in 1915, photographed "In the Name of the Law," "The Valkyrie," "The Plight of the Duchess," etc. Hght. 5 ft. 10½ in., wght. 170. Studio ad., New Rochelle, N. Y.

BROENING, Henry Lyman, cameraman, Famous Players; b. Balto., Md.; educ. Balto. Polytech. and Johns Hopkins Univ.; early career, lecture illustrating, stereopticon slides and comm. photography; screen career, Monopole Film ("Carmen," "The Dead Secret," "The Seat of the Fathers"), Famous "The Bishop's Carriage," "Marta of the Lowlands," "Wild Flower," "David Harum," "May Blossom," "The Dancing Girl," "Helene of the North," "Still Waters," "Mice and Men"); member Cinema Camera Club. Address, 232 W. 34th St., N. Y. C.

CARLETON, Herbert Oswald, cameraman Rolfe Metro; b. Rochester, N. Y.; educ. N. Y. C.; early career, mechanic and inventor, working on all kinds of motion pict. machines; has patented the Duplex Printing Machine and working on stereoscopic motion pict.; screen career, Vitagraph, Renfax Singing Pictures, Dramascope, Crystal, Gene Gauntier, Dyer (industrial), Rolfe Metro ("The High Road," "Satan Sanderson," "The Three of Us," "One Million Dollars," "The Bridge," "The Right of Way"). Recreations, painting and outdoor sports. Home ad., 1133 75th St., Brooklyn, N. Y. Studio ad., Rolfe Metro, N. Y. C.

CHASTON, Fred., cameraman, Lubin; b. London, Sept. 16, 1871; educ. Liverpool; early career, 12 yrs. Quartermaster's Dept. U. S. Army, 18 mos. in Alaskan service as photog. and master mechanic; screen career, Lubin past 7 yrs., taking "Lion and the Mouse," "Third Degree," "The District Attorney," "The Gamblers," "Climbers," "The Wolf," "The Fortune Hunter," "The Great Ruby," "Rights of Man," "A Man's Making." Studio ad., Lubin Studio, Philadelphia.

CLAWSON, Dal, cameraman, Kay-Bee-Triangle; m. p. career, Bosworth, Universal, Morosco; now with Thomas H. Ince; Photographed "Hypocrites," "The Rosary," "Shadows of Life," "Memories," "The Merchant of Venice," "His Brand," "It's No Laughing Matter," "Dumb Girl of Portici," "Pretty Mrs. Smith," "Captain Courtesy," "The Yankee Girl"; is known as inventor of new photographic effects for "Hypocrites"; did effective multiple exposure work in the Truth scenes. Studio ad., Inceville, Cal.

COOPER, William S., cameraman, Lubin; b. Phila.; educ. Phila. pub. sch.; early exper., 12 yrs. photographer in all branches; screen career, Lubin, past 5 yrs., photographing for Frank Brandon and Geo. Terwilliger. Home ad., 2043 N. College Ave., Philadelphia; studio ad., Lubin, Philadelphia.

CORWIN, Carlos Edwin, cameraman, Peerless; b. Barry, Ill.; educ. Springfield, Mo., h. s. and Drury Coll.; early career, master mechanic with Shubert and K. & E., also Buster Brown Amus. Co. 9 yrs., prod. of vaud. acts with U. B. O. 3 yrs.; screen career, Gaumont, Pathé, General, Melies, Fox, World, Kinemacolor, photographing, among others, "Trail of the Lonesome Pine," "Old Crossroads," "Scarlet Letter," "Other People's Children," etc.; made pictures in India, Philippines, Japan, China and Egypt for Kinemacolor, also U. S. Govt. for 4 yrs., Hydrographic Office. Address, 109 Sherman Ave., N. Y. C.

COUDERT, George C., cameraman, Equitable; b. Dec. 27, 1884, Belfort, France; educ. Newark, N. J.; early experience, photographer in own studio, Newark, also mfr. raw film, Newark Celluloid Co.; screen career, Pathé, Reliance, Italian-Amer. Film Co., N. Y. Film Co., Kleine, at present with Equitable; "All for a Girl," "The Fixer," "The Span of Life," "The Labyrinth," etc. Address, Cinema Camera Club, N. Y. C. Studio ad., Equitable, N. Y. C.

CROLLY, William S., cameraman; b. N. Y. C.; educ. N. Y. pub. sch.; early career, pianist, church organist and choir director; screen career, photographer for Majestic, Reliance, Kalem and Universal. Studio ad., Universal, Leonia, N. J.

CRONJAGER, Henry, cameraman, Thanhouser; b. Germany; educ. Germany and this country; early career, 25 yrs. photographer to the profession in N. Y. for Dan. Frohman, K. & E. and others; screen career, Edison 5 yrs., photographing "Battle of Trafalgar," "The Three Musketeers," "Storming of Quebec," etc.; Biograph 2 yrs. ("Road to Yesterday," "Lord Chumbley"), at present Thanhouser. Address, 1831 Marmion Ave., or Cinema Camera Club, N. Y.

CUGNET, Eugene J., cameraman; b. Paris, France; educ. Paris; early exper. musician in French regimental band and later in N. Y.; comedian with the French Players Co. 2 yrs.; screen career, photographer of features for Pathé, Eclair and Universal. Ad., Cinema Camera Club, N. Y.

DAVIS, Delbert L., cameraman, Lubin, Coronado, Cal.; b. Phila.; educ. Phila.; early exper., newspaper photographer; screen career, Lubin only, photographing "A Mother's Heart," "The Legend of the Poisoned Pool," "The Little Sister of the Poor," "Jim West, Gambler," "The Sins of the Parents," "Nell, of the Dance Hall," etc; accomplishments, motoring, motorboating, and music (vocal and violin). Ad., 224 B Ave., Coronado, Cal., or Screen Club, N. Y.

DE CARLTON, George, actor and dir., Ocean Film Co.; b. Boston, Mass., June 30, 1886; stage career, in every branch of the profession, beginning at very early age; screen career, Reliance, as asst. to Oscar Apfel; life photo in 1914, appearing in "Northern Lights," "The Lighthouse," "Captain Swift," "The Ordeal," etc.; Fox as asst. to Edgar Lewis, appearing in "The Thief," "A Gilded Fool," "Samson," "The Nigger," "The Plunderer," etc.; at present with Ocean Film as mgr. of production and asst. to J. Smiley. Ad., Screen or Green Room Clubs, N. Y. C.

DE VINNA, Clyde, cameraman, NYMP; b. Akinsville, Mo.; early career, newspaper photographer; m. p. career, since 1914, with Ince, took "D'Artagnan," "Whither Thou Goest," etc. Studio ad., NYMP, Inceville, Cal.

DUNMYRE, Louis H., cameraman, Lubin; b. Butler, Pa.; early career, exhibitor in Ind. and Ohio for 8 yrs.; screen career, Lubin 3 yrs., photographing "When Youth Was Ambitious," "Romance of a Beanery," "Half a Million," "The Bigamist," "Dollars and Cents," etc. Studio ad., Lubin, Philadelphia.

FILDEW, William E., cameraman, Fine Arts; career, professional still photographer; also connected with production of stage pieces; in photographic business for 12 yrs.; m. p. career, Mutual, photographed "The Absentee," "The Lost House," etc.; Fine Arts, "The Lamb," "Double Trouble," "Enoch Arden," "Martyrs of the Alamo," "The Failure," etc. Studio ad., Los Angeles, Cal.

FISHER, Ross G., cameraman, Horsley; b. Springfield, Mo., Feb. 11, 1886; educ. St. Louis; early career, photographer; m. p. career, cameraman for Gene Gauntier, Olcott International Players filming series of Irish plays, with Marion Leonard players filming "Romany Rye," Horsley filming Cub Comedies; did motorcycle acts in "The Knockout," "The Mix-up in the Mails," "Jerry to the Rescue," etc. Hght. 5 ft. 9 in., wght. 170, blue eyes, brown hair. Studio ad., Horsley, Los Angeles, Cal.

FLEMING, Victor L., cameraman, Fine Arts-Triangle; at present with Alan Dwan. Address, Fine Arts Studio, N. Y., and Los Angeles, Cal.

FORBES, Harry W., cameraman Imp-Universal; b. Cincinnati; educ. there; early career, motion picture operator Chicago; screen career, Educational Films Corp., Chicago; Nat. Dairy and Live Stock Films; also "Cheesemaking at Wisconsin," U. S. Dept. Agric.; United Photoplays, Chicago ("The Victory of Virtue"); at present Universal Broadway Features, photographing "Joan of the Hills," etc. Address, 362 W. 46th St., N. Y. C.

FOWLER, H. M., cameraman, American; b. Alliance, O., March 17, 1884; educ. pub. and h. s.; stage career, carpenter and electrician, 1905, St. Louis; m. p. career, since 1909, with St. Louis M. P. Co.; 1914, with Robards Film Co., Santa Paula; 1915, with American; photographed "Smuggler's Daughter," "Into the Light," "The Winning Hand," "Wraith of Haddon Towers." Studio ad., American, Santa Barbara, Cal.

GORE, O. N., cameraman, NYMP; b. Seabrook, N. H.; educ. Oakglove Seminary, Basel Borough, Me.; m. p. career, one of Biograph's first cameramen, supt. and gen. mgr. Biograph 2 yrs., with Cameraphone Co. 1 yr., Edison 2 yrs. as cameraman, 2 yrs. with Reliance, 3 yrs with Kalem, 18 mos. with Ince. Studio ad., NYMP, Inceville, Cal.

GROOM, Roland Glen, cameraman, Balboa; b. Plattsmouth, Neb.; educ. Des Moines West H. S.; early career, newspaper reporter, shoe clerk; m. p. career, became extra at Balboa

plant soon after organization, playing in company with Jackie Saunders; offered opportunity to handle camera, and soon became proficient as cameraman, working under Director Bracken; has filmed many pictures featuring Miss Saunders. Wght. 160, hght. 5 ft. 9½ in. Studio ad., Balboa, Long Beach, Cal.

HAAS, John Godfrey, cameraman, Solax; b. Utica, N. Y.; educ. City Coll. of N. Y.; screen career, over 7 yrs., Solax and Blache Features, Gaumont, with James Slevin at Rome, Italy, taking pictures of Pope Pius X.; Terriss Film, now at Solax. Address, Cinema Camera Club, or 388 Manhattan Ave., New York City.

HARRIS, Harry B., cameraman, Vitagraph, Santa Monica; m. p. career, 9 yrs. as cameraman, 4 yrs. with Edison, Rex, 1 yr. Griffith, Sturgeon's features; head cameraman Rex, Universal and NYMP; made "Outcast," "Her Shattered Idol," "Capt. Macklin," "Under Sea," "Village 'Neath the Seas," "He Got Himself a Wife." Studio ad., Vitagraph, Santa Monica, Cal.

HARRISON, G. D., cameraman, NYMP; b. London; educ. King's College, London; m. p. career, one year at Inceville, where he learned operating. Studio ad., NYMP, Inceville, Cal.

HAYWARD, B. C., cameraman, western Lubin; b. Eng., 1880; early career, newspaper photographer; m. p. career, with Majestic and Reliance 18 mos.; still vision changing from a straight set to vision in "The Convert King" is camera work by Hayward. Studio ad., Lubin, San Diego, Cal.

HELD, Fred, cameraman, Vitagraph; b. N. Y. C.; educ. Rochester, N. Y.; screen career, 15 yrs. in motion picture business, photographer for Imp, Vitagraph, Helen Gardner, Fox, photographing "Cherish and Protect," "Secret Seven," "On Her Wedding Night," "Heredity," "A Flower of the Hills," etc. Address, 666 St. John's Pl., N. Y. C.

HELD, Maxwell, cameraman, Vitagraph; b. Rochester, N. Y.; educ. Rochester. Address, 666 St. John's Pl., N. Y.

HOLLISTER, George K., cameraman (chief), Kalem; b. N. Y. C.; educ. N. Y. C.; early exper., war corresp. and photographer in Boer war, China Boxer uprising, Philippine war, also famine and plague in India, 1901; first cameraman to go abroad for any company on trip to Egypt; screen career, Kalem 6 yrs. photographing "From the Manger to the Cross" made in Palestine, "Shenandoah," "The Vampire," "The Barefoot Boy," "Don Caesar de Bazan," "The Siren's Net," "Weaver of Dreams." Diversion, hunting of heavy game; member Cinema Camera Club, N. Y. Home ad., 1951 Pleasant View, Jacksonville, Fla. Studio ad., Kalem, Jacksonville, Fla.

JOHNSON, Roswell J., cameraman, Peerless-World; b. Auburn, N. Y.; educ. Drexel Inst., Phila.; early exper., assay chemist upon gold and silver, Cape Nome, Alaska, making preliminary tests; screen career, photographer for 12 yrs. with such cos. as Vitagraph, Imp, Lubin, Biograph, Peerless-World, etc., photographing "Romeo and Juliet" (Vitagraph), "The Fair Rebel," "Woman and Wine" (Peerless), etc.; at present with Peerless-World. Address, Morsemere, N. J.

KEEPERS, Harry Leslie, cameraman, Universal (N. Y.); b. Newark, N. J.; educ. Newark; sixteen yrs. motion photographer; with Edison, Orange, N. J., when first film was taken; operated one of first projectors in N. Y. C. at Tony Pastor's Theatre; photog. for Edison and Vita., also Wanamaker Expedition making "Life of American Indian" recorded in Smithsonian Inst. and taking first prize Panama Expos.; Vitagraph globe trotter with Maurice Costello. Ad., 515 W. 143d St., or Screen, or Cinema Camera Clubs (charter member), N. Y. C.

KURNICK, Alec, cameraman, National Film Corp., (Baltimore, Md.); b. Russia; educ. N. Y. C.; screen career, 6 yrs. as cameraman. Address, 936 Glenmore Ave., Brooklyn, N. Y., or National Film Corp., 223 N. Harvard St., Baltimore, Md.

LEA, Park, cameraman, Horsley; b. Toledo, O., May 10, 1869; educ. there; early career, surveyor, U. S. Customs Service, commercial photographer; m. p. career, conducted m. p. laboratory in Tacoma, Wash.; connected with Universal laboratory, cameraman for Horsley, filming "The Protest," "The Blood of Our Brothers," "Could a Man Do More?" etc. Hght. 5 ft. 11 in., wght. 170, hazel eyes, black hair. Studio ad., Horsley, Los Angeles, Cal.

LITTELL, Eddie, cameraman, Selig; b. Tuxedo Park, N. Y.; early career, automobile business; m. p. career, actor Biograph, later took up camera work, went to Selig Cal. studio yr. and half ago; filmed "Lost in the Jungle," "Sinful Influence," "Motherhood," "The Red Feather," and "The Studio Escapade." Studio ad., Selig, Los Angeles, Cal.

LUNDIN, Walter, cameraman, Fine Arts; b. 1892; m. p. career, since 1907 as developer for Essanay, after three and a half yrs. joined American, worked for year and a half in laboratories, two and half yrs. as cameraman with St. Louis M. P. Co., then to Reliance and Majestic, and was retained when Fine Arts was formed. Studio ad., Los Angeles, Cal.

LYONS, Reginald Edgar, cameraman, Vitagraph; b. N. Y. C.; educ. Brooklyn; stage career, began at 14, playing small parts in stock; screen career, Vitagraph only, for past 6 yrs., photographing "Mortmain," "Mother's Roses," "The Cave Man," "The Wheels of Justice," "Wasted Lives," "Days of Famine," "Thirteen Girls," etc. Hobby, motorcycle racing, having raced at Brighton Beach for 2 yrs., winning many gold medals. Address, 596 E. 22d St., Flatbush, Brooklyn, N. Y.

MACKENZIE, John, cameraman, Balboa; b. Oct. 31, 1867; educ. Farraline Park School, Inverness, Scotland; early career, optician and photographer; m. p. career, for 14 yrs. with Charles Urban, one of leading European m. p. mfrs.; took motion pictures in natural colors (Kinemacolor) in collaboration with inventors of process, Charles Urban and George Albert Smith; came to U. S. and joined Balboa. Wght. 170, hght. 5 ft. 8 in. Studio ad., Balboa, Long Beach, Cal.

McCLUNG, Hugh C., cameraman, Fine Arts; b. Texas; early career, sailor, and various other positions; m. p. career, Melies; made South Sea tour, exposing 87,000 ft. of film; recently produced the seven-reel picture, "The Wonderful Schools of Los Angeles," which took first prize at San Francisco Exposition Education Exhibit. Studio ad., Los Angeles, Cal.

McCOY, William H., cameraman, Vitagraph; b. Brooklyn, N. Y.; educ. Brooklyn pub. schs.; screen career, photographer for Vitagraph, Reliance, Universal; at present with Vitagraph, photographing "The Tale of Two Cities," "The Man Who Couldn't Beat God," "The Ruse," etc. Address, 454 Marion St., Brooklyn, N. Y.

MIDDLETON, Thomas B., cameraman, American; b. Lafayette, Ind.; educ. Brazil, Ind., Crawfordsville High School and De Pau University; previous career, professional photographer, established own studios, served 24 years in all varieties of portrait making in U. S.; m. p. career, American in 1912, photographed "Jim," "Damaged Goods," "Ancestry," "The Senor's Silver Buckle," "Out of Ashes," "The Water Carrier of San Juan," "The Key to the Past," etc. Studio ad., Santa Barbara, Cal.

MILLER, Harold Louis, head cameraman, Kinemacolor; b. London, England; educ. London; screen career, 1905 with Robert W. Paul (Lond.), 1906 Kinemacolor (Lond.), 1912 sent to Kinemacolor of America from London co., also photographer for B. S. Moss, photographing, among others, "Three Weeks," "Her American Prince," "When It Strikes Home," "Hearts of Men," "For Sale, a Baby" (Chas. K. Harris). Address, 61 W. 21st St., Whitestone, L. I., or Cinema Camera Club, New York City.

MOLLOY, Thomas F., cameraman, Vitagraph; b. Wellesley, Mass.; educ. Brooklyn, N. Y.; early exper., photographer; screen career, Vitagraph, photographing "The Island of Regeneration," "The Jarr Family" series, "Enemies," "Closing the Circuit," "Salvation Joan" with Edna May, etc. Address, 636 East 21st St., Brooklyn, N. Y.

OES, Arthur, cameraman; b. Chicago, Apr. 23, 1885; educ. Chicago and Norway; early exper., service in Norwegian army, later newspaper work in Christiania, Norway; screen career, cameraman in Norway and Sweden with several foreign m. p. cos.; in America making industrial films and neighborhood features through N. Y. State; then Palace Pl. and Quiloa Comedies. Address, Great Northern Film Co., N. Y. C.

ORTLIEB, Alfred, cameraman, Lubin, for Rene Plaisetty; b. Ivry-sur-Seine, France; educ. Paris; early exper., in business as salesman; screen career, photographer for Gaumont, Solax, Metro ("The Heart of a Painted Woman," "The Shooting of Dan McGrew," "Greater Love Hath No Man," etc.); at present with Lubin. Address, Lubin, Philadelphia, Pa.

OSWALD, H. M., cameraman, Kalem Glendale studio; b. Penn.; m. p. career, Kalem 5 yrs., Selig 1 yr.; while with Kalem had only 3 retakes, and those on account of camera trouble. Recreations, riding, shooting, swimming. Hght. 5 ft. 10½ in. Studio ad., Kalem, Glendale, Cal.

PAWELSON, Arthur, cameraman, E. and R. Jungle; b. Newark, N. J., 1882; educ. pub. and high schls.; early career, photographic work for White, N. Y.; m. p. cameraman, 11 yrs.; 2 yrs. in Pathé laboratory, France; 5 yrs. as cameraman in America and Europe; cranked for "Perils of Pauline" and comedies at Theodore Wharton studio; with Universal in N. Y.; went West for California M. P. Co.; made "Mignon," "Salomy Jane," "Mrs. Wiggs of the Cabbage Patch"; made 6 episodes of "O'Rourke" series; with K and D, filming 8-reel subject "Glory"; took first picture in White House, "Taft Signing Arizona Statehood Bill." Studio ad., E. and R. Jungle, Los Angeles, Cal.

POLITO, Sol, cameraman, Peerless-World; b. Palerno, Sicily, edu. Italy and N. Y. C.; early exper., still photographer, m. p. developer and licensed projector; screen career, Biograph features, Rolfe-Metro ("Rip Van Winkle"), Walter Miller Features, Universal regular releases, Kismet Features; at present with Peerless-World, photographing "Wildfire," "Butterfly on the Wheel," "M'liss," "Cotton King," "Sins of Society," etc. Ad., 292 DeGraw St., Brooklyn, N. Y.

PRITCHARD, Walter, cameraman, Gaumont; b. N. Y. C., 1888; educ. Bayonne, N. J.; early exper., photo-engraving; screen career, Nestor, NYMP (on the coast), Universal (on the coast), Gaumont (photographing "Jewels of Sacrifice," "House with Nobody in It," "Card Players," etc.); good laboratory man and specialist at trick photog. Home ad., 473 Ave. E, Bayonne, N. J.

QUINN, Arthur T., cameraman, Vitagraph; b. N. Y. C.; educ. St. Francis Xavier Coll., N. Y. C.; screen career, Vitagraph, photographing "Thou Art the Man," "Kennedy Square," "The Hunted Women," "The Lesson of the Narrow Street," "The Reward," "Love's Way," "What's Ours?" "The Firefighters," and "New York City at Present" for the N. Y. C. Dept. for the Calif. Expos., also the actual scenes of New York by night and of destroying New York City by day and night in "The Battle Cry of Peace." Address, 1469 Bedford Ave., Brooklyn, N. Y.

RAHMN, K. O. ("Oppie"), cameraman, Liberty and Banner Film Cos.; b. Sweden, Mar. 20, 1876; educ. Sohenberg, Sweden; early career, in personal photographic business, Greenwich, Conn.; m. p. career, with Kalem Co. 7 yrs. as cameraman, doing small parts for 2 yrs. with Geo. Melford. Studio ad., Liberty Film Co., San Mateo, Cal.

RIPLEY, Arthur D., cameraman and cutter, Fox; b. Townshead, Vt.; educ. Morris High, N. Y. C.; screen career, photographer for Kalem ("A Celebrated Case," "Shannon of the Sixth"), Vitagraph ("A Silent Plea," "The Enemies," "A Price for Folly"), Fox ("Should a Mother Tell?" "Dr. Rameau," "The Wonderful Adventure," "Blindness of Devotion," "Green-Eyed Monster," etc.); at present expert cutter for Fox. Address, 401 East 137th St., N. Y. C.

RIZARD, George, cameraman, Balboa; b. Paris, France; been in America since 1895; early career, photographer of home portraits and miniatures; m. p. career, 5 yrs. with Pathé, then to Masterpiece and Balboa; speaks French and Spanish as well as English. Studio ad., Long Beach, Cal.

ROSEN, Philip E., cameraman, Fox; b. Machias, Me.; educ. high sch., Machias; screen career, Edison (photographer 2 yrs), Univ. 1 yr., Fox at present as photographer for J. Gordon Edwards for the last 2 yrs.; has photographed amongst others "The Littlest Rebel," "The Heart of Maryland," Valeska Suratt in "The Soul of Broadway," "The Clemenceau Case," "The Blindness of Devotion," "An Unfaithful Wife" and "The Two Orphans." Ad., 863 East 176th St., Bronx, N. Y. C., or Cinema Camera Club, N. Y. C., of which he is fin'l sec.

RUCKER, Joseph T., cameraman, Universal, N. Y.; b. Atlanta, Ga.; educ. Atlanta; early career, laboratory film work; at present with Universal. Address, 12 West 109th St., N. Y. C.

SCHAEFER, Walter F., cameraman, Bray Studios; b. Berlin, Germany; educ. Berlin; after 2 yrs. camera exper. with Pathé Freres, Berlin, doing weekly and topical films, came to Pathé American studio for 3 yrs.; for the past yr. has been making the "Col. Heezaliar," "The Police Dog," "The Stone Age Adventures," and the topical weekly cartoons for Bray Studios, using patented black and white toning processes. Address, 377 West 125th St., N. Y. C.

SCHELLINGER, Rial B., cameraman, Fox; member Cinema Camera Club, N. Y. Home ad., 16 Lawrence St., Yonkers, N. Y. studio ad., Fox, N. Y.

SELLING, Charles R., cameraman, Horsley; b. Perth Amboy, N. J., April 4, 1895; educ. Pennsylvania pub. schls.; m. p. career, from 1904, Lubin (worked in laboratory), Pathé (filmed Penn. views for "Weekly"), Royal (filmed "The False Trail"), founded Eagle Film Co., Hanover, Pa.; filmed Gettysburg battlefield and Brumbaugh inauguration; Horsley (filming wild animal scenes, among them "Stanley in Africa," etc.). Hght. 5 ft. 8 ins., wght. 140 lbs., grey eyes, brown hair. Studio ad., Horsley, Los Angeles, Cal.

SEUS, S. A., cameraman, Kalem Glendale studio; b. Illinois; m. p. career, from 1910, cameraman, Vitagraph, Kalem. Hght. 5 ft. 7 in. Recreations, swimming, etc. Studio ad., Kalem, Glendale, Cal.

SHELDERFER, Joseph, cameraman, Vitagraph; b. Brooklyn, N. Y.; early exper., m. p. operator; screen career, Vitagraph for past 3 yrs., photographing all John Bunny's pictures, "Jane Was Worth It," "A Queen for an Hour," "Dust of Egypt," "A Price for Folly," "Man's Sacrifice," "A Two-Edged Sword," etc. Address, 29 Furman Ave., N. Y. C., or Cinema Camera Club, N. Y. C.

SHERMAN, E. J., cameraman, Selig; b. Chicago; early career, photo-engraving and commercial work; in 1909 took up laboratory work for Selig, in 1911 went to Reliance, where he remained for 3 yrs, 1914 went to Majestic, in Jan., 1915, went to Selig; "Jungle Lovers," "'Neath Calvary's Shadows," "Unto Those Who Sin." Studio ad., Selig, Los Angeles, Cal.

SIDDONS, Herbert, J., cameraman, Famous Players; b. Rochester, N. Y.; educ. Rochester, N. Y.; early exper., motion pict. experimental dept. of the Eastman Kodak Co., Rochester, N. Y.; screen career, Vitagraph ("Re-incarnation of Karma"), Henry W. Savage, Inc. ("Uncle Sam at Work"), Famous Players ("The Sign of the Cross"); member Cinema Camera Club, N. Y. Home ad., 21 Lawrence St., Yonkers, N. Y.; studio ad., Famous Players, N. Y. C.

SINTZENICH, Harold A. C., cameraman, Imp-Universal; b. Aug. 14, 1884, London, Eng.; educ. Bedford, Eng.; early exper., comml. photographer; screen career, Kineto Lim. (Lond.) "The World, The Flesh and The Devil," Kinemacolor (Eng.) chief photographer; official cinema-photographer for Govt. of Brit. Columbia; photographer of Lady Mackenzie's Big Game Hunt pictures in East Africa and Uganda; has travelled in nearly every country in the world as cinematographer; at present with Imp-Universal. Address, 237 West 108th St., N. Y. C.

SMITH, Leonard M., cameraman, Vitagraph; b. Brooklyn, N. Y.; educ. Brooklyn; screen career, Vitagraph, photographing "One Night," "Supreme Temptations," "Sis." Address, Vitagraph, Brooklyn, N. Y.

SMITH, William Stephen, Jr., cameraman, Vitagraph, Santa Monica; b. 1892; m. p. career, asst. to U. S. Davis, spl. work in substituting miniature steamships for actual vessels, and 2 yrs. in amateur laboratory; made "Little Angel of Canyon Creek," "Man from Desert," "Mirage of Desert," spl. work in scenic work, photographing autumn leaves in true colors. Studio ad., Vitagraph, Santa Monica, Cal.

STUART, Robert A., cameraman, Vitagraph; b. Sheffield, Eng.; educ. N. Y. pub. sch.; screen career, Imp-Universal; was one of the first three employees when the Imp studio was started, later joined Vitagraph, where he has photographed among others "My Official Wife," "A Florida Enchantment," "Playing Dead," etc. Address, 933 E. 14th St., Brooklyn, N. Y.

TAINGUY, Lucien, cameraman, Peerless-World; b. Paris, France; educ. Paris; screen career, began with George Melies in Paris 15 yrs. ago, photographing, among others, "The Trip Around the Moon"; came to America for Vitagraph for 3 yrs., later photographed "Cleopatra" with Helen Gardner, then All-Star ("In Arizona," "Checkers," 'Pierre of the Plains"), left All-Star to take charge of the Solax factory, later photographer for Eclair, Peerless with M. Chautard ('The Boss," etc.). Address, Cinema Camera Club, N. Y. C.

STUART, William T., cameraman, Vitagraph; b. N. Y. C.; educ. N. Y.; came direct from pub. sch. to Vitagraph; some of pictures he has photographed are: "Crooky Scruggs," "The Painted World," "413," "The Juggernaut," "The Wreck," "The Sins of the Mother," "Shadows of the Past," "The Wood Violet," "Mid Woodland Shadows," etc. Address, 1658 East 12th St., Brooklyn, N. Y.

THOMPSON, William Creevy, cameraman, National Drama Corp.; b. Bound Brook, N. J.; educ. Columbia Univ., School of Mines, Eng'g and Chem.; early exper., comm. photographer with Technical Photo. Co., N. Y.; screen career, photographer for Universal ("Absinthe"), Reliance ("The Higher Justice," "Hearts"), All-Star ("Shore Acres," "Garden of Lies"), Fox ("Wormwood"), Metro ("Sealed Valley," "The Soul of a Woman"); at present National Drama, photographing "The Fall of a Nation" (in preparation). Address, American Chemical Society or Cinema Camera Club, N. Y. C.

TURNBULL, Robert A., cameraman, Horsley; b. Carbo, Sonora, Mex., 1885; educ. in U. S.; early career, portrait photographer in U. S. and Mexico, official photographer for Carranza-Villa govt.; m. p. career, from 1914, Lubin, Horsley, filmed "When Avarice Rules," etc. Hght. 5 ft. 2 in., wght. 140, green eyes, black hair. Studio ad., Horsley, Los Angeles, Cal.

VAN BUREN, Ned, cameraman, Edison; b. Gouverneur, N. Y., Aug. 27, 1882; educ. Gouverneur; early exper., photographer Hall's Studio, 1456 Broadway, N. Y.; McCoy & Stillwell, developing, printing and enlarging; own portrait studio; entered motion pict. work, Universal, Mittenthal, NYMP (New York scenes in "The Alien," Geo. Beban), Gaumont Weekly, Conness Till Co., of Toronto, Can.; Edison 3 yrs.; experienced laboratory man in developing, printing, tinting and toning. Home ad., 356 E. 200th St., N. Y.; studio ad., Edison, N. Y. C.

WHIPPLE, Ulyate K., head cameraman and asst. editor "Universal Animated Weekly"; b. N. Y. C.; educ. N. Y. C. and James Milliken Univ., Decatur, Ill.; early exper., comm. and newspaper photographer; screen career, "Animated Weekly" since its inception; member Cinema Camera Club, N. Y. C. Home ad., West Englewood, N. J. Studio ad., Imp-Universal, Animated Weekly Dept., N. Y. C.

WIDEN, Carl, cameraman, American; b. Chester, Ill., Oct. 15, 1872; educ. pub. and h. s.; early career, electrician and engineer, 9 yrs. with Chicago Telephone Co., photographer in Chicago and St. Louis; stage career, Castle Square Opera Co., and in St. Louis; m. p. career, with Selig, 1908, then to Yankee and Lumiere Film Co.; in independent bus. Chicago, in 1912 with St. Louis M. P. Co., 1 yr. with Kalem, then with Santa Barbara and American. Created exceptional camera effects in "Everyheart" and "Touring with Tilly." Studio ad., American, Santa Barbara, Cal.

WILLIAMS, Emmett A., cameraman, Famous Players; b. New Rochelle, N. Y.; educ. New Rochelle high sch.; screen career, photographer for Thanhouser, Gem, Rex, Victor, Reliance, Famous Players; photographing the Mary Pickford pictures—"The Eagle's Mate," "Behind the Scenes," "Rags," "Little Pal," "Esmeralda," etc. Address, 100 Mt. Pleasant Ave., Mamaroneck, L. I., or Cinema Camera Club, N. Y. C.

WYNARD, Charles E., cameraman; b. N. Y. C.; screen career, photographer for Selig, Gaumont, Solax, Reliance, Imp-Universal, etc., photographing "The Second Fall of Rome," "The Woman Who Did," "Prosperity," the "Alaska" series showing Alaskan industries, "Her Revenge" and many others, also the National White Lead industrial pictures; was in the stampede for gold in Goldfield, Nev. Address, 436 East 138th St., Bronx, N. Y. C.

ZALIBRA, George Charles ("Duke"), cameraman, Keystone; b. Pittsburgh, Feb. 9, 1887; educ. St. Joseph's Acad., Pittsburgh; early career, stage; m. p. career, since 1903, Pathé Freres, Paris; Gaumont, London; spl. camera work, animal life, Africa, in Arctic, through Alps, fighting in Mexico, 1914, circled globe. Studio ad., Keystone, Los Angeles, Cal.

ZANGRILLI, Orestes A., cameraman, Kalem, N. Y.; b. Apr. 11, 1881, Italy; educ. N. Y. C.; early exper., first mechan. engineer, then art photographer for leading N. Y. studios; screen career, Kalem for past 5 yrs., photographing "Christian," "For Her Sister's Sake," "The Other Half of the Note," "The Modern Jekyll and Hyde," "Seventh Commandment," "Key to Possession," "Ventures of Marguerite" series, and many others; originator and developer of many special light effects. Studio ad., Kalem Studio, 251 W. 19th St., N. Y. C.

ZOLLINGER, William M., cameraman, Thanhouser; b. Brooklyn, N. Y.; educ. Brooklyn; screen career, photographer for Vitagraph ("Vanity Fair," "War"), Thanhouser ("Letters of a Lifetime," "Which Shall It Be?"); member Cinema Camera Club, N. Y. Home ad., Houseboat "Wilmar," Neptune Dock, New Rochelle, N. Y.; studio ad., Thanhouser, New Rochelle, N. Y.

DIRECTORS

ABRAMSON, Ivan, director-general of prods., Ivan Films; b. Vilna, Russia; educ. Vilna; early exper. producer of grand opera in Europe and America, impresario of Ivan Abramson Grand Opera Co. for 7 yrs., touring from coast to coast; wrote many plays for Jewish stage, and directed Jacob P. Adler for 15 yrs., past 2 yrs. author and producer for his own co., Ivan Films, including many problem plays, "Life in the Holy Land," "Sins of the Parents," "Should a Woman Divorce?" "The Unwelcome Wife," "A Mother's Confession," "The Concealed Truth," "Forbidden Fruit," "A Fool's Paradise," etc. Ad., Ivan Films, 130 West 48th St., N. Y. C.

ACKERMAN, Constantine Muth, director; b. Berlin, Dec. 18, 1878; educ. Berlin; stage career, 15 yrs. in America, gen. director Opera House, Davenport, Iowa, for 7 yrs.; screen career, Biograph (6 mos.), "Governor's Boss," Palace Players Co. comedies. Address, 2003 Times Bldg., N. Y. C.

ADDISON, Smythe, director; b. Covington, Ky., Nov. 9, 1883; educ. Georgia Schl. Technology; stage career, mus. com., vaud., stk., rep., etc., as director mgr., and actor, stk. engagements at Atlanta, Birmingham, Ala.; Fresno, Cal.; m. p. career, director for Santa Barbara, Essanay, Independent Feature Film, Horsley; made "The Heart of California," "The Adventures of Syd," "The Days of '49," "The Pendelton Round-Up," and Billy Armstrong comedy series. Hght. 5 ft. 8½ ins., wght. 150 lbs., hazel eyes, dark hair; recreations, riding, swimming, boxing, fencing and wrestling.

ANGELES, Albert Sidney ("Bert"), director, Kleine; b. London; educ. Eeling, England, and Univ. Edinburgh, Scotland; stage career, stage director for Henry B. Harris ("Lion and the Mouse"), for Rork's Mus. Coms., prod. "A Parisian Model," and vaud. acts, including "A Night on the Houseboat," prod. grand operas, "Girl of the Golden West" and "Mme. Butterfly" for Savage, asst. stage mgr. Metropolitan Opera House, N. Y., dir. for Aborns at Boston O. H. and Providence; orig. prod. of English versions of "Thais" and "Tales of Hoffmann" in America; m. p. career, dir. for Vitagraph ("Playing with Fire," "Belinda Series," etc.). Universal, Kriterion, Kleine ("The Fixer," etc.); writes most of own scenarios. Ad., St. Margaret Hotel, 129 W. 47 St., N. Y. C.

APFEL, Oscar C., director, Fox; b. Cleveland, O.; educ. Cleveland; stage career, many productions and stage director at Chicago Opera House, Milwaukee, Detroit, Cleveland, Pittsburgh, Columbus, Buffalo; screen career, Edison ("Aida," "Foul Play," "Corsican Brothers"), Reliance ("Ashes," "Success," "The Man Outside," "The Glow-Worm"), "Pathé ("The Last Volunteer," "The Meshes of Her Hair"), Lasky ("The Squaw Man," "The Ghost-Breaker," "Cameo Kirby"), Morosco ("Kilmeny," "Peer Gynt") Fox, ("Little Gypsy," "The Broken Law," "Sol-

dier's Oath," etc.), at present in charge Fox Studio, Los Angeles. Ad., Lambs' or Players' Clubs, N. Y. C.; studio ad., Fox, Los Angeles, Cal.

ASHLEY, Charles E., director, Essanay; b. London, Eng., 1872; educ. Polytechnic School, London, and University of London; stage career, as manager and actor, for 25 yrs., in "Belle of N. Y.," "American Beauty," "Casino Girl" with Charles Wyndham, with Olga Nethersole 10 yrs., in "Arizona" in England; m. p. career, Essanay in Aug., 1914, after leaving "A Pair of Sixes"; directed "Adventures of Dominica" serial, "Miss Freckles," "River of Romance," "A Night of Souls," "Power of Publicity," "Call of Yesterday," "Sky Hunters," etc. Hght. 5 ft. 7½ in., wght. 156, black hair, gray eyes. Studio ad., Chicago, Ill.

AUGUST, Edwin (Phillipe Von der Butz), leading man, director and author, Peerless-World; b. St. Louis, Mo.; educ. Christian Bros. Coll., St. Louis; stage career, child actor playing Little Lord Fauntleroy; leading man with Otis Skinner, Mrs. Leslie Carter, Digby Bell, "Way Down East," "Going Some" (orig. prod.), "The Climax"; screen career, Edison, old Biog. ("The Blot," "The Escutcheon"), Vita., Lubin. Univ., Edwin August Feature Films, Kleine-Edison (author and dir. "Bondwomen"), World ("When It Strikes Home," dir. and star "Evidence"); hght. 5 ft. 11, wght. 180 lbs.; author over 300 prod. scripts. Address, Friars' or Screen Clubs, N. Y. C.

AUSTIN, Jere, director and leading man, Universal; b. Minneapolis; educ. Rensselaer Polytech. (C. E.), Univ. of Minn.; early career, army officer in Cuba, Spanish-American War; stage career, in "Squaw Man," with Ralph Stuart, 2 yrs. Daniel Frawley cos.; screen career, Vitagraph, Selig animal pictures (Western), Kalem ("Conquest of Quebec," "Arkansas Traveler," "School for Scandal"), Helen Gardner Co., Alice Joyce series, and Universal. Hght. 6 ft. 1 in., wght. 195, dark hair and eyes. Rides, swims, particularly fond of athletics. Address, Hotel Remington, N. Y. C.

AYRES, Sydney, director, Universal; b. Tarrytown, N. Y., 1882; stage career, in "Little Lord Fauntleroy" co., touring West, in stage prod. of "The Clansman," stock star in Los Angeles and San Francisco, over Orpheum and Eastern vaud. circuits, leading man for Wilton Lackaye in "The Bondman"; m. p. career, NYMP, Selig, Edison, American (dir.), now dir. for Universal; prod., wrote and acted "On Desert Sands," "Tiny Hands," "Does It End Right?" "The Killing," "The Amber Vase," etc. Studio ad., Universal City, Cal.

BAKER, George D. director, Vitagraph; b. Champaign, Ill.; stage career, with Walker Whiteside, David Higgins, McKee Rankin, Nance O'Neill, Effie Ellsler, Mr. and Mrs. Russ Whytal, Litt and Dingwall, Brady and Grismer; vaud. and stock, also for 6 yrs. mgr. of his own attractions, "Graustark," "In the Bishop's Carriage," and "The Goose Girl"; screen career, Vitagraph only, as director of many prods. Address, St. George Hotel, N. Y. C.

BAKER, Richard Foster, director, Essanay; b. Detroit, Mich., Jan. 25, 1857; educ. Detroit and Boston, Mass.; stage career, 39 yrs. in minstrels, circus, stock, dramatic, vaud., stage director for 16 yrs.; m. p. career, with Essanay since 1909, produced all George Ade fables and many others; is married to non-professional. Hght. 5 ft. 10 in., wght. 185, blue eyes, mixed gray hair. Studio ad., Chicago, Ill.

BAILEY, Bill, asst. dir., Metro; b. Omaha, Neb.; educ. Milwaukee, Wis.; stage career, 15 yrs., many prods.; 4 yrs., K. & E., "The Round-up," "The Circus Man"; 2 yrs., Shubert, "Girls," "The City"; Pabst English stock co., Milw.; screen career, Essanay 2 yrs., Universal 1 yr., Fox and World 2 yrs., C. K. Harris and Mutual; at present asst. to Jack Noble, Rolfe-Metro. Address, Screen Club, N. Y. C.

BALSOFER, Fred J., president and gen. manager, Quality Pictures Corp.; b. New York, 1877; educ. N. Y.; early career, amateur photographer; with commencement of m. p. joined Lubin, where he graduated from laboratory work to cameraman and director, with inception NYMP, was made v.-pres., gen. mgr., producer of Bison pictures, remained as director with Tom Ince and Francis Ford until 1913, when Kessel and Baumann bought out the company; in 1914 organized the Sterling M. P. Corp., making comedies for Universal with Ford Sterling; in 1915 organized Quality Pictures Corp.; is also a scenario writer and supervises the product of his company. Studio ad., Los Angeles, Cal.

BARKER, Reginald, director, NYMP; b. Scotland; educ. there; stage career, wrote and staged first play at 16, managed own stock co., Kansas City; prod. director for Henry Miller, Olga Nethersole, Emily Stevens, and others; m. p. career, NYMP (made "The Typhoon," "The Bargain," "On the Night Stage," "The Italian," "The Coward," etc.). Studio ad., NYMP, Inceville, Cal.

BARTLETT, Charles Earl, director, American; b. Minneapolis, Minn., 1888; educ. Denver hgh. sch. and Denver Univ.; stage career, Burbank Stock, Los Angeles, Belasco Stock, Auditorium, Denver stock, mus. com. at Chicago, stock star in Kansas City, Salt Lake City, San Diego, etc.; m. p. career, from 1911; Universal, 101 Bison ("Kit Carson," "Four Footed Hero," "Massacre of the Santa Fe Trail," "The Fighting Chaplain"), all of which he wrote; Kalem Glendale, Gaumont, Pathé, Universal again, producing ("The Smiling Sheriff," "Love's Cross Roads," "The Blue Streak," "The Plaid Coat," "The Buzzard," etc.); American, has written and prod. a number of subjects, among them "Out of the Ashes," "A Slice of Hudson Bay," "The Silent Trail," "The Water Carrier of San Juan;" hght. 6 ft.; wght. 180 lbs.; light hair, blue eyes; recreations, wrestling, swimming, rowing, etc. Studio ad., American, Santa Barbara, Cal.

BEAL, Frank, director, western Selig; b. Cleveland, 1865; educ. Univ. of Kansas; early career, stage immediately upon leaving coll., first as actor, then as stage direct.; with Frohman, W. A. Brady; 12 yrs. direct. stock cos.; 2 yrs. gen. direct. for Liebler & Co.; m. p. career, began 7½ yrs. ago, with Selig, American, Imp, Pathé; directing special feature productions for Selig. Studio ad., Selig, Los Angeles, Cal.

BEAUDINE, William, comedy director, Kalem; m. p. career, since 1910, 3 yrs. assistant to Del Henderson in production of Biograph comedies, also played important parts, became assistant director at Kalem and promoted to director for "Ham and Bud" series, has directed "Minnie the Lion," "Nearly a King," "Guardian Angels," "The Bandits of Macaroni Mountain," has also written a number of comedies. Studio ad., Hollywood, Cal.

BELMORE, Lionel, director and leads, Vitagraph; b. Wimbledon, Surrey County, Eng., May 12, 1874; educ. Bedford College; stage career, with Mrs. Lillie Langtry, Olga Nethersole, Wilson Barrett, William Faversham, Sir Henry Irving; m. p. career, Vitagraph, 1914, assistant director to James Young, worked on "My Official Wife," "The Violin of Monsieur," directed "The Silent Plea," "The Old Flue Player," "The Latin Quartier," "Out of the Past," "Quality of Mercy," "The Girl Who Might Have Been," etc. Studio ad., Brooklyn, N. Y.

BERTRAM, William, director, American; b. Ontario, Can., 1880; educ. Ontario p. s.; stage career, stock in Spokane, Wash., stock with Harry Bishop's Majestic and Liberty companies in San Francisco, played with Melbourne McDowell, Mrs. Leslie Carter, etc., sang basso in com. opera, actor and director in own company; m. p. career, Pathé western in 1912 in Indian parts, 1913 to Imp and later with Bison, still in Indian characters, 1913 joined American as actor, became assistant to Thomas Ricketts and Henry Otto; director of the "Buck Parvin" series adapted from Charles Van Loan stories. Studio ad., Santa Barbara, Cal.

BLACHÉ, Herbert, director and president U. S. Amusmt. Co.; b. London, 1882; educ. London and Montpelier, France; left college to joint Gaumont (Paris) in 1900, remained with Gaumont co. until 1912, in Berlin, London and N. Y. C., then with Madame Blaché joined Solax, which they later took over as the U. S. Amusmt. Co., now producing under brand of Pop. Plays and Players (Metro) "The Heart of a Painted Woman," "The Shooting of Dan McGrew," "The Song of the Wage Slave," "The Vampire," "My Madonna," "Barbara Frietchie," "What Will People Say?" etc.; writes most of his own scripts; hobby, chemistry. Address, Solax Studio, Fort Lee, N. J.

BLACHÉ, Mme. Alice, director of features in conjunction with Herbert Blaché, U. S. Amusmt. Co.; b. Paris, 1878; educ. convents in Paris and Geneva; started as sec. to M. Gaumont in Paris, later in charge of Gau. studio (Paris) 1903; Solax 1910, Co.; producing in conjunction with Herbert Blaché "The Pit and the Pendulum," "The Rogues of Paris," etc., formed with him U. S. Amusmt. Co., releasing through Metro, producing with him "The Heart of a Painted Woman," "Shooting of Dan McGrew," "The Song of the Wage Slave," "The Vampire," "My Madonna," "Barbara Frietchie," "What Will Peeople Say?" etc. Address, Solax Studio, Fort Lee, N. J.

BONAVITA, Capt. Jack, technical director, leads, Horsley; b. Philadelphia, 1866; educ. there; early career, arenic acrobat, animal trainer with O'Brien Shows, Bostock Animal Shows in America, Europe, Asia, Africa, Australia, etc.; m. p. career, with several independent cos., Jungle Film, Tampa Film, playing leads in "The Wizard of the Jungle," "The Diamond Smugglers," etc.; 915, Horsley, trains animals for picture work, appearing with them in "The Rajah's Sacrifice," "The Lion, the Woman, and the Man," "The Bogy Man," "The Vindication," "When Avarice Rules," "Stanley in Africa," etc. Hght. 5 ft. 11 in., wght, 170, hazel eyes, dark brown hair; all around athlete. Studio ad., Horsley, Los Angeles.

BOSWORTH, Hobart, leads and director, western Universal; b. Marietta, O., Aug. 11, 1867; educ. Ohio; early career, varied, ran away to sea, became skipper, dock worker, wrestler, boxer; stage career, stock, rep., etc., joined Lewis Morrison, "Measure for Measure," 2 yrs. in Alcazar theatre, gave costumed reading with Mrs. D. P. Bowns, stranded in Salt Lake, worked in mines, toured Mexico with Mermann, went to London with Augustin Daly, with Julia Marlowe, Amelia Bingham, Blanche Walsh, etc.; m. p. career, joined western Selig in 1909, there 4 yrs., then established Bosworth, Inc.; featured in Jack London stories, staged Van Loan stories, joined Universal as actor and director in March, 1915. Hght. 6 ft. 1 in., wght. 210, blond complexion, yellow hair, blue eyes; fences, dances, uses broadsword, etc. Studio ad., Universal City, Cal.

BOWMAN, William J., director, Centaur; b. Bakersville, N. C.; educ. Lordsburg College, Pomona, Cal.; early career, draftsman; stage career, rep. stock vaud., 1896, with Mantell in "Face in the Moonlight," "Corsican Brothers"; toured Orient with Jeanette Waldorf in Shakespeare; Frawley stock, San Francisco, with Lackaye, Theodore Roberts, John Mason, etc.; m. p. career, Thanhouser in "Merchant of Venice"; director for American, for NYMP; directed "Iconoclast," "Lure of the Violin," "Retrogression," for western Vitagraph, made "Master of the Mine," "Inasmuch," etc., playing leads, to Keystone, director under Mack Sennett, director for Miller 101 Ranch, director eastern Universal, independent producer, joined Quality, produced "Second in Command," "Silent Voice," "Corner on Cotton," "Pennington's Choice," "Rosemary." Permanent ad., Elks' Club, Santa Monica, Cal.

BRABIN, Charles, director, Essanay; b. Liverpool, Eng., Aug. 4, 1883; educ. College St. Francis Xavier, Mayfield, Sussex, Eng.; stage career, played in "College Widow," "At Yale," "The Medal and the Maid," etc.; m. p. career, 1908 joined Edison as director, to Vitagraph, joined Essanay, May, 1915; directed "Temper," "The Woman Hater," "The Raven," etc. Hght. 6 ft. 1 in., wght. 190, brown hair, blue eyes. Studio ad., Chicago, Ill.

BRENON, Herbert, director, Fox; m. p. career, Universal (dir. "Absinthe," "Ivanhoe," "Neptune's Daughter," etc.), Tiffany (dir. "The Heart of Maryland"), Fox (dir. "Kreutzer Sonata," "Clemenceau Case," "Two Orphans," and many others); now producing new Annette Kellermann feature in Jamaica. Ad., Fox, N. Y. C.

BROADWELL, Robert Burke, director, Horsley; b. Boston, Sept. 17, 1879; educ. Boston pub. schs. and Phillips-Andover; early career, real estate, U. S. Weather Bureau Service; m. p. career, from 1912, NYMP, asst. dir. on 'The Wrath of the Gods," "The Devil," "The Typhoon," "The Iron Strain," "The Reward," "The Bargain," etc.; for Horsley, dir. "Could a Man Do More?" etc. Hght. 5 ft. 9 in., wght 160, grey eyes, brown hair; recreations, riding, swimming. Studio ad., Horsley, Los Angeles, Cal.

BROWN, Clarence L., asst. dir., Paragon; b. Clinton, Mass.; educ. Univ. of Tenn., B. S. in elect. and mech. eng.; early career, traveling sales representative Stevens Duryea Motor Co., Alabama agt. Stevens Duryea, Alco, Hudson and Hupmobile; screen career, Peerless Feature Film, assisting Maurice Tourneur in production of "Trilby," "The Cub," "Ivory Snuffbox," "Butterfly on the Wheel," "The Genius Pierre." Studio ad., Paragon Films, Fort Lee, N. J.

BURNS, Robert P.; comedian and director, Vim Comedies; b. Phila., Sept. 1, 1878; educ. Phila; stage career, vaud. acrobatic comedian, road cos., "Wizard of Oz," "Babes in Toyland," "Ziegfield Follies '09"; screen career, nearly 9 yrs., Selig, Lubin, Mutual, at present playing Pokes in "Pokes and Jabs," Vim Comedies, director and comedian in conjunction with Mr. Stull; hght. 5 ft. 10 in., wght. 150, dark hair, blue eyes. Permanent address, 2142 St. Albans St., Philadelphia, Pa.

CABANNE, William Christy, director, Fine Art Films; b. St. Louis, 1888; educ. St. Rose Acad., Culver Mil. Acad.; early career, in navy, voyage to S. America, etc.; stage career, from 1908, with Laura Nelson Hall, Wilton Lackaye, Charlotte Walker, Orrin Johnson, Hattie Williams, etc.; m. p. career, since 1910, Biograph, Reliance-Majestic, Fine Art Films, directed "The Great Leap," "The Outlaw's Revenge," "Enoch Arden," "The Lost House," "The Absentee," "The Lamb," "The Martyrs of the Alamo," "Double Trouble," "The Failure," etc. Studio ad., Fine Art Films, Hollywood, Cal.

CALVERT, E. H., director and leads, Essanay; b. Alexandria, Va., 1890; educ. West Point; early career, Captain in U. S. Army for 12 yrs., railroad surveyor; stage career, Capt. Hogman in "Arizona," with William Farnum in "Ben Hur," as Messala, in "Knight for a Day," stock in Pittsburgh; m. p. career, joined Essanay in 1911 as actor, directed first picture in 1912, also playing leads, "The Crimson Wing," "Tish" series by Mary Roberts Rinehart, "Daughter of the City," etc. Hght. 6 ft., wght. 196, brown hair, brown eyes, expert with pistol and rifle. Studio ad., Chicago, Ill.

CAMPBELL, Colin, director of features, Selig; made Selig's "The Spoilers," "The Rosary," "The Ne'er-Do-Well," and numerous other feature pictures released by Selig. Ad., Selig, Chicago, Ill.

CAPELLANI, Albert, director, World; b. Paris about 42 yrs. ago; screen career, one of the pioneers in the motion picture art in Paris, starting as asst. cameraman, then chief cameraman, and for the past 13 yrs. a director; first 5 yrs. as a director with Paris Pathé studios, then 7 yrs. directing features abroad; since his arrival in this country has directed for World ("The Face in the Moonlight," "The Flash of an Emerald," "The Impostor," "Camille"). Ad., Screen Club or World Film, N. Y. C.

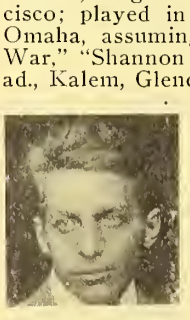
CAREWE, Edwin, director, Rolfe-Metro; b. Gainesville, Tex.; educ. State Univs. of Missouri and Tex.; stage career, 16 yrs. with various prods.; screen career, Lubin, Rolfe-Metro, producing "Cora," "The Soul of a Woman," "The Final Judgment," "Marse Covington," "The House of Tears," etc. Diversions, swimming, riding, golf, tennis, motoring, etc. Ad., 251 W. 95th St., N. Y. C.

CHAUDET, Louis W., director, E. & R. Jungle Film Co.; b. Manhatten, Kan., March 20, 1884; early career, commercial photographer; stage career, 12 yrs. in vaud. road shows, Belasco stock, one season out of Chicago; m. p. career, Selig for 3½ years, actor, photographer, assistant director on the serial "Adventures of Kathlyn," "The Amazon Jungle," "The Journey's End," "The Black Leopard," etc.; for E. & R. directed "Children of the Jungle," "From the Jungle to the Stage," "The "Jungle's Toll," and others. Studio ad., 1720 North Soto St., Los Angeles, Cal.

CHRISTINE, Al., E., comedy director, Nestor, western Universal; b. London, Canada; educ. New York; early career, doorman, property man, actor, with Wilton Lackaye, etc., played in "The Man from Home"; m. p. career, gen. mgr. Centaur for David Horsley in 1907, became director, made "Mutt and Jeff" series, went to Hollywood, joined Universal, has produced over 300 comedics, 250 of which he has written; also five-reel B'way U features, "Mrs. Plum's Pudding" with Marie Tempest, "Sallie's Blighted Career" with Edna Aug, "Is Matrimony a Failure," "Charley's Aunt," "All the Comforts of Home." Member Hollywood Board of Trade. Studio ad., Universal City, Cal.

CLIFTON, Arthur Shaw, asst. dir., Lubin; b. Phila., July 2, 1883; educ. Phila.; screen career, Fox, Lubin, assisted in the direction of "The Sunken Village," "The Ragged Earl," "Think, Mothers," "The Silent Accuser," "The Idler," "The Girl I Left Behind Me," etc. Studio ad., Lubin, Philadelphia, Pa.

CLISTER, Ed., assistant director, Kalem Glendale studio; b. Cal.; stage career, with Walter Morosco, 1898, San Francisco; played in stock on Pacific Coast and as far east as Omaha, assuming character parts; m. p. career, "The Boer War," "Shannon of the Sixth," etc. Hght. 5 ft. 9 in. Studio ad., Kalem, Glendale, Cal.



COLLINS, John Hancock, director, Edison; b. Dec. 31, 1890, N. Y. C.; educ. Clinton High, N. Y. C.; m. p. career, entered motion pict. at nineteen with Edison, and has been with that co. ever since, first as gen. asst. to three directors, then as gen. stage mgr. and technical dir., designing stage settings of all periods and races, except Eskimo; as director has produced "The Phantom Thief," "The Last of the Hargroves," "Oh, Where Is My Wandering Boy Tonight?" "On the Stroke of Twelve," "Cohen's Luck," "What Could She Do?" "The Plowshare," "The Stone Heart," writing many of his own scripts. Studio ad., Edison, N. Y. C.

COAKLEY, John, technical director, western Universal; early career, scenic artist Lee Lash studios, N. Y.; m. p. career, brought to Universal by Otis Turner, prepared settings for "Damon and Pythias," supervised settings for "Spanish Jade," Fiction Pictures, also "Landon's Legacy," B'way Universal Feature. Studio ad., Universal City, Cal.

CONWAY, Jack, director, Fine Art Films; b. Graceville, Minn., 1887; educ. preparatory schs. there; stage career, from 1907, stock, melodrama, etc., as lead, on road in "Mrs. Temple's Telegram," "Merely Mary Ann," etc.; m. p. career, since 1911, Bison, Selig, Universal, Bosworth, Reliance-Majestic, Fine Art Films; in "Capt. Macklin," "In the Valley of the Moon," "Smoke Bellew," "The Old Maid," "The Old Fisherman's Story," "In Fear of His Past," etc.; now dir. for Fine Art; produced "The Penitentes." Wght. 162, hght. 6 ft., light brown hair. Studio ad., Fine Art Films, Hollywood, Cal.

COOLEY, Frank, director, American; b. Natchez, Miss., June 1, 1872; educ. Oakland and San Francisco; 20 yrs. on stage, in mus. com., drama and stock; m. p. career, with Universal, Keystone, Balboa and American. Directing Mustang features for American. Studio ad., American, Santa Barbara, Cal.

COOPER, Claude Hamilton, director and leads, Thanhouser; b. London, Eng.; educ. Eng.; stage career, 21 yrs., stock, rep., etc.; 3 seasons with Russ Whytal, 3 yrs. with F. F. Proctor stock, 4 seasons with Chas. Dillingham; m. p. career, director Gaumont talking pictures, made first 12 pictures for Solax, acted for Famous Players, All Star, Kinemacolor, Reliance, with Ethel Barrymore in "The Nightingale," also with Jane Cowl and Mary Pickford; has played in all 492 parts. Hght. 5 ft. 6 in., blue eyes, dark hair. Studio ad., New Rochelle, N. Y.

COYLE, Walter V., director, Biograph; b. Ruthland, Ill., 1880; educ. t. Ignatius Coll., Chicago; 15 yrs. on speaking stage; in stock several seasons; appeared as the Halfbreed in "Montana" and as the Indian in "Cripple Creek"; with Biograph 3 yrs. as actor, one as director; ("Heart Trouble," "Winning the Widow," "Love's Enduring Flame," "Bob's Love Affairs"; recreations, tennis and books. Studio ad., Biograph, 807 E. 175th St., N. Y. C.

CURTIS, Allen, comedy director, originator, Joker brand, western Universal; b. New York City, Feb. 5, 1879; educ. pub. schs.; stage career, stock, mus. com., vaud., etc., with Weber and Fields three seasons, Ward and Vokes one season, eight years managing own musical comedy company through Middle and Western states; m. p. career, joined Universal in 1912, making comedies under Powers and Imp brands; soon afterwards established Joker company, for which he has produced over two hundred comedies; originated "Lady Baffles and Detective Duck" series. Secretary Motion Picture Directors' Association. Studio ad., Universal City, Cal.

DALY, William Robert, director, Selig; b. Boston, 1872; educ. Phillips Grammar and Boston Latin School, Boston; in business 2 yrs.; stage career, with Frohman, Liebler & Co., Henry B. Harris and Julius Cohan as actor and director; m. p. career, from 1910, 4 yrs. with Imp-Universal and 1 yr. with Selig; "The Militant," "Uncle Tom's Cabin," "Miracle Mary," "Calvary's Shadow," "Unto Those Who Sin," "The Making of Crooks," etc. Studio ad., Selig, Los Angeles, Cal.

DAVEY, Horace, comedy (Nestor) director, western Universal; b. Bayonne, N. J., 1889; early career, printer's apprentice; m. p. career, operator David Horsley's Nicolodium, property man, later assistant to Al. Christie, West with Nestor co. as Christie's assistant, later made second Nestor director; produced "Following Father's Footsteps," "Father's Helping Hand," "The Other Man's Wife," "Those Kids and Cupid," featuring Billie Rhodes, Neal Burns, Ray Gallagher. Studio ad., Universal City, Cal.

DAVIS, Ulysses, director, Horsley; b. South Amboy, N. J., in 1872; educ. pub. schs. Chicago; joined Boston Concert Co. in 1889; Gifford Comedy Co.; next 8 yrs. with Holden Bros. Players; Maude Atkinson, Louis Morrison and Aubrey Co.; joined Mittenthal Bros.; put on vaudeville sketch, "The Devil," Keith circuit in 1907; entered pictures with Centaur, 1909; directed "The Hindoo's Way" for Horsley. Studio ad., Horsley, Los Angeles, Cal.

DE GRASSE, Joseph, director, western Universal; b. France; educ. N. Y. and other eastern cities; stage career, since 1883, known as actor and producer of classic drama, played Shakesperean roles at head of own company touring United States; m. p. career, from 1909, Pathé, as leads and director, Lubin, in 1913 to Universal, directed Kerrigan and Pauline Bush, later Cleo Madison. Hght. 5 ft. 9 in., wght. 167, brown hair, brown eyes. Studio ad., Universal City, Cal.

DE LINSKY, Victor, former heavy leads with the George Kleine-Ethel Grandin films; b. Moscow, Russia, 1883; educ. National Military Academy of Russia, grad. 1900; early career, 6 yrs. as officer in Imperial Russian Cavalry, in 1904 fought in Russo-Japanese war, wounded receiving honorable discharge, entered the National Academy of Dramatic Art in St. Petersburg; stage career, starred in various successes in Russia, immigrated to America, returned to stage as mob leader; m. p. career, in part in "One of Millions," Dyreda, joined eastern Reliance, appeared in "Mutual Girl," "Runaway June," "Samson," "Sins of the Parents" (Ivan), "Hearts in Exile" (World), "The Call of the Dance" (Kalem); make-up artist, fencer, fancy rider, etc.; now casting director for United Theatrical Enterprises.

DE MILLE, Cecil B., director-general, Lasky; stage career, dramatist, actor, stage director; author "The Genius," "The Royal Mounted," etc., in collaboration with Wm. C. De Mille; actor for a decade; prod. for Belasco great number of stage successes; m. p. career, director-geenral for Lasky, prod. "The Rose of the Rancho," "Girl of the Golden West," "The Warrens of Virginia," "Carmen," "Temptation," etc. Studio ad., Lasky, Hollywood, Cal.

DE MILLE, William C., director and scenario editor Jesse L. Lasky; b. Washington, N. C., July 25, 1878; educ. Horace Mann School, N. Y., Freiberg, Germany, Columbia Univ., N. Y.; stage writings, "Strongheart," "The Warrents of Virginia," "The Island of the Free," "The Machine," co-author of "The Genius," "The Forest Ring," "Classmates," "The Royal Mounted," "The Woman," instructor in Am. Academy Dram. Arts; m. p. career, Lasky, prepared "Warrens of Virginia," "Carmen," etc., for screen use. Studio ad., Hollywood, Cal.

DILLON, Eddie, director, Fine Arts; b. N. Y. City; early career, jockey; stage career, juv. and comedy leads in "In Old Kentucky," "The Sporting Duchess," juv. lead and stage mgr. for Otis Skinner, with Dustin Farnum in "The Ranger," with Ada Rehan in farewell Shakespearean tour, with Rose Melville in "Sis Hopkins"; m. p. career, Biograph, Bison, back to Biograph (com. leads for yr., then became director of Biograph comedies), Reliance-Majestic (dir. "Komic" releases, including "Nell's Eugenic Wedding," "An Exciting Courtship," "The Last Drink of Whiskey," "Bill, the Office Boy," etc.), Fine Arts (dir. "Don Quixote," etc.). Hobbies, baseball, boxing. Studio ad., Fine Arts, Hollywood, Cal.

DILLON, Jack, director, Vogue; b. N. Y., Nov. 26, 1886; educ. pub. and h. s., New York; stage career, stock in N. Y., Chicago, Pittsburgh, Des Moines; "Right of Way," "Rosary," and "Officer 666" on road; m. p. career, with Kalem, 1914, as dir., then to Famous Players as actor, and dir. with Nestor and American as dir. Put on "Curing Father," "Cats, Cash and a Cook Book," "Pretenses," etc. Directing Beauty brand. Studio ad., Vogue Studio, Los Angeles.

DOUGLAS, James Stuart, director, American; b. Point Pleasant, La., 1890; early career, railroad conductor in Central America, etc.; stage career, from age of 7, stock, vaud., etc.; m. p. career, from 1912, Universal (scenario writer, wrote "Mother," etc., asst. dir.), American (prod. "Alias James Chauffeur," "Mammie Rose," "A Friend in Need," and others); writes his own scenarios. Studio ad., American, Santa Barbara, Cal.

DREW, Sidney, director and comedy leads, Metro.; b. N. Y. C., Aug. 28, 1864; educ. Episcopal Academy and University of Pennsylvania; stage career, first appearance in "Our Boarding House" with Leonard Grover, mgmt. Chas. Frohman, formed own company, presenting "The Rivals," "The Road to Ruin," "A Jealous Wife," etc., in vaud. and continued for number of yrs. in "When Two Hearts are Won," etc., in all star cast of "She Stoops to Conquer" with Eleanor Robson and Kyrle Bellew, starred in "Billy" at Daly's theatre for two seasons; m. p. career, Vitagraph, first picture "The Still Voice," and "A Professional Scapegoat," "When Dumbleigh Saw the Joke," "Cupid's Column," "The Hair of Her Head," etc.; now with Metro producing and starring in comedies. Studio ad., Rolfe Studio, N. Y. C.

DWAN, Alan, director, Fine Arts; b. Toronto, Can.; educ. Notre Dame Univ. as electrical engineer; m. p. career, from 1908, Essanay (scenario writer), American (scenario ed., then director 3 yrs.), Famous Players (directed "The Straight Road," "Wildflower," "The Dancing Girl," "David Harum," "The Pretty Sister of Jose," "The Commanding Officer," "May Blossom," "A Girl of Yesterday," etc.), now with Fine Arts (dir. "Jordan Is a Hard Road," etc.). Studio ad., Fine Arts, Hollywood, Cal.

EAGLE, Oscar, director, World; b. Gallipolis, O.; educ. Chickering Coll., Cincinnati; stage career, covering period of 22 yrs. as actor and producer, with Mrs. Fiske, Frank Mayo, Fannie Davenport, Viola Allen, Kyrle Bellew, David Warfield, and having produced "The Christian," "Gentleman of France," "Mrs. Wiggs," and many others; screen career, past 4 yrs., Selig 2 yrs., Reliance, Famous Players ("The Dictator," etc.), now with World ("The Cotton King," "The Little Minister," "Sins of Society," "The Fruits of Desire," etc.); hobby, horses, thoroughbreds and trotters. Address, Lambs' Club, N. Y. C.

EASON, Reeves, director, American; b. Prize Point, Miss., Oct. 2, 1888; educ. pub. sch. and Berkeley Coll.; early career, business; stage career, 6 mos. with Neilson's stock co., 1910; three seasons in vaud., Orpheum and S. & C. time, doing character singing; m. p. career, in 1913 with Universal, as extra, actor 3 mos.; then went to American as asst. to Thomas Ricketts, making one and two-reel releases; later became director; made "In Trust," "Mountain Mary," "LaBell Damsens," "The Barren Gain," "Drawing the Line," "The Wasp," "Honor of the District Attorney," "The Newer Way," "In Sheep's Clothing," etc. Studio ad., American, Santa Barbara, Cal.

EASTON, Henry Clement, director, Essanay; b. Summit, N. J., Dec. 26, 1879; educ. Worcester Academy, Cornell University; early career, teacher, author, publisher, soldier, clerk, laborer, etc.; stage career, stock, rep., etc., juv. and characters; m. p. career Edison, Universal, Thanhouser, Essanay, as director. Studio ad., Chicago, Ill.

EDWARDS, J. Gordon, director, Fox; b. Canada; educ. Royal Military Sch., Quebec; stage career, actor, stage producer, with Abbey Schoffel & Grau Co., Chicago; "India," London; supported Jos. Haworth in Shakespearean rep., Amelia Bingham in "The Climbers," etc.; producer for Jas. K. Hackett and for various stock cos., etc., and for William Fox at Academy of Music, N. Y.; m. p. career, studied operation of European studios, now directing Fox features. Studio ad., Fox, N. Y. C.

EDWARDS, J. S., producer, E. & R. Jungle Film Co.; b. Ottawa, Can.; conducted Edwards animal show for twenty-four yrs.; also producer vaudeville acts using trained animals; has specialized in apes, chimpanzees and orangutan; m. p. career, in early 1914 organized E. & R. Company, producing animal comedies, featuring chimpanzees; has made "Beasts of the Jungle," "The Jungle Cure," "From the Jungle to the Stage," "Children of the Jungle," "The Jungle's Toll," etc. Studio ad., 1720 North Soto St., Los Angeles, Cal.

EDWARDS, Walter, director, NYMP; b. Michigan; educ. pub. schs.; stage career, from 1886, with Fred Ward, starred 4 yrs. in "Virginius," played many rep. roles; stock star in Philadelphia, Pittsburgh, New Orleans, Richmond, Denver, etc.; starred as "Sherlock Holmes" on road, in "Lion and the Mouse," "The Deep Purple," leading man for Olga Nethersole, etc.; m. p. career, from 1913, NYMP, 6 mos. as actor, then as director made "The Bells of Austi," "The Gringo," "The Bride of Gaudeloupe," "The Cross of Fire," "The Gun Man," etc. Hght. 5 ft. 11 in., wght. 196, light hair, blue eyes. Hobby, collecting antiques. Studio ad., NYMP, Inceville, Cal.

EDWIN, Walter, director, Kleine; b. Scotland; stage career, 25 yrs. London and Great Britain generally, with best mgmts. of England, Beerbohm Tree, Terry-Nielsen, Henry Irving and many others; came to U. S. with Nielsen and Terry; screen career, Edison, directing Mary Fuller's greatest successes, also "Mary, Queen of Scots," Universal, Kleine, directing features. Address Screen Club, N. Y. C. Studio ad., George Kleine, N. Y. C.

EMERSON, John, director, Fine Arts; b. Ohio; educ. Univ. Chicago; early career, teaching and studying in Chicago sch. of acting, studying dram. art, N. Y.; stage career, stage mgr. for Bessie Tyree and Leo Ditrichstein, for "The Truth," for Nazimova (also playing in several prods.), helped stage "The Blue Mouse," gen. stage dir. for Shubert, lead in "The Watcher," staged several plays for Frohman, appeared in "The Conspiracy," etc.; m. p. career, Famous Players ("A Bachelor's Romance," screen version of "The Conspiracy"), Reliance-Majestic (in number of features), Fine Arts ("The Scarlet Band"), as dir. produced "Old Heidelberg," "His Name in the Papers," etc. Studio ad., Fine Arts, Hollywood, Cal.

FAHRNEY, Milton H., director, Horsley; b. Nelson Co., Ky., May 28, 1873; educ. Cincinnati; early career, medical student, and U. S. Army; stage career, on road with Horace Lewis' "Count of Monte Cristo" co., then producer, mgr., author, actor in stock and combination cos., mgr. Colonial Amusement Co., N. Y., producing mus. coms.; m. p. career, from 1908, author and dir. for Edison, then Horsley (prod. MinA and Cub Comedies). Hght. 5 ft. 10½ in., wght. 210, brown hair, brown eyes. Expert shot, swordsman, etc. Studio ad., Horsley, Los Angeles, Cal.

FARNHAM, Henry Allen, art director, Lubin; b. Baldwinsville, N. Y.; educ. Syracuse Univ. ('09 Class), General Fine Arts Course; came from college to Kalem as art dir. ("Girl Spy" pictures, Irish pictures—"Colleen Bawn," "Arrah Na Pough"—"From the Manger to the Cross," made in Jerusalem in 1912, Egyptian stories made in Egypt), All-Star ("Arizona," etc.), Gene Gauntier ("Daughter of the Confederacy," etc.), E. K. Lincoln ("Fighting Chance," etc.), Lubin past six mos. ("Rights of Man," etc., etc.). Hobby, historical study of Art in its application to m. p. Ad., 3260 N. 17th St., Phila., Pa.

FARNUM, Marshal, feature director, Ocean Film; b. Natick, Mass.; educ. Univ. of Maine; stage career, 18 yrs. with various prods., including "Ben Hur," "Prince of India," "Littlest Rebel" (star), "The Virginian" (star) and many others; screen career, Selig ("101 Ranch"), Fox ("The Medicine Bag," "Wormwood," "Lady Audley's Secret," "The Creeping Tide"), Equitable, at present Ocean Film. Ad., Screen Club, N. Y. C.

FIELDING, Romaine, leading man, dir. and author; b. Corsica, came to this country as a child, was educ. Shattuck M. A., Univ. of Minn. and Coll. of Physicians and Surgeons, Grad. M. D.; on the legit. stage for many yrs. as actor, author and director; on N. Y. *Herald* several yrs.; screen career, Lubin (writing, producing and acting "The Toll of Fear," a two-reel picture of himself alone; also "The Clod," "The Harmless One," "Eagle Nest," "The Garden of the Gods" with Edwin Arden and himself," "The Valley of Lost Hope," "In the Hour of Disaster," etc.); at present producing for himself, releasing through Universal. Ad., Lambs' or Screen Club, N. Y. C.

FITZGERALD, James A., director of comedies; b. Kansas City, Mo., 1888; educ. Chicago; early exper., U. S. Cavalry; stage career, vaud. and repertoire; screen career, Solax 2 yrs., assisting Madame Blache; after working 4 yrs. with various cos. produced the Rafferty pictures, "Rafferty Settles the War," "Rafferty Stops the Marathon Runner," "Rafferty at the Hotel de Rest," "Rafferty Goes to Coney Island," "Why Shorty Left the Bowery"; newspaper man, athlete and rough rider; won Kalem cup Aug., 1915, for feats in horsemanship, Photoplayers' Carnival. Address, Morning Telegraph, N. Y. C.

FORD, Hugh, director, Famous Players; b. Wash., D. C.; educ. Wash.; stage career, many prods., staged "Joseph and His Brethren," "The Yellow Ticket," "The Melting Pot," "The Garden of Allah," "Bird of Paradise," "Potash and Perlmutter," etc., covering a period of 20 yrs.; screen career, Famous Players, co-director with Edwin S. Porter in prod. "The Eternal City," "Zaza," "Bella Donna," "Sold," "The White Pearl," "The Crucible," "Morals of Marcus," "Niobe," "Prince and the Pauper," "Lydia Gilmore," etc. Ad., Screen or Lambs' Club, N. Y. C.

FRANCE, Charles H., director of comedies; b. Decatur, Ind., Oct. 22, 1869; educ. pub. sch. Decatur; stage career covers period of 25 yrs. as comedian in stock and prods. with Chas. A. Hoyt, Kehoe and Davis, Liebler and Co., etc., also his own act in vaud. in this country and Eng. for many yrs.; screen career, Selig, Chicago (2 yrs. directing comedies, "The College Chaperon," "Sweeney and the Million" series), Edison, 1912, Colonial (Harry Kelly in coms., Dra-Ko, "His Wedding Morn, "Won by a Lap," etc., with Will Philbrick), later Keystone.

FRANKLIN, C. M., director, Fine Art Films; b. San Francisco, 1890; educ. there; early career, cartoonist for San Francisco "Bulletin," "Call," "Examiner," etc.; m. p. career, Keystone (in Sterling company), Majestic (producer of juvenile subjects), Fine Art Films (dir. features); with S. A. Franklin, brother, made "The Mother of Seven." Studio ad., Fine Art Films, Hollywood, Cal.

FRANKLIN, S. A., director, Fine Art Films; b. San Francisco, 1893; educ. there; m. p. career, from 1911, Selig (2 yrs. at West Coast studio), Bosworth (2 yrs.); prod. juvenile subjects for Majestic; with C. M. Franklin, dir. "The Mother of Seven,"

Fine Art Films, of whose directing staff he is now a member. Studio ad., Fine Art Films, Hollywood, Cal.

FRANZ, Joseph J., director, western Universal; b. Utica, N. Y., 1883; educ. Christian Brothers Academy, stage career actor and director, with Elsie DeTourney in Shakesperian rep., traveled in "The Lion and the Mouse," "The Squaw Man," Three Weeks," etc.; m. p. career, St. Louis M. P. Co., later known as Premier, for 3 yrs., to Santa Barbara M. P. Co., then to Universal, produced "The Ghost Wagon," "Queen of Jungle Land," "The Superior Claim," "What the River Foretold," "The Voice of the Wilderness," etc. Studio ad., Universal City, Cal.

GEORGE, Burton, director, Edison; b. Lake Charles, La.; educ, La. State Univ.; stage career, Baldwin-Melville stock, San Antonio stock, Denver stock, Willard Mack Co.; screen career, Biograph, Eclair, Reliance, Universal, Lubin, Edison; best pictures, "Blade o' Grass," "Celeste of the Ambulance Corps," "The Littlest Magdalene," "Lucia," etc.; writer of short stories and scenarios; hobby, old books and paintings. Ad., 611 W. 136th St., N. Y. C.

GIBLYN, Chas., director, NYMP; b. Watertown, N. Y.; educ. high school, ran away from college to go with tent show; stage career, stock, rep., mus. com., as actor and manager; with Harrigan and Hart, Wm. Gillette, Sothern, etc.; mgmt. Chas. Frohman, H. W. Savage, etc.; m. p. career, since 1905, with Cameraphone Co., N. Y.; after starring Nat Goodwin in "Nathan Hale," he organized company in Los Angeles, joined Ince when latter went West to direct Bison, 2 yrs. with Universal, recently returned to NYMP. Studio ad., NYMP, Inceville, Cal.

GOLDEN, Joseph A., director; b. Wash., D. C.; educ. Wash.; stage career, public reader, Monroe Players, Frohman and other prods. and various stock cos.; screen career, Centaur, Biograph, Selig, Powers, Famous Players ("Monte Cristo"), Crystal, of which he is pres. and director of prods. ("Oliver Twist," "Resurrection". "The Price," "The Senator," "Not Guilty"). Ad., Hotel Hargrave, N. Y. C. Studio ad., Crystal, N. Y. C.

GORMAN, Jack, director; b. Boston, Mass.; educ. Boston Coll.; early exper., author of "A Girl of the Underworld," "The Days of '61" and over 100 vaud. acts, also wrote for Hearst newspapers; screen career, Liberty M. P. Co. ("American Gentleman," "Happy Hooligan," "Alphonse and Gaston"), Olympic M. P. Co. ("Little Nobody," "Hall of Gold," "The Girl in the Stateroom," etc.). Ad., Screen Club, N. Y. C.

GRANDON, Francis J., director, Fine Art Films; m. p. career, member of Griffith's original Biograph company as actor; later director for Lubin, directed "Adventures of Kathlyn" for Selig, produced for Keystone, finally joining Griffith's producing forces; made "Cross Currents." Studio ad., Fine Arts Films, Hollywood, Cal.

GRIFFITH, David Wark, gen. mgr., Fine Art, and one of 3 vice-presidents in charge of manufacturing, Triangle; b. about 1880, LaGrange, near Louisville, Ky.; son of the late Brig.-Gen. Jacob Wark Griffith, C. S. A.; on stage about 2 yrs.; m. p. career, since about 1908, first as actor, then director for Biograph, where he introduced innovations which changed the whole course of motion picture art; first to use "close-ups". and "cut-backs"; trained a large number of screen players who have since become stars; 1914, assumed charge of Reliance-Majestic studios for Mutual; 1915, became producer for Triangle; notable productions: "Judith of Bethulia" (Biograph), "The Escape," "The Battle," "The Avenging Conscience" (Reliance-Majestic), "The Birth of a Nation"; the last is universally regarded as a masterpiece. Studio ad., Fine Art, Hollywood, Cal.

GRIFFIN, Frank C., director, Keystone; b. Norfolk, Va., 1891; educ. Philadelphia; early career, on stage in various parts, drama, stock, vaud.; m. p. career, with Lubin, Phila., 1904, under Frawley and A. D. Hotaling; in "The Old Folks' Christmas," "Blood Will Tell," "His Wedding Day," etc.; has produced for Universal, Lubin and Keystone. Wght. 134, hght. 5 ft. 5 in. Studio ad., Keystone, Los Angeles, Cal.

GRIMMER, Frank, casting director, Thanhouser; b. New York City, 1886; educ. New Rochelle; stage career, with Geo. M. Cohan 4 yrs., Klaw & Erlanger 1 yr.; m. p. career, 4 yrs. with Thanhouser. Studio ad., New Rochelle, N. Y.

HALE, Albert W., director and producer, Quality-Metro (Hollywood, Cal.); b. Bordeaux, France, 1882; screen career, Pathé, Vitagraph, Thanhouser and Famous, directing Florence Turner, John Bunny, Henry B. Walthall, J. Warren Kerrigan, etc. Address, Golden Apts., Los Angeles, Cal.

HAMILTON, Gilbert P., director, M. E. Spero Co.; b. Chebeaque Island, Portland Harbor, Me., son of sea captain; educ. common schs. and bus. coll.; early career, one voyage at sea, 5 yrs. as wharf hand, working up to supt. of coal dock, railway ticket agent; m. p. career, at Edison plant in developing dept., Biograph as cameraman, with Geo. K. Spoor in Kinadrome Co. as supt. of factories and studios, one of four incorporators of American, gen. mgr. St. Louis m. p. co. for 2½ yrs., organized Albuquerque co.; produced numerous photoplays, including "The Price of Crime," "Peril of the Plains," "Lust of the Red Men," and "Even Unto Death." Studio ad., Spero m. p. co., Hollywood, Cal.

HADDOCK, William F., director, Gaumont; b. Portsmouth, N. H., 1877; educ. Burdett Coll., Boston, Mass.; stage career, Castle Sq. stock, "The Man from Mexico," "Sign of the Cross," "Lovers' Lane," "Alice of Old Vincennes," Edwin E. Rose, and various other stock cos.; screen career, 8 yrs., Edison, Melies, Eclair, All-Star, Life Photo, Gotham, at present Gaumont, directing Rialto Star Features ("Tempest and Sunshine," "Does It Pay to Advertise?" "Devil's Darling," "Ace of Death"); favorite recreation yachting; member of Elks', Odd Fellows' and Screen clubs, Sons of Veterans. Address, 784 Argyle Road, Brooklyn, N. Y.

HARTFORD, David, asst. director-general, NYMP; b. Rockland, Mich.; educ. Detroit; early career, 4 yrs. with Barnum's circus; stage career, 10 yrs. actor and prod. director under mgmt. E. D. Stair, stock prod. in Cleveland, Rochester, Detroit, Providence, Newark, Omaha, Los Angeles; road dir. for "Bird of Paradise"; m. p. career, director for Universal, Famous Players ("Tess of the Storm Country," etc.), now with NYMP. Hobby, fishing. Studio ad., NYMP, Inceville, Cal.

HARVEY, Harry, director, Balboa; b. Kansas City, Mo., 1873; educ. pub. schs., Kans. Cy. Coml. Coll.; stage career, on stage from childhood; played on both sides Atlantic; with Alexander Salvini, Jr., Jos. P. Murphy, Lewis Morrison, and others; in stock, rep., vaud. Enlisted in Spanish-American war, served in Philippines and Cuba, member Marine Corps, with medal for distinguished service; m. p. career, first with Federal Mutascope Co., then with Idolascope Co., N. Y., later with Biograph, Yankee Film Co., Cameraphone, Gaumont, Republic, Solax, Broncho, Lubin, Reliance; made "Life of Sitting Bull" for U. S. War Dept.; with Balboa Jan., 1913; made "Life of Guiseppe Mosalina" in 1908, multiple reel feature; produced "Who Pays?" and "Neal of the Navy" for Balboa. wght. 160 lbs., hght. 5 ft. 9 in. Studio ad., Balboa, Long Beach, Cal.

HARVEY, John ("Jack"), director, Universal, N. Y.; b. Cleveland, O., 1881; educ. pub. sch., Cleveland; early exper., baritone in many prods., also every branch of the amusement business from circus to opera; screen career, Vitagraph, Thanhouser and Universal, where he is now directing; owner of the famous dog "Shep." Ad., Screen Club, N. Y. C.

HAYDON, J. Charles, director, Essanay; b. Frederick, Md., 1886; educ. Holy Cross College, Worcester, Mass.; stage career, with Chauncey Olcott in "Mistress Nell," in "What Happened to Jane," and 7 yrs. in stock; m. p. career, Kinemacolor, Bosworth, Oz, directed "The Alster Case," "Despair," "The Family Divided" and "The Scapegoat," Essanay, "John Barleycorn," Bosworth. Hght. 5 ft. 8 in., wght. 138, brown hair, blue eyes. Studio ad., Chicago, Ill.

HEERMAN, Victor, juv. com. director, L-Ko-Universal; b. London, Eng., 1892; stage career, first prof. engagement with Nat Goodwin in "A Mid-Summer Night's Dream," also with Richard Golden and Will H. Gregory, in 1910 joined Thanhouser, then worked for S. C. Poli, manager Park theatre, N. Y., and road attractions; in 1914 manager Weber's N. Y. theatre, later in year joined L-Ko, assistant to Director-General Henry Lehrmann, when juv. company was added, featuring Billy Jacobs and Olive Johnson; was made their director; rides, drives auto, etc. Studio ad., Hollywood, Cal.

HEFFRON, T. N., director, Selig; b. Virginia City, Nev., 1872; educ. Santa Clara Coll., Cal.; early career, lawyer; stage career, actor and stage director for Cohan & Harris, Wm. A. Brady, Mrs. Fiske, John Mason, Al Woods, Charles Frohman and Augustus Thomas, heavies in stock; m. p. career, 4 yrs. ago joined Thanhouser as feature producer, yr. with Biograph,

yr. and half with Famous Players, for whom directed "Man from Mexico," "Aristocracy," "Gretna Green," "Mrs. Black Is Back," and "One of Our Girls"; for Selig, "House of a Thousand Candles," "A Stranger in New York," "The Milk White Flag," "Temperance Town," etc. Studio ad., Jungle Zoo, Los Angeles, Cal.

HENDERSON, Lucius, dir. of features, Universal (N. Y.); screen career, dir. for Thanhouser and Majestic, prod. "Sapho" with Florence Roberts, and many others; at present directing Mary Fuller Imp-Universal prods., "Under Southern Skies," "The Daughter of the Nile," "The Girl with a Soul," "The Woman Who Lied," etc. Permanent ad., 10 Fanueil Pl., New Rochelle, N. Y.

HILL, Lee, director, M. E. Spero Co.; b. Minneapolis; educ. U. of Minn.; stage career, stage dir., leads and heavies in drama, stock and tour; with Frohman, Broadhurst and Currie, several seasons in stock and vaudeville; m. p. career, dramatic leads with Majestic in "The Rector's Story," "The Web," "Reformed Politician," and others; juvenile leads with Kalem, and feature lead with Crown City Film Co., under direction Donald McDonald; first appearance, heavy with Hobart Bosworth in "Seeds of Silver." Studio ad., Spero m. p. co., Hollywood, Cal.

HILL, Robert F., director, Universal; b. Port Rohen, Ont., Apr. 14, 1880; educ. Detroit, Mich.; early exper., automobile business; stage career, 5 yrs. in stock with Vaughan Glaser, one season stage mgr. "St. Elmo," one season stage mgr. "The Bridge"; screen career, Detroit M. P. Co., Jamie in "Ould Robin Gray," dir. "Charity Begins at Home," "Destiny's Trump Card," "Tenderloin Nellie," etc.; at present with Universal. Hght. 6 ft. 1., wght. 198, black eyes, dark hair touched with gray; all-round athlete. Ad., 630 W. 139th St., N. Y. C.

HOPPER, E. Mason, director, Equitable; b. Dec. 18, 1881, Vermont; educ. Vt., Md. and abroad; cartoonist and short story writer; stage career, boy actor two seasons Hutchinson's Repert. Co.; "The Girl from Dixie," "Rio Grande"; vaud. as cartoonist, known as "Lightning Hopper"; screen career, Essanay ("Geo. Ade's Fables in Slang"), Pathé, Equitable ("The Labyrinth" with Gail Kane); producer of over 300 subjects and author of over 400 produced scripts. Ad., Screen Club, N. Y. C.; studio ad., Equitable, N. Y. C.

HORNE, James W., managing director Kalem; b. San Francisco; stage career, Belasco and Mayer stock at Alcazar theatre, Los Angeles, and in Central and Alhambra stock, San Francisco; stage manager Columbus theatre, Chicago; treasurer N. .Y Herald Square theatre; played Bragdon in "Brewster's Millions," management Cohan and Harris; m. p. career, since 1912, scenario editor Kalem, became manager when Geo. Melford resigned, produced "The Girl Detective" stories, "Mysteries of the Grand Hotel," "The Barnstormers," producing "Stingaree." Studio ad., Glendale, Cal.

HUMPHREY, Orral; director, American; b. Louisville, Apr. 3, 1878; educ. pub. schs. and Oakland, Cal., h. s.; stage career, at 14 in stock at Morosco Grand, San Francisco, 3 yrs.; Liberty theatre, Oakland, 10 yrs.; leading man with nearly every stock co. on coast; leading man with Mildred Holland, in "Prisoner of Zenda," 1 yr. on tour; m. p. career, with Universal, 1914, playing spy in "Under the Crescent"; joined American to play "Marmaduke Smythe" in "Diamond from the Sky." Now has own comedy co. Studio ad., American, Santa Barbara, Cal.

HUMPHREY, William J., director, Vitagraph, N. Y.; on the stage for a number of yrs. in Shakesperian prods. and drama as leading man with Julia Marlowe, Julia Arthur, Mrs. Langtry, Margaret Mather, Mary Mannering, Henrietta Crosman, etc., playing "Romeo," "Pygmalion," Ingomar, Iago, Mark Antony, etc.; screen career, Vitagraph, both as actor and dir.; some of his best pictures are "Tale of Two Cities," "Chains of an Oath," "Red and White Roses," "The Radium Thieves," "The Return of the Money Kings," etc. Ad., Screen Club, N. Y.

HUNT, Jay, director, Universal; b. Phila., Aug. 4, 1865; educ. Univ. of Penn.; stage career, actor, stage manager, dramatist, with Sothern, Otis Skinner, Francis Wilson, John Mason, etc.; stage man. and prod. at Bowdoin Sq. theatre and Howard Athenæum, Boston; author of several plays; m. p. career, from 1910, Vitagraph (director), NYMP (dir. "The Mill by the Zuyder Zee," "His Brother's Keeper," etc.), Horsley (dir. "The Protest," "When Avarice Rules," "The Explorer," etc.); now with Universal. Hght. 5 ft. 8 in., wght. 137, brown eyes, brown hair. Recreations, boxing, fencing, riding, etc. Studio ad., Universal City, Cal.

INCE, Ralph W., director, Vitagraph, N. Y.; b. Boston, Mass., Jan. 16, 1887; stage career, many well known prods., Richard Mansfield Co., "Ben Hur," "The College Widow," etc.; screen career, 8½ yrs., first as an actor and for past 3½ yrs. as a director ("A Million Bid," "The Vengeance of Durant," "The Mills of Threads," "He Never Knew," "The Prince of Evil," "The Wreck," "Shadows of the Past" and many others), also appearing as Lincoln in the "Lincoln" series, in "His Last Fight," "The Juggernaut," etc., which he also directed. Ad., Screen Club, N. Y. C.

INCE, Thomas H., director-general NYMP and one of three vice-presidents in charge of manufacturing, Triangle; b. Newport, R. I., 1882, son of John E. Ince, comedian; early career, at 13 office boy for Daniel Frohman; stage career, song and dance artist in "Poets and Puppets," with Jas. A. Herne in "Shore Acres," Edwin Arden in "The Ninety and Nine," star in "For Love's Sweet Sake," vaud. headliner for 3 yrs.; m. p. career, appointed director-general NYMP, 1909; laid out great NYMP plant at Inceville; notable productions: "The Battle of Gettysburg," "The Wrath of the Gods," "The Italian," "The Devil," "On the Night Stage," "The Cup of Life," "Rumpelstiltskin," "The Darkening Trail," "The Iron Strain," "The Coward," "The Golden Claw," etc. Now producing for Triangle. Studio ad., Inceville, Cal.

INGRAHAM, Lloyd, director, Fine Arts; b. Houston. Tex., 1874; early career, specialty performer, etc.; stage career, with Robert Buchanan in rep., Edwin Stair, staged "Gaston and Alphonse," stock director for Oliver Morosco, Harry Bishop, O. D. Woodward, Omaha, Lois theatre, Seattle, etc.; m. p. career, Essanay (director), Reliance-Majestic, other companies, Fine Arts; produced "The Fox Woman," "The Sable Lorcha," etc. Studio ad., Fine Arts, Hollywood, Cal.

INGRAM, Rex, director of features, Peerless-World; b. Jan. 15, 1892, Dublin, Ireland; educ. St. Columbus Coll., Dublin, and Yale; stage career, pantomime abroad; screen career, Edison, acting and directing (asst.), Vitagraph, leads and asst., Fox, Peerless; wrote scenarios for "Should a Mother Tell?" "The Song of Hate," "Wonderful Adventure," "The Cup of Bitterness"; short story writer, artist, painter, professional sculptor and athlete. Studio ad., Peerless, Fort Lee, N. J.

IRVING, George, genl. producing director, Frohman Amusmt. Corp.; b. N. Y. C.; educ. N. Y. C.; stage career, with Chas. Frohman 13 yrs. appearing with Wm. Gillette, Maude Adams, Francis Wilson and others, also "Servant in the House," "Mother," "Jimmy Valentine," and leads in many stock cos.; screen career, Jimsey in "Paid in Full," lead in "Education of Mr. Pipp," All-Star Feature director, Frohman Amusmt. Corp., producing "Builder of Bridges," "Just Out of College," "John Glayde's Honor," "Body and Soul." Home ad., Bayside, L. I. Studio ad., Frohman Amusmt. Corp., N. Y. C.

JACCARD, Jacques, director, western Universal; b. near New York, 1885; educ. in France; when 14 yrs. old was property man in N. Y. theatre, had several lines in K. & E.'s "Ben Hur," 4 yrs. as stock producer; m. p. career, 1910, Universal, American, International, Universal again, for 2 yrs. Kerrigan's director, also wrote many of the stories, and sometimes appeared as juv. heavy, adapted and produced "Terrence O'Rourke" series, directed first numbers of "Diamond from the Sky" for American, now producing one and two-reel dramas for Universal. Studio ad., Universal City, Cal.

JONES, Fred R., director and producing mgr., Standard Newsfilm; b. Scranton, Pa.; early exper., cable ed. of Hearst's newspapers and pub. the *American Household* and *Youth's Magazine* (N. Y.); screen career, Verafilm, Rome (Italy), associate Chev. Aldo Molinari ("Rome or Death," "Spartacus," "Crack o' Doom," "Are We Ready?"), associate and medal man Antiquarian Society, Dublin (Ireland); member Stowaways (N. Y.). Ad., 706 Times Bldg., N. Y. C.

KAUFMAN, Joseph, director, Lubin; b. Sept. 23, 1882; educ. Washington, D. C.; stage career, actor in many prods.; screen career, Lubin for past 2½ yrs., producing "The Drug Terror," "When the Light Came In," "A Woman Went Forth," "Blessed Miracle," "In the Dark," "Dollars and Cents," "The Bigamist." Address, Majestic Hotel, Phila. Studio ad., Lubin, 20th and Indianola Ave., Phila.

KING, Burton, director, Equitable; b. Cincinnati, O., 1887; early career, stock, and express business; stage career, on road in "Strongheart," "Graustark," "Shot Gun Opera;" m. p. career, Solax,, Lubin, NYMP, for one year making two and three-reel subjects; director for western Vitagraph, Usona, Universal, Selig,

Kolb and Dill; for Universal made "Under the Crescent" series, "Chronicles of Bloom Center;" Selig, made "Glory" with Kolb and Dill, now producing features for Equitable. Ad., 126 W. 46th St., N. Y. C.

KING, Carlton, S., leading man and director, Edison; b. Dec. 15, 1887, St. Louis, Mo.; educ. St. Louis, Chicago and N. Y. C.; stage exper., comedian in opera and mus. com., also comedy-drama Francis Wilson co., etc.; screen exper., Edison, playing leads for 2 yrs.; also as director, producing "The Way Back," "Breaking the Shackles," "A Child in Judgment," "A Broth of a Boy." Recreation, painting miniatures. Studio ad., Edison, N. Y. C.

KING, Henry, director, actor, Balboa; b. Christiansburg, Va., Jan. 24, 1888; educ. Roanoke, Va.; stage career, started at 17; played in many stock companies, in N. Y. successes and on road; m. p. career, first with Lubin for 16 mos., then to Balboa, playing juveniles and leads; in "Who Pays" series, and many features. Now directing. Wght. 185, hght. 6 ft.; brown hair, blue eyes. Studio ad., Balboa, Long Beach, Cal.

KIRKWOOD, James, director, Famous Players; b. Grand Rapids, Mich.; educ. Grand Rapids; stage career, 18 yrs. with many cos., Belasco 2 yrs., Henry Miller 2 yrs., etc.; screen career, 6 yrs. altogether, including old Biograph, Reliance, Universal, Mutual, Famous Players, past yr. and a half, directing Mary Pickford in "Eagle's Mate," "Behind the Scenes," "Rags," and many others, also Hazel Dawn in "Heart of Jennifer," "Masqueraders," and many others. Member Screen, Players, Lambs, Photoplayers L. A. Studio ad., Famous Players, N. Y.

KUGLER, Frank G., director, Fox; b. Bremen, Germany; educ. Bremen. Art photographer abroad with studio in Bremen, Hannover, Munich; screen career, began as cameraman, afterwards a director Edison, 3 yrs, Life 1 yr., now producing for Fox. Marksman and hunter; controls patents on mechanical developments on cameras; specialist in photography and laboratory work. Address, Screen Club, N. Y. C.

LAMBART, Captain Henry Godfrey Randolph, director, Mirror; b. Dublin, Ireland; grad. Edinburgh Univ. and Trinity Coll., Dublin; early exper., studied for army surgeon, but entered the regular service instead; served in Chital, Egypt, Bastoland, India, and in the Boer War was distinguished for bravery; wrote the light opera "Merry Peasant" and several plays produced in Eng.; screen career, producing in Eng. and France 1904, joined Vitagraph 1912, produced police pictures for City of N. Y. shown at San Francisco Expos., also "Youth" and many others; at present directing for Mirror. Ad., Mirror Films, N. Y. C.

LAMBERT, Lucien Glen, director, Florida, Photoplay Corp.; b. Richmond, Va., Jan. 28, 1894; educ. Choir School Cathedral St. John Divine, N. Y. C.; stage career, Boston Stock Co., vaud. producer; m. p. career, made "The Child of the Sea," "Ashur in Search of the Secretary," "The Dream Man," Florida Photoplays, previously with Famous Players, Crystal, Ellanar & Co., and North American. Wght. 140, hght. 5 ft. 7 in., blue eyes, brown hair; plays mandolin, violin, ride, swim, shoot, etc. Studio, ad., Florida Photoplay Corp., Jacksonville, Fla.

LEHRMANN, Henry "Pathe," president and director-general, L-Ko M. P. Co.; b. Austria; educ. Austria; early career, Lieutenant in Austrian Army; m. p. career, joined Biograph as extra, became stock member, assistant director and director; Imp, with Kinemacolor, Keystone 2 yrs., Sterling 6 mos., organized L-Ko with Sam Behrent and Abe Stern, secured release on U program, writes all scenarios, has produced "Love and Surgery," "A Fatal Marriage," "Vendetta in a Hospital," "Cupid in a Hospital," "After a Million," "Gertie's Joy Ride," "A Tale of Twenty Stories," "September Morn," etc. Studio ad., Hollywood, Cal.

LEONARD, Robert Z., director and leads, western Universal; b. Denver, Colo.; educ. pub. schs.; stage career, ten years ago joined Cal. Opera Co., was in turn comedian, stage manager, property man, door keeper, etc., in comic opera and drama; has sung in over a hundred light operas, including "The Bohemian Girl"; m. p. career, over 3 yrs. ago joined Universal, juv. leads direction Otis Turner, in "Robinson Crusoe," "Shon, the Piper," 2 yrs. ago made director, playing leads opposite Ella Hall; made success in "boob" roles, directed and played in "Master Key" serial, produced "Lass o' Lowries," "Judge Not," and many pictures co-starring self and Ella Hall; is over 6 ft., light hair, strong physique, etc. Studio ad., Universal City, Cal.

Le SAINT, Edward J., director, western Universal; b. Cincinnati, O.; attended schools there; early career, railroad business, stage career, stock, rep., etc.; with James Neill two seasons, 15 years in stock, 3 years with William A. Brady, was stock broker in "The Man of the Hour"; m. p. career, Imp, Kinemacolor, Selig, Universal, made "The Circular Staircase," "Poetic Justice of Omar Khayyam," directed Henrietta Crosman in "The Faddist" and William Garwood in "The Journal of Lord John" series. Studio ad., Universal City, Cal.

Le SOIR, George, director: b. N. Y. C.; educ. St. John's Univ. and St. Francis Xavier Coll., N. Y. C.; in pantomimics under Cavallazzi 2 yrs. and art and literature abroad; stage career, 10 yrs. stage director Augustin Daly, 10 yrs. stock producer, big prod. of "Scaramouche," Ballet Pantomime (Lon., 1893), also acted with James K. Hackett, John Drew, Bertha Galland, etc.; screen career, Pathé ("Society Girl and the Gypsy," "Billy" series, etc.), Kalem ("The Pilgrimage," "Bucktown" series, etc.), Art Film of Moscow, Russia, big features from Russian classics Tolstoi, Pushkin, etc.; assoc. ed. orig. "Theatre Magazine." Address, 73 W. 12th St., N. Y. C.

LESSEY, George A., director, Eastern Film Corp., Providence, R. I.; b. Amherst, Mass., June 8, 1875; educ. Dean Acad., Williston Sem., and Amherst Coll.; stage career, in all branches of theatrical business; screen career, Thanhouser (playing Romeo in "Romeo and Juliet," etc.), Edison 3 yrs. (directing "The Birth of the Star Spangled Banner," etc.), Universal 1914 (directing King Baggot), past yr. director for Eastern Film Corp., Providence, R. I.; veteran in Spanish-Amer. War, having been stationed in Porto Rico in 1898. Ad., Screen Club, N. Y. C.

LEWIS, Edgar, director, Lubin; b. Holden, Mo., 1872; as a boy was shanghaied and taken to England, later 4 yrs. with circus; stage career, long period of repertoire and stock, supporting many stars; became stage dir., producing Clyde Fitch's "The City" and other legitimate prods.; screen carcer, dir. for Solax, Reliance, Photoplay Prods. Co. ("The Littlest Rebel"), Life Photo. ("Northern Lights," etc.), Fox ("The Plunderer," "Sampson," "The Nigger," "The Gilded Fool," "The Thief," "The Bondman," etc.), now producing features for Lubin ("The Great Divide," "Souls in Bondage," etc.). Address, St. James Hotel, Phila., or Screen Club, N. Y. C.

LLOYD, Frank, director, Pallas Pictures Corp. and Oliver Morosco; b. Glasgow, Scotland; stage career, stock, rep., etc.; came to America at head of C. P. Walker's rep. companies, also played vaud.; m. p. career, Universal as heavy in Otis Turner's Rex company, promoted to directorship with own company, made many one and two-reel pictures, joined Pallas and Morosco, directed "Gentleman from India," starring Dustin Farnum; "Tongues of Men," starring Constance Collier; "Madame La Presidente," starring Anna Held. Studio ad., Los Angeles, Cal.

MACKENZIE, Donald, director of features releasing through Pathé; b. Edinburgh, Scotland; educ. Stuarts' Coll., Edinburgh; stage career, Geo. Edwardes co., Daly's theatre, London, Augustin Daly co., N. Y.; F. C. Whitney co., playing "Dolly Varden," "When Johnny Comes Marching Home," etc.; screen career, Pathé, producing "Perils of Pauline," "The Pardon," "The Galloper," "The Spender," "Mary's Lamb," etc.; now prod. his own pictures released through Pathé (Gold Rooster). Address, Green Room Club, N. Y. C.

MARSTON, Theodore M., director, Vitagraph, N. Y.; stage career covering a period of 20 yrs., creating and playing many leading character parts in B'dway prods.; with Mary Mannering, H. B. Warner, Wm. H. Crane, etc., appearing in "The Man of the Hour," "The Girl from Rector's," "The Suburban," "Janice Meredith," "Quo Vadis," "Alias Jimmy Valentine," "The Squaw Man," "The Virginian," etc.; screen career, Pathé, Kinemacolor, Vitagraph, producing "Mortmain," "The Cave Man," "Four Grains of Rice," "Mother's Roses," "The Wheels of Justice," "The Thirteenth Girl," "The Quagmire," etc. Address, 250 West End Ave., Manhattan Beach, Brooklyn, N. Y.

MACPHERSON, Jeanie, personal assistant to Cecil D. DeMille, Lasky; b. Boston; educ. School of Madame Defacques, Paris; on stage with Forbes Robertson, Henry B. Harris' tour of "Strongheart," with Edgar Selwyn, played in "Havana"; m. p. career, Biograph's "Spanish Gypsy," "Mme. Rex," "Out of the Shadows," at Edison under direction of Oscar Apfel, with Powers brand at Universal, under direction of J. Farrel MacDonald, later wrote and produced for Universal, joined Kriterion features, Balboa and finally Lasky. Studio ad., Lasky, Hollywood, Cal.

MAUDE, Arthur, director and leads, American; b. Pontefrac, Eng., 1881; educ. King Edward School; early career, banking business; stage career since 1902, appeared with Henry Irving in London, 2 yrs. with Ben Greet players in Eng., one season in stock at Haymarket Theatre, London, 3 yrs. with Martin Harveywall, in American played leads and managed for Constance Crawley in Shakesperian rep.; m. p. career, Universal with Miss Crawley, made "Pelleas and Melisande," 20 weeks making pictures for Warners Features, including "The Second Mrs. Tanqueray," made 8 five-reelers for Kennedy Features, with NYMP, produced "The Blood of Our Brothers" for Centaur, now engaged as feature director with American, starring Miss Constance Crawley. Studio ad., Santa Barbara, Cal.

MAYO, Melvin, director and characters, western Lubin; b. Silver City, Nev., 1876; educ. S. Francisco p. s. and Santa Clara Coll., Cal.; stage career, played in "Little Lord Fauntleroy" in S. Francisco 29 yrs. ago; mus. comedy, Tivoli Opera Co., S. Francisco; director Olympic Opera Co.; 11 yrs. ago went to dramatic stage, playing all kinds of parts; m. p. career, 2 yrs., beginning as extra; lead in "Jim West, Gambler," Lubin; "The Power of Selim Bey," Lubin, playing character lead; "Lonely Fisherman." Hght. 5 ft. 10 in., wght. 170 lbs.; all-around athlete. Studio ad., Lubin, San Diego, Cal.

MAC DONALD, Sherwood, director, Balboa; b. New York City; educ. Yale Law School; early career, lawyer, short story writer and playwright; wrote "Just in Time," "The Goal," "The Phantom of Happiness," playlets; m. p. career from 1913, Mutual (actor), Balboa (actor and director, prod. "Ill Starred Bobbie," "The Message from Reno," "The Adventures of a Madcap," and others); has also written and prod. "Rose Among the Briars," "The Web of Crime" (Selig), "Straws in the Wind," "The Maid of the Wild" (Pathé). Studio ad., Balboa, Long Beach, Cal.

McDONALD, J. Farrell, director, Biograph; b. Waterbury, Conn., 1875; educ. Yale.; in U. S. Army 2 yrs. as a commissioned officer; 18 yrs. on speaking stage; entered pictures 8 yrs. ago under G. M. Anderson in Denver; under Griffith at Biograph as actor; at Imp as actor under Harry Salter; directed for Pathé; directed for Imp; directed for Powers; the Victor, making "Sampson"; Oz features, producing all of 5 and 6 reels of that co. ("Samson," "Pelleas and Melisande," "The Last Egyptian," "Lorna Doone," "The Laurel of Tears," etc.). Hght. 5 ft. 11½ in., wght. 195 lbs. Studio ad., Biograph, 807 E. 175th St., N. Y. C.

McGILL, Lawrence B., director, Arrow; b. Courtland, Miss., 1869; educ. Courtland Acad.; stage career, for 20 yrs. directed traveling rep. and stock cos., producing more than 400 plays; m. p. career, director, American-Eclair, Reliance, Majestic, All-Star, Metro, Arrow ("Children of St. Anne," "Arizona," "Pierre of the Plains," "The Price He Paid," "The Sealed Valley," "How Molly Made Good," "The Woman's Law"). Studio ad., 120 School St., Yonkers, N. Y.; home ad., Grantwood, N. J.

McGOWAN, James P., director and leads, western Universal; b. South Australia; early career, soldier of fortune, hunter, horase trainer, ranchman; stage career, vaud., rep., stock, etc.; with Robert Mantell as asst. stage manager, William Faversham, Henry W. Savage; m. p. career, after vaudeville joined Kalem, made "The Hazards of Helen," traveled over Europe and Asia with Kalem, appeared in "From the Manger to the Cross," and all Kalem's Irish plays, left Kalem for Lasky, joined Universal in fall of 1915 to produce railroad pictures with Helen Holmes. Fav. recreation, rides, ropes, drives car, operates railway engine. Wght. 195, hght. over 6 feet, brown hair, blue eyes. Studio ad., Universal City, Cal.

McKIM, Edwin, director, Lubin, Phila.; b. Pittsburgh, Pa.; educ. Pittsburgh (Univ.); stage career, numerous stock and vaud. cos. in U. S. and Can., leading man with Marie Wainwright in Twelfth Night," star in "Damon and Pythias" playing Damon, "The Man of the Hour," etc.; screen career, leads for Powers for six yrs., Crystal-Universal as dir. of comedies, Ivan Film as dir. ("A Mother's Confession"), Lubin past eight mos. directing Dave Don ("Up Against It," "His Lordship," "Otto the Soldier," "The Butler," etc.), writes most of his own script, also many other scenarios; hobby, motor-boating. Ad., Lubin, Phila., Pa.

McMACKIN, Archer, director, American; b. Lake City, Iowa; early career, newspaper writer; m. p. career, from 1909, Essanay (director-in-chief, prod. Bushman-Bayne subjects, etc.), Albuquerque, Keystone, Universal, American, as dir.; has written or prod. over 300 photoplays. Studio ad., American, Santa Barbara, Cal.

McNAMARA, Walter, director; b. Dec. 8, 1876, Lasmore Co., Waterford, Ireland; educ. St. Peter's Sch., Cardiff, So. Wales; early exper., blacksmith and modern engineer, editor, novelist, war corresp., actor, dir. and comedian; screen career, Universal, began as scen. ed., later wrote and produced "Traffic in Souls," "Ireland a Nation," etc.; author and producer of many orig. photoplays. Ad., Screen Club, N. Y. C.

McRAE, Henry Alexander (Napoleon), director, western Universal; b. and educ. Ontario, Can.; stage career, stock, rep., etc., joined stock co. on graduating from school, stayed 2 yrs. on road with own co.; married leading woman, Margaret Oswald; later operated stock house in Seattle, Portland, Sacramento, San Francisco; took shows to Orient, Japan, Hawaii; m. p. career, with Selig at Chicago 1 yr., with Universal, director Bison animal and other feature releases, after 3 yrs, was made director general. Hght. 5 ft. 9 in., wght. 210, fair complexion, light hair, blue eyes. Studio ad., Universal City, Cal.

MELFORD, George H., director, Lasky; b. Rochester, N. Y.; educ. McGill Univ.; stage career, 7 yrs. an actor in various legit. prods.; m. p. career, from 1905, Kalem (as actor, dir., supervised building of Glendale studios, produced "The Boer War," "Shannon of the Sixth," "Invisible Power," etc.), Lasky (dir. "Young Romance," "The Governor's Lady," "A Gentleman of Leisure," "The Woman," "Stolen Goods," "The Puppet Crown," "The Fighting Hope," "The Marriage of Kitty," "Out of Darkness," "The Explorer," "The Unknown," "Armstrong's Wife," etc.). Studio ad., Lasky, Hollywood, Cal.

METCALFE, Earl Keeney, director and leading man, Lubin (Phila.); b. March 11, 1889, Newport, Ky.; educ. Cincinnati, O.; stage career, 7 yrs. in first-class stock cos. and N. Y. productions, leading man for Stella Hammerstein and Zelda Sears; screen career, Lubin (Phila.), 4 yrs. as leading man, now directing Billie Reeves comedies; hght 5 ft. 11 in., wght. 170. brown hair and blue eyes; short story writer and all-round athlete. Address, 904 No. Broadway, Phila., Pa., or Screen Club, N. Y. C.

MILLER, Ashley, director, Arnold Daly Films-Pathé; b. Cincinnati; educ. Detroit, Mich.; stage career, with Walker Whiteside co., Otis Skinner co., Henrietto Crosman co., Ezra Kendall, Anna Held, etc.; screen career, Biograph, Edison (6 yrs.), Pathé, at present directing for Arnold Daly; diversions, motorboating and water sports, writer of stage plays, also on new thought subjects. Address, Houseboat "Arkady," Neptune Landing, New Rochelle, N. Y., or Screen Club, N. Y. C.

MIX, Tom, actor, scenario writer and director, Selig West Coast studios; early career, for years rode the plains as a cowboy before acting before the camera; was a member of the Rough Riders during Spanish War. Studio ad., Selig, Los Angeles, Cal.

MONTAGUE, Frederick, director, Liberty Film Co.; b. London, Eng.; educ. Richmond; stage career, Eng. stock, rep. with Thomas Keene, Augustin Daly, E. H. Sothern, Cora Jane Potter, leading man for 2 yrs. with Mme. Modjeska; m. p. career, Vitagraph, Rex-Universal, Thanhouser and year as heavy with Lasky. Studio ad., Liberty Film Co., San Mateo, Cal.

MONTGOMERY, Frank E., director, lately with Horsley; b. Petrolia, Pa., 1870; educ. Helena, Mont., hgh. sch.; stage career, from age of 7, appearing in U. S., Canada, Hawaii, Philippines, with Dan Sully, starred in "The Christian," headed rep. co. 2 yrs.; m. p. career, from 1908, Bison (director), Selig. Kalem, Universal; making, among others, "When Uncle Sam Was Young," "At Old Ft. Dearborn," "Massacre of the Fourth Cavalry," "The Navajo Blanket," "Massacre of the Santa Fe Trail"; Horsley (dir. "Stanley in Africa," etc.). Hght. 5 ft. 11 in., wght. 189, brown hair, brown eyes. Recreations, riding, swimming, rowing, boxing, fencing.

MOORE, Eugene W., director, Thanhouser; b. Annapolis, Valley, Nova Scotia; educ. Boston, Mass., and N. Y. C.; studied for the ministry, but gave up theology for the study of Shakespeare and drama; on the stage he appeared with Edwin Booth, John McCullough, Frederick Ward, Louis James, and Stuart Robson in Shakespearian plays; then starred or five yrs. in "The Burglar," then "Diplomacy," also many stock engagements, etc.; screen career, since 1912, with Thanhouser, producing "Children's Art" (3 reprints), "Legend of Province," "Joseph in the Land of Egypt," "Richelieu," "God's Witness," "Price of Silence," etc. Studio ad., Thanhouser, New Rochelle, N. Y.

MOORE, MATT, leads and director, eastern Universal; b. Ireland, Jan. 8, 1888; educ. Toledo, Ohio; m. p. career, opposite Florence Lawrence, Marion Leonard, etc.; appeared in "Traffic in Souls," "The Photoplays Without a Name," "Vanity Thy Name Is ———," etc. Studio ad., Fort Lee, N. J.

MULLIN, Eugene, dir. and author, Vitagraph, N. Y.; b. Brooklyn, N. Y.; educ. Sacred Heart Acad., Brooklyn; early exper., business; screen career, writer of scenarios Vitagraph over four yrs., writing nearly two hundred reels of origs. and adaptations; origs., "The Dawning," "The Mission of Diplomacy," "Hearts and Diamonds," "Out of the Past," etc.; adaptations, "Mr. Barnes of New York," "Green Stockings," etc.; at present director producing "One Performance Only," "The Ruse," "The Man Who Used to Be," etc.; toured the world with the Vitagraphers 1912-13, writing twenty orig. scripts on that trip. Ad., 71 Cumberland St., Brooklyn, N. Y.

MYERS, Harry C., director and leading man, Universal (N. Y.); b. Sept. 5, 1882, New Haven, Conn.; educ. Phila., Pa.; stage career, covering period of 10 yrs. in stock, rep. and road attractions; screen career, covering period of 7 yrs. as leading man and director, "The Drug Terror," "The Weight of a Crown," "The Hard Road," "Baby," "Baby's Toofs," "Father's Child," "The Bathing-Suit Salesman," etc. Hght. 6 ft., wght. 190; artist and designer, also writer of many of his own scripts. Ad., Screen Club, N. Y. C.

NELSON, Jack, director, E. and R. Jungle; b. Memphis, Tenn.; 1882; educ. San Jose and Nashville Military Academy; on speaking stage 9 yrs.; with Henry Miller in "Mice and Men"; entered pictures 5 yrs. ago with American Co. at Chicago as lead for 7 mos.; Selig, 27 mos.; NYMP, 19 mos.; played leads and directed "Shorty" series; juvenile in "An Alien." Hght. 5 ft. 10 ins., wght. 150 lbs.; good horseman and auto driver. Studio ad., E. and R. Jungle, Los Angeles, Cal.

NICHOLS, George O., director, Selig; b. Rockford, Ill., 1864; stage career, stock at San Francisco and Chicago 14 yrs. and 5 yrs. with road cos.; m. p. career, with Edison as actor, then as assistant to Griffith at Biograph for 3 yrs., 1 yr. as director at Thanhouser, 1 yr. at Lubin, 1 yr. at Keystone, Universal 6 mos. ("Ghosts," "Man's Prerogative"), went to Selig last June; recent pictures, "When Love Was Mocked," "Man of the Iron Heart," and "The Eternal Feminine." Studio ad., Selig, Los Angeles, Cal.

NOBLE, John W., director, Rolfe-Metro; b. June 24, 1880, Albermarle Co., Va.; educ. West Point; previous career, lieut. U. S. Army 7½ yrs. in Philippines and China, engineer in Mexico; stage career, 4 yrs. with Shubert's, Liebler, stock and vaudeville; screen career, director for Thanhouser, Biograph, Universal, Mutual, Rolfe ("Three of Us"), "Satan Sanderson" with Orrin Johnson, "High Road," "Right of Way," "The Bridge"; writer of short stories and plays. Home ad., 528 Riverside Drive, N. Y. C. Studio ad., Rolfe Studio, 3 W. 61st St., N. Y. C. (Tel. 8181 Col.).

NIGH, William, director, Metro; b. Berlin, Wisconsin; educ. University of California, Berkley, Cal., while in college wrote first play "Off the Road," afterwards converted to a mus. com.; stage career, comedy leads in many mus. productions, with Richard Carle; m. p. career, Reliance, where he wrote, directed and acted many comedies, California M. P. Corp. directed "Salomy Jane," "Mignon," etc., Metro, made "A Royal Family," "Emmy of Stork's Nest," "A Yellow Streak," "Her Debt of Honor," which he wrote and in which he played heavy. Ad., Metro, Longacre Bldg., N. Y. C.

NORTH, Wilfred, director, Vitagraph; b. London, Eng.; early exper., with Mercantile Marine, cattle puncher in Texas, practising laywer, soldier in N. G. State of Texas; stage career, stage mgr. for Mrs. Fiske 5 yrs., assoc. with Winthrop Ames at the Little theatre and the New theatre, also first dir. Harvard Dram. Club and dir. Amateur Comedy Club, N. Y.; screen career, Vitagraph, directing late John Bunny in many comedies and for past 2 yrs. directing Lillian Walker, etc. Ad., Vitagraph Co. of America, N. Y. C.

NOWLAND, Eugene, director, Thanhouser; b. Apr. 20, 1879, Memphis, Tenn.; after extensive travel on both continents as concert master, musical director and stage director, entered motion pict.; screen career, Edison ("Vanity Fair" with Mrs. Fiske, "According to Their Lights," "The Boston Tea Party," "McQuade of the Traffic Squad," etc.), at present with Thanhouser; an outdoor enthusiast, rider and general sportsman. Studio ad., Thanhouser, New Rochelle, N. Y.

O'BRIEN, John B., director, Famous Players; b. Richmond, Va.; educ. St. John's College, Brooklyn, N. Y.; stage career, juv. leads with Augustus Thomas co., Alabama; m. p. career, Essanay (juv. leads, touring U. S., Mexico and Hawaii, also wrote a number of scenarios), Powers; Universal, as director; Majestic (made "The Psychological Moment," "The Body in the Trunk," "The Hunchback," "The Different Man," etc.); now dir. for Famous Players ("The Foundling," etc.). Studio ad., Famous Players, N. Y. C.

O'NEIL, Barry, director and author, Peerless; b. and educ. N. Y. C.; stage career, as a director for Keith and Proctor, Klaw and Erlanger, Joseph Brooks, etc.; screen career, Thanhouser, 1907, directing many pictures; Lubin, 1910; at present with World; has produced "The Lion and the Mouse," "The Third Degree," "Fortune Hunter," "The Wolf," "College Widow," "The District Attorney," "The Great Ruby," etc., for Lubin.; also "Life's Whirlpool" with Holbrook Blinn, etc., for World. Ad., World Film Corp., N. Y. C.

O'NEILL, James, casting dir. and character actor, Solax-Blache Co.; b. Phila., Pa.; educ. Univ. of Penn.; stage career, covering period of 20 yrs., as singer and actor, playing in many prods. and starring in "The Burglar"; screen career, Solax 4 yrs., playing characters in over 200 pictures for the Blaches; white hair and blue eyes; before entering profession practiced dentistry. Ad., 211 West 126th St., N. Y. C.

ORMSTON, Frank, art director; educ. Columbia Univ.; early career, 3 yrs. designer of scenery; m. p. career, American Adoliscope, Powers (scenic artist), Universal (technical director, prepared sets for "Damon and Pythias," "Dumb Girl of Portici," "Hypocrites," and many others). Studio ad., Universal City, Cal.

OTTO, Henry, director, western Universal; b. Birmingham, Ala., educ. in Birmingham for priesthood; stage carcer, comic opera, stock, rep., etc.; with Mansfield in "Old Heidelberg," with Savage in "The Devil," over Orpheum circuit in "The Drums of Doone"; m. p. carecr, Nestor, Selig as leading man, Balboa and American as director, now with Universal; made "Will o' the Wisp," "Gypsey Love," "The Message of the Mind." Wght. 165, hght. 5 ft. 10 in., iron gray hair, dark eyes. Studio ad., Universal City, Cal.

PATON, Stuart, director, eastern Universal; b. Glasgow, Scotland, July 23, 1885; carly career, chemist, painter; m. p. career, Universal, as scenario editor, assistant to Frank Crane, directed "The Photoplay Without a Name," "The House of Fear," "Bombay Buddah," "Love and Court Martial," etc., also directed Christie Matthewson and Jess Willard in special releases. Studio ad., Fort Lee, N. J.

PLAISETTY, Rene, director, Lubin, Phila.; b. Chicago, Ill.; educ. Paris; early exper., artist and painter, graduating from Beaux Arts, Paris; screen career, producer for Filma in Paris for 7 yrs., producing "No Quarter," "Rope of Salvation," "Carrier Pigeon," etc.; in America, Metro, producing "Her Great Match," featuring Gail Kane; at present with Lubin ("The Wonderful Wager," featuring Raymond Hitchcock, etc.); hobby, painting. Address, Lubin, Phila., Pa., or Claridge Hotel, N. Y. C.

PHYSIOC, Wray; director; b. Columbia S. C. 1888; educ. Baltimore, Md., and Paris, Quartier Latin, where he studied painting and scenic art; early experience as a scenic artist in the Physioc Studios; screen career, Pathé in 1910, as a director, then organized his own company, the Ramo dir. and producing, Mohawk released through Paramount, "Hearts of Oak," etc., Biog. past two yrs., producing over 225 pictures, "Coincidence," "Serge Panne," etc., and 22 other Roy Norton stories. Ad., Screen Club, N. Y. C.

POLLOCK, Gabriel, technical director, western Selig; b. Crimea, Russia, 1868; educ. technical h. s.; early career, scenic artist; m. p. career, 10 yrs. supervisor of technical work on all Selig productions, "The Ne'er-Do-Well," "Circular Staircase," "My Neighbor's Wife," etc. Studio ad., Selig, Los Angeles, Cal.

POWELL, Paul, director, Fine Art Films; b. Illinois; early career, newspaper man with Chicago "Tribune," Los Angeles "Express," etc.; m. p. career, from 1912, Lubin, Reliance-Majestic, Fine Art Films, made one and two-reel subjects for Lubin, and "Up from the Depths," "The Wolf-Man," "The Nun," "Bred in the Bone," "The Lost Lord Lovell," "Her Grandparents," "Minerva's Mission," etc., for Reliance-Majestic; now dir. for Fine Art. Studio ad., Fine Art Films, Hollywood, Cal.

PRATT, John H., director, Lubin; b. St. John's, N. B., Jan. 16, 1878; educ. Cambridge, Mass.; stage career, grand opera, light opera, mus. com., dram. stock and stage mgr.; Bdwy. prods. for 12 yrs.; screen career, Victor, Imp, Reliance, All-Star Features (dir.), Lincoln Players (dir.), at present Lubin, directing Lubin Quality Trio, V-L-S-E, featuring Richard Buhler and Rosetta Brice; hght. 6 ft. 1 in., wght. 180 lbs., brown curly hair and gray eyes. Address Lubin, Philadelphia, Pa., or Screen Club, N. Y. C.

QUIRK, William A. (Billy), dir. and comedian; b. Jersey City, N. J.; educ. Jersey City High; stage career, stock and vaud., James J. Corbett's Co., Connors and Dillingham "The Top o' the World," Belasco's "The Rose of the Rancho," etc.; screen career, Biograph ("Muggsy" series, "Sweet and Twenty"), Pathé, Solax, Vitagraph ("Too Much Uncle," "Uncle Bill," "Evolution of Percival," "Convict, Costumes and Confusion"), Universal, directing "Billy Joins the Band," etc. Hght. 5 ft. 6½ in.; dark blond hair and dark blue eyes; rides, swims, drives car, etc.; hobby, raising prize French bulldogs. Ad., Screen Club, N. Y. C., of which he is president.

RAY, Al., director, National Film, Balto., Md.; b. New Rochelle, N. Y., 1893; started his career playing child parts at the old Biograph; later Buster Brown on the stage, at sixteen featured comedian in "Breaking Into Society," which he afterward played on the screen; as a director, some of his best comedies are "The Barber's Itch," "Love and Cannonballs," "A Rascal's Riotous Ride," "The Waiter Who Waited," "An Artist's Bare Escape," etc.; is probably the youngest director in m. p. business. Ad., National Film Corp., Baltimore, Md.

REICHER, Frank, director, Jesse L. Lasky; b. Munich, Germany, Dec. 2, 1875; stage career, after seven yrs. acting in Germany, came to U. S., debut in "Ghosts," in N. Y.; has appeared with Julia Marlowe, Mrs. Fiske, Lulu Glaser, Annie Russell, Grace George, etc., in Shakesperian plays, "The Rivals," "A Madcap Princess," "Divorcons," etc.; stage director Henry B. Harris; m. p. career, Lasky, as director "The Goose Girl," "Mr. Grex of Monte Carlo," etc. Studio ad., Hollywood, Cal.

REID, James Halleck, director and writer of features; b. St. Omed, Ind.; educ. Cincinnati, O.; stage career, star in "Human Hearts," "At Cripple Creek," "The Kentuckian," "The Night Before Xmas," "The Knobs o' Tennessee," etc.; screen career, Vitagraph (112 releases, "The Seventh Son," "The Victoria Cross," "War," "The Women Haters," "At Scrogginses Corners," etc.), Reliance ("Before the White Men Came," "At Cripple Creek," "Rip Van Winkle," etc.). Hght. 6 ft. 1 in.; iron gray hair, blue eyes; accomplishments, riding, rowing, swimming; has written 116 stage plays and 220 scenarios. Ad., 95 Murray Ave., Goshen, N. Y.

REYNOLDS, Lynn Fairfield, director, western Universal; b. Harlan, Iowa, May 7, 1889; educ. Denver, Colo.; early career, reporter in Denver; stage career, one season with Elitch-Long stock company in Denver; m. p. career, Selig in 1914, characters with Burton King's company, came to Universal as co-director with Gene Gauntier, later directed Sydney Ayres, is now working on Powers subjects, featuring Myrtle Gonzalez; made "Both Sides of Life," "The Man from Argentine," "The Bride of the Nancy Lee," etc. Studio ad., Universal City, Cal.

RICKETTS, Thomas, director American; b. London, Eng.; stage career in Eng. with Henry Irving; in America, with Katherine Lewis, etc.; wrote and produced "Duvar" in 1881; stock comedian in "Girofle, Girofla," "Bells of Cornville," "Quilo," etc.; produced and played leads in "Mannon," "The Mikado," "The Bohemian Girl," "The Honeymooners," etc., director and producer for Frohman, K. and E., Fred Whitney, Henry Dixie, Garrick Theatre Co.; m. p. career 1907, Essanay, American, David Horsley, original Nestor, Universal, American; made for American "Damaged Goods," "The Lure of the Mask," "Secretary of Frivolous Affairs," "End of the Road," "House of a Thousand Scandals," "The Great Question," "The Buzzard's Shadow," "On the Other Side of the Door," etc. Studio ad., Santa Barbara, Cal.

RIDGWELL, George, director; b. Woolwich, Eng.; educ. Royal Mil. Sch. Chelsea (Lond.); served 12 yrs. in Cold Stream Guards; stage career, opera in Lond., playing baritone roles in all Gilbert and Sullivan operas Savoy Th. Lond. and on tour; wrote and produced "The Skirt Dancer," ran 5 yrs. in Eng. and colonies; in Amer. "The Dollar Princess," "The Enchantress," etc.; screen career, Vita. 3 yrs., 2 yrs. scen. ed. and dir., Edison 6 mos., directing "The Butler," "Life's Pitfalls," "The Mystery of Room 13," "The Catspaw," etc. Ad., Screen Club, N. Y. C.

ROACH, Hal, president and director-general, Rolin Film Co.; b. Elmira, N. Y.; 1891; educ. common schs. and h. s.; early career, asst. mgr. White Motor Co., Seattle branch; asst. dist. mgr. Mahoney Bros., contractors; m. p. career, director of comedies for Essanay; played leads for Universal, became interested in Rolin Film Co. at organization and became director-general; favorite receations, football, swimming, all athletic exercises. Wght. 180 lbs.; hght. 5 ft. 10 in.; light hair, brown eyes. Studio ad., Rolin, Los Angeles, Cal.

ROUNAN, John, producer, E. & R. Jungle Film Co.; b. Washington; early career, general business, affiliated with J. S. Edwards in animal show business; m. p. career, in early 1914 co-organizer of E. & R. Jungle Film Co. with Edwards, company has produced "Beasts of the Jungle," "The Jungle Cure," "From the Jungle to the Stage," "Children of the Jungle," "The Jungle's Toll." Studio ad., 1720 North Soto St., Los Angeles, Cal.

SANTSCHI, Thomas, leads, heavies and director, Selig; joined the company 6 yrs. ago; in stock some time before entering pictures; favorite recreation, hunting. Studio ad., Selig, Los Angeles, Cal.

SEAY, Charles Morgan, director, Equitable; b. Atlanta, Ga.; educ. Univ. of the South, Sewanee, Tenn.; stage career, 4 yrs. with road combinations and productions, 5 yrs. in vaud. as a feature act, 6 yrs. in stock in N. Y. C. and other large cities; screen career, Edison 6 yrs., first as an actor and then as producer of nearly one hundred original scenarios, and a hundred and fifty adaptations, producing many large features, including "Fantasma" written many articles on motion pictures, and also lectured on same. Studio ad., Equitable, New York.

SEITER, William A., director; b. N. Y. C.; educ. Hudson River M. A., Nyack, N. Y.; early exper., "artist"; screen career, Universal, Reliance, Majestic, Crown City Film, National Film; some of his best pictures are: "The Morning After," "Gold Bucking Cupid," "Tangled Threads," "The Mountain Daisy," etc. Hght. 6 ft., light brown hair and gray eyes; hobby, sketching and books. Ad., Room 903, 220 West 42nd St., N. Y. C.

SEMON, Lawrence, director and comedian; b. West Point, Miss., Feb. 9, 1889; educ. Savannah, Ga.; early career, playing child parts on stage with Zera Semon, his father; later became pro. magician, then cartoon artist and tumbler in vaud.; screen career, Universal, Vitagraph, at present directing for Palace Players and drawing cartoons for sporting page in N. Y. "Evening Sun"; has written many comedies for the screen. Address, Palace Players, 2003 Times Bldg., N. Y. C., or N. Y. "Evening Sun."

SENNETT, Mack, director-general Keystone, and one of three vice-presidents in charge of manufacturing, Triangle; m. p. career, actor with Biograph, where he appeared in many comedies and dramas; 1912, organized Keystone Film Co., with assistance of Ad. and Charles Kessel and Charles O. Baumann; took his co. to Los Angeles, established headquarters there, where he has since been; now supervising production

of comedies for Triangle release; recent productions, "The Great Vacuum Robbery," "Fickle Fatty's Fall," "The Best of Enemies," "The Worst of Friends," "A Submarine Pirate," "Crooked to the End," etc. Studio ad., Keystone, Los Angeles, Cal.

SHAW, Brinsley, director and leading man; b. N. Y. C.; stage career, "Heir to the Hoorah," "The Dollar Mark," "Military Mad," "Brewster's Millions," "The Fortune Hunter," "The Squaw Man," etc.; screen career, N. Y. Cameraphone, Essanay, Vitagraph, Lubin, Universal; some of his best pictures are, "Blood Heritage," "Sunlight and Shadow," "Madam Coquette," "The Social Butterfly," "The Meddler," "The Attorney's Decision," "The Girl Back East," etc. Ad., Players' Club, N. Y. C.

SLOMAN, Edward, director, western Lubin; b. London, 1885; stage career, began at 19, 3 yrs. in London stock cos., in America in Savage's "Parsifal," "Mummy and Hummingbird," on road for Frohman a season, then stock, lead in "The Wolf," "The City," Shuberts; 2 seasons in vaudeville; m. p. career, joined Universal 2 yrs. ago, appearing in "Under the Crescent," "Trey o' Hearts," "The Spirits of Evil," "The Love Victorious," "A Modern Enoch Arden," "Haunted Hearts." Hght. 6 ft., wght. 165. Recreations, boxing, swimming, motoring, landscape painting; has written a number of scenarios. Studio ad., Lubin, San Diego, Cal.

SMALLEY, Phillips, actor and co-director, with Lois Weber, western Universal; b. Brooklyn, N. Y., educ. Oxford, Eng.; early career, law; stage career, legit. rep., etc.; with Mrs. Fiske, Dustin Farnum, Raymond Hitchcock, Bertha Galland, etc.; m. p. carcer, Gaumont, Kalem, NYMP, Rex, Universal, Bosworth, Universal; made "Scandal," "The Dumb Girl of Portici," "Jewel," "The Flirt" for Universal. Studio ad., Universal City, Cal.

SMILEY, Joseph W., chief director, Ocean Film Co.; b. Boston, 1875; educ. Boston High and Latin sch.; after graduation joined Hanlon Brothers' Fantasma Co.; Agnes Huntington light opera co., producing "Paul Jones"; joined Fanny Davenport's co., playing rep. in San Francisco; joined forces of C. B. Jefferson, Klaw and Erlanger, playing Palmer Cox's "Brownies"; 3 yrs. with "Mrs. Wiggs of the Cabbage Patch," under mgmt. Liebler & Co.; sent by the firm to Australia to make second production of "Mrs: Wiggs"; entered pictures as an "extra" at the Imp; soon made a member of the company and later a director; director at Lubin and for Jules Broulatour. Ad., 220 W. 42nd St., N. Y. C.

SMITH, David, director, Vitagraph, Santa Monica; b. England; educ. England; early career, business, mechanical draughtsman; 2 yrs. bus. mgr. stock co. in Texas; m. p. career, scenario writer, dir. for Vitagraph, "Her Gethsemane," "Dr. Blinn's Repentance," "Barriers of Prejudice," "Nobody Home," "The Hoyden." Studio ad., Vitagraph, Santa Monica, Cal.

SMITH, Hamilton, managing dir., Kalem; b. Muskegon, Mich., Oct. 22, 1887; educ. Xenia, O., and N. Y. C.; early exper., newspaper writer, electrical expert and chief electrician U. S. Navy; stage career, "The Boy," "My Lord in Livery," and child parts in other old English farces; leading child part in "Hansel and Gretel"; screen career, free lance scenario writer, assoc. ed. for Kalem, author "The Vampire," "The Chests of Fortune," "The Girl Detective" series, "The Mysteries of the Grand Hotel," etc.; producer of (Kalem) "The Key to Possession," "The Man Servant," "The Guilt," "Ventures of Marguerite" series. Address, 139 E. 30th St., N. Y. C. Studio ad., Kalem, 251 W. 19th St., N. Y. C.

SMITH, Sidney C., director, Selig; b. Fairbault, Minn.; educ. p. s. Minneapolis; m. p. career, joined Pathé 1910, in juvenile parts for 2¼ yrs.; Selig; in "The Rosary," and "The Ne'er-Do-Well"; promoted to director; made "Bloom Center," "The Safe Risk," etc. Studio ad., Selig, Los Angeles, Cal.

STANLEY, George, director, Vitagraph, Santa Monica; b. San Francisco, 1875; stage career, Haverly's Minstrels at 12 yrs., grand and comic opera, drama, Morosco Gd. Op. House, San Francisco, stock on Pacific Coast; m. p. career, 8 yrs. Pathé, Vitagraph; leads, "Lorelei Madonna," "Angel of Canyon Creek"; dir. "Sandy and Shorty," other comedies. Fav. recreation, swimming, riding. Studio ad., Vitagraph, Santa Monica, Cal.

STANTON, Richard, director and leads, western Universal; b. Philadelphia; educ. in east; early career, professional ball player, employed in uncle's Pittsburgh steel mill; stage career, with Hap Ward for two yrs., west with Dick Ferris in stock, with Kolb and Dill for over three yrs.; m. p. career, Melies, NYMP, Universal in 1915. Wght. 165, hght. 5 ft. 10 in., dark complexion, brown hair, brown eyes; is baseball pitcher. Studio ad., Universal City, Cal.

STEDMAN, Marshall, assistant director gen'l, western Universal; b. Bethel, Me.; educ. Newport, R. I.; Colorado Coll., Colorado Springs; stage career, rep., stock, juv. lead with Wm. Morris in "The Wandering Jew," "Lost Paradise," with E. H. Sothern juv. in "Lady Ursula," "Change Alley," "Lord Chumley," "Lady of Lyons," etc.; taught acting at Chicago Musical College; m. p. career, Selig as actor and writer, for 5 yrs. produced several pictures on Selig's western trip, including "The Brand Blotter," "The Cattle Rustlers," "The Suffragette," etc.; joined Bosworth, Inc., at inception, then became one of the business managers U City, now in general direction capacity. Studio ad., Universal City, Cal.

STERLING, Richard, director; b. West Hoboken, N. J.; educ. West Hoboken High and Univ. of Penn.; stage career, 14 yrs. variety and vaud., well-known clown specialties and character impersonation; screen career, Jacobs Film Co., 1899-1904, touring the world Travelogue Features; Eclair asst. dir. "Holy City," British Royal Film ("The Tarantula"), Jersey Films, comedies and features for the trade. Address, West New York, N. J.

STERRETT, Lee, director, Universal; b. Erie, Pa.; educ. Erie Acad.; stage career, repertoire and stock, Corse Payton, Lee Avenue Stock, Brooklyn, 7 yrs.; Payton Stock, Newark, N. J., 2 yrs.; "Seven Keys to Baldpate," 2 seasons; screen career, Universal, co-director with Beb Wilson. Home ad., Hotel Princeton, N. Y. Studio ad., Universal, Leonia, N. J.

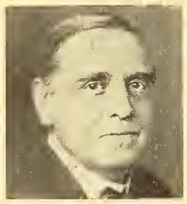
STURGEON, Rollin S., managing director, Vitagraph, Santa Monica; m. p. career, from 1908, free lance scenario writer, member Vitagraph scenario dept., picturizing, among others, "The Life of Moses," "The Tale of Two Cities," "Uncle Tom's Cabin," and a number of Shakespearian plays; 1911, placed at head of producing co.; located original Vitagraph co. at Santa Monica; new plant constructed under his supervision; dir. "How States Are Made," "Capt. Alvarez," "The Chalice of Courage," etc.; now making Blue Ribbon Features. Studio ad., Vitagraph, Santa Monica, Cal.

SULLIVAN, Frederic, director, Thanhouser; b. London, Eng., July 18, 1872; educ. St. Paul's, Lon.; Rugby School and California; early exper., newspaper man 6 yrs. in San Francisco, Chicago and N. Y.; went on stage 1897, stage dir. and producer in 1911, producing "The Two Mr. Wetherbees," "The Candy Man," and "The Bishop's Carriage," "The Reckoning," etc.; screen career, Reliance 1912, Thanhouser since 1913, where he is now making features; has produced the "Diplomatic Freelance" series, "The Twenty Million Dollar Mystery" (first ten installments). Ad., Thanhouser, New Rochelle, N. Y.

TERWILLIGER, George, director and author, Lubin; b. N. Y. C., 1882; early exper., newspaper man on "Dramatic Mirror" and N. Y. Sunday Telegraph; screen career, scenario ed. Reliance, then free lance writer; at present directing for Lubin, Phila., having produced "The District Attorney's Conscience," "The Nation's Peril," "The Eternal Sacrifice," "The Cry of the Blood"; also written "The Battle" and "The Mothering Heart" for Biograph. Ad., 1903 Erie Ave., Philadelphia, Pa., or Screen Club, N. Y. C.

THAYER, Otis B., managing director, Pike's Peak Photopl. Co.; b. Richland Center, Wis.; educ. Freeport, Ill.; stage career, 15 yrs. in comic opera and drama, for 7 yrs. co-star in 'Sweet Clover" with Gertrude Bondhill; screen carecr, Selig 3 yrs., Colo. M. P. Co., Pike's Peak Photopl. Co., producing "The Sins That Ye Sin," "The Awakening of Bess Morton," "Love's Old Sweet Song," etc. Ad., Pike's Peak Photopl. Co., Colo. Springs, Colo.

THOMSON, Frederick A., director, Famous Players; b. Montreal, Can.; stage carecr, 20 yrs. on legit. stage and Palmer stock co. 3 yrs., original Trilby co., E. H. Sothern, Richard Mansfield, Danl. Frohman and David Belasco; character actor, stage mgr. and producer; screen career, Vitagraph, Famous Players ("The Sign of the Cross"), Lasky ("The Goose Girl," "The Country Boy"), Peerless ("After Dark," "Woman and Wine"), Fox ("The Wonderful Adventure," etc.) Address, The Friars, N. Y. C. Studio ad., Fox, N. Y. C.



TILTON, Edwin Booth, dir. and character leads, Liberty M. P. Co.; b. Chicago, Ill.; educ. pub. sch. N. Y. C. and Providence, R. I.; stage career, many prods, with K. & E., Shuberts, etc., Mary Mannering, Bertha Kalisch, Dorothy Donnelly, Raymond Hitchcock, etc.; screen career, Lubin stock, Liberty ("Hearts United," "Toll of Drink," etc.); author and dir. of "For $5,000 a Year" featuring Louise Huff, etc. Hght. 5 ft. 11½ in., wght. 180; dark eyes and hair; author of "The Struggle," for Mary Mannering, "Metz in Ireland," for A. H. Wilson; other plays and sketches. Ad., Liberty M. P. Co., Phila., Pa.

TOTTEN, Joseph Byron, director and leads, Essanay; b. Brooklyn, N. Y.; educ. St. Francis Xavier, N. Y.; stage career, management Belasco, Shuberts, Frohmans, etc.; m. p. career, Essanay, directed "Any Woman's Choice," "The Accounting," "The Little Deceiver," "The Greater Courage," "The Little Straw Wife," "Manners and the Man," "The Blindness of Virtue," "A Bit of Lace," etc. Hght. 5 ft. 8¼ in., wght. 140, light complexion, blonde hair, blue eyes. Studio ad., Chicago, Ill.

TOURNEUR, Maurice, director, vice-pres. and genl. manager Paragon Film Co.; b. France; educ. College of Paris; originally a painter, later spent 12 yrs. on legt. stage; for 7 yrs. collaborated with Andre Antoine in producing more than four hundred plays, classic, romantic and modern, produced all over the world; screen career, produced big features for Elair, Paris; in Amer. prod. for Peerless-World "The Wishing Ring," "Butterfly on the Wheel," "Trilby," "Man of the Hour," "The Pit," "Ivory Snuffbox," "The Genius Pierre," etc.; writes all his own scripts; is an expert swimmer and boxer. Ad., Paragon Films, Fort Lee, N. J.

TURNER, Otis, director, western Universal; b. Fairfield, Ind.; stage career, everything from blackface to circus manager; produced for Henry Miller, Henry W. Savage, etc.; m. p. career, joined Selig in 1906, remained 4 yrs., produced "Hunting Big Game in Africa," "Spirit of '76," "Stormy Days in Old Virginia," "The Cowboy Millionaire," "The Coming of Columbus" (Selig), joined Universal, made "Black Box" serial, "Damon and Pythias," now directing B'way U Features, former director gen'l U City. Studio ad., Universal City, Cal.

VALE, Travers, director, Universal; b. Liverpool, Eng., 1865; educ. Granville Coll., Australia; theatrical manager 26 yrs. in Eng., Australia, India and America; during this time produced attractions and played leads; produced "Madame X," "Lion and the Mouse," "The Third Degree," and "Za Za"; entered pictures 4 yrs. ago with Rex. Co. as director; with Pilot, Reliance, 2 yrs. with Biograph; some of his subjects are: "Under Two Flags," "Jane Eyre," "Dora," "The Country Parson," "The Reproach of Annesly," "An Hungarian Neighbor," and "In the Streets of New York. Hght. 5 ft. 9 in. Studio ad., Universal City, Cal.

VAN DEUSEN, Cortlandt J., director and leads, Vitagraph; b. Brooklyn, N. Y., Dec. 12, 1890; educ. Polytechnique College; early career in brokerage house; stage career,with Shubert and Crescent Stock Co.; m. p. carer, Kalem, Kinemacolor, Thanhouser, Biograph, Vitagraph, with Utah M. P. Co. in 1912 leads in "Jasper Smith," "One Hundred Years of Mormonism," with Vitagraph has appeared in many recent releases. Studio ad., Brooklyn, N. Y.

WOLBERT, William, director, Vitagraph, Santa Monica; b. Petersburg, Va., Nov. 18, 1883; educ. St. John's Military Acad., Haddonfield, N. J., and N. Y. Naval Acad., Nyack; stage career, commenced at 17, lasting 12 yrs.; heavies, characters and juveniles with Maude Adams, John Barrymore, Nat Goodwin; several seasons in stock, including 4 yrs. with Morosco; m. p. career, since 1912, Balboa, Universal, Kalem, Smalley, Vitagraph; heavy in Smalley-Pavlowa production, "Dumb Girl of Portici"; played in "Man to Man" (Pathé), one of first American pictures to be hand-colored abroad; produced "The Wanderer," "When Lynn Came Home," "A Squared Account," for Vitagraph. Wght. 160, hght. 5 ft. 10½ in. Studio ad., Vitagraph, Santa Monica, Cal.

WARD, Chance E., director, Vogue; b. Dayton, O., Sept. 16, 1878; educ. pub. and h. s., Dayton; early career, with Nat. Cash Reg. Co., Dayton; stage career, in 1910, in Shipman's road co., "Dorothy Vernon," in Paul Armstrong's "Society and the Bulldog," 7 mos. in vaud., managed Mildred Holland and Fred Whitney in "Divorce"; m. p. career, with Universal, N. Y., 1912, as actor and asst. dir.; transferred to coast, then to Powers, 4 mos., then to Universal, 26 weeks as actor and dir.; asst. dir. Kalem, then dir., producing Ham and Bud comedies 9 mos.; May, 1915, with American, directing with James Douglass; latest subject, "Johnnie's Birthday." Studio ad., Vogue, Los Angeles, Cal.

WARDE, Ernest, director, Thanhouser; b. Liverpool, Eng., Aug., 1874; son of Frederick Warde, the tragedian; educ. N. Y. C. p. s.; stage career, Shakespearean drama as actor and stage director for Richard Mansfield; m. p. career, Thanhouser as director. Studio ad., New Rochelle, N. Y.

WATT, Nate C., director, American; b. Denver, Apr. 6, 1889; educ. pub. schs., Denver; stage career, started as electrician, later advance agt., then 4 yrs. as manager in mus. com. through West and Canada; m. p. career, started as asst. to Lois Weber and Phillips Smalley; 3 yrs. with Smalleys, in "Hypocrites," "False Colors," "Sunshine Molly," "Caprices of Kitty," with Elsie Janis; "No Laughing Matter," with Macklyn Arbuckle; "Captain Courtesy," with Dustin Farnum, etc. Left to join American in "Diamond from the Sky"; returned to Smalleys at Chicago in Pavlowa picture, "Dumb Girl of Portici"; now director with American. Studio ad., American, Santa Barbara, Cal.

WEBER, Lois (Mrs. Phillips Smalley), co-director, with Phillips Smalley, western Universal; b. Pittsburgh; educ. Pittsburgh; early career, concert work; stage career, rep. and stock with husband; m. p. career, joined Gaumont Talking Picture Co., NYMP, Rex, with Edwin S. Porter, stayed with Rex when it joined Universal, left in 1914 to join Bosworth, back to Universal 1915; made "Hypocrites," "Sunshine Molly," Bosworth; "Scandal," "Jewel," Universal; brown hair and eyes. Studio ad., Universal City, Cal.

WEST, Langdon, director, Edison; b. Jan. 11, 1886, Camden, N. J.; educ. Camden and Jamestown, N. Y., and N. Y. College; stage career, repertoire and stock, also 7 yrs. stage mgr., actor and director with David Belasco; screen career, Edison, "Sally Castleton, Southerner," "Poisoned by Jealousy," "As It Happened on the Barbuda," "Killed Against Orders," "The Girl of the Gypsy Camp." Recreations, writing, collecting antiques, cameos, etc., art photography. Home ad., 300 E. 159th St., N. Y. C.; studio ad., Edison, N. Y. C.

WEST, Raymond B., director, NYMP; b. Chicago, 1886; educ. La Salle Institute, Chicago and Grand Rapids, Mich. schs.; early career, artist, private secretary, secretary-treasurer of two gas cos.; m. p. career, from 1909, NYMP as property man, asst. cameraman, cameraman, asst. dir., dir. Studio ad., NYMP, Inceville, Cal.

WHARTON, Leopold, director and producer, Wharton Pathé; b. Manchester, Eng., 1870; educ. Hempstead, Texas; when still a youngster became fancy skater, later went into the legit. and was assoc. with Augustin Daly, Olga Nethersole, Marie Wainwright, K. & E., Macklyn Arbuckle, etc., etc.; screen career, began 1909 with Pathé playing among other parts Lincoln in "Abraham Lincoln's Clemency," later as dir. produced Pathé comedies, "The Elusive Kiss," etc., then dramas, "Memories," "The Frozen Trail," etc., at present producing Wharton Gold Rooster feature, "The City," etc., also "The New Adventures of J. Rufus Wallingford." Ad., Wharton, Ithaca, N. Y.

WHARTON, Theodore, director and producer, Wharton Pathé; b. Milwaukee, Wis., Apr. 12, 1875; early exper., treasurer of Dallas (Tex.) Opera House and Hopkins Grand Opera House, also Hammerstein's Victoria Th., N. Y. C.; on legit. stage has appeared with E. H. Sothern, Augustin Daly, John Drew and many others; screen career, first as free lance scen. writer 1907, later became scen. ed. and studio supervisor Edison, Kalem, 1908, building first indoor studio, Pathé, 1911, their first dir., later Essanay, producing "The Wars for Civilization in America," etc.; at present producing Wharton Gold Rooster features, "The City," etc., also "The New Adventures of J. Rufus Wallingford." Ad., Wharton, Ithaca, N. Y.

WILLIAMS, Charles J. (C. Jay), director, Vitagraph; b. N. Y. C.; educ. N. Y. C.; stage career, covers 25 yrs., last appearance on stage with Blanche Walsh in "The Test"; before that with Bertha Kalich, Florence Roberts, Digby Bell, "Mr. Pipp" and many other first-class attractions; screen career, Edison 4 yrs. directing "Why Girls Leave Home," "Caste," "The Gilded Kid" and the "Wood B Wed" series, etc.; Universal 5 mos. (with Jeff DeAngelis in "The Funny Side of Life"), Vitagraph, second yr. directing Frank Daniels in "Crooky" and

'What Happened to Father" (Blue Ribbon features). Ad., 356 Bedford Park Boulevard, N. Y. C.

WINDOM, Lawrence C., director; b. N. Y. C., Oct. 5, 1876; educ. N. Y. C.; stage career, actor and stage mgr. for Klaw and Erlanger, Charles Frohman, and Henry B. Harris, with Richard Mansfield, Joseph Jefferson, Robert Edeson, William Faversham, Elsie Ferguson, road and stock cos.; screen career, Pathé, Essanay (directing "Blind Justice," "The Destroyer," "The Losing Game," "Brought Home," "The Paper Door," etc., etc.)

WINTER, Percy, director, Raver Film Corporation; b. Toronto, Can.; educ. Upper Canada Coll., Toronto; associated with Mary Anderson (Mme. Navarro), Mme. Modjeska, Edwin Booth, Joseph Jefferson and John McCullough; stage manager under Steele Mackaye of original "Hazel Kirke"; with Lawrence Barrett; staged Bronson Howard's "One of Our Girls"; producer for A. M. Palmer 6 yrs.; stage director, Theatre of Arts and Letters, N. Y.; est. own stock co. in Washington, D. C.; joined David Belasco producing staff; has produced and revived over 600 plays and interpreted 563 roles; son of William Winter, dramatic critic, N. Y. *Tribune,* 45 yrs. Address, 110 W. 40th St., N. Y. C.

WORTHINGTON, William, director, western Universal; b. Troy, N. Y.; educ. Troy; studied grand opera in Germany and France; stage career, vaudeville, grand opera, drama, stock, concert work, etc.; with Walter Damrosch, Savage's 'Every Woman," which he directed besides playing several roles; m. p. career, joined Universal in West, played characters with Kerrigan, then with Otis Turner's Rex company, was lead with Rawlinson in "Damon and Pythias," played dual role in "The Black Box" serial; director of company featuring Rawlinson. Wght. 185, hght 5 ft. 11 in., gray hair, blue eyes. Studio ad., Universal City, Cal.

WRIGHT, Fred E., director; b. Catskill Mts., N. Y.; educ. Union Coll. and Albany Law Sch.; went on stage when 16 yrs. old, acting in Shakespearean plays; three yrs. in romantic school with Frank Mayo, later spent several seasons with traveling combinations; directed stage plays for fifteen yrs.; screen career, Columbia Film, later produced for National Film, then Pathé and Essanay, directing "The White Sister," "Graustark," "In the Palace of the King" and many other two and three reel prods.

WULZE, Harry, director, Keystone; b. Greenville, Ala., Mar. 8, 1892; educ. Washington Univ.; early career on stage; m. p. career, dir. with Universal, American Keystone, Triangle. Studio ad., Keystone, Los Angeles, Cal.

YOUNG, James, director; b. Baltimore, Md., 1878; educ. Baltimore City Coll. and Johns Hopkins Univ.; stage career, many prods. and Shakespearean rep. with his own co.; associated with Sir Henry Irving and Augustin Daly and with Viola Allen in Shakespearean prods., also with Annie Russell in "Midsummer Night's Dream" and starred in "Brown of Harvard" (Shubert); screen career, Vitagraph, director 5 yrs., then Peerless-World; produced "David Garrick,' "The Little Minister," "Lola," "Little Miss Brown," "Marrying Money," "Deep Purple," "My Official Wife," "Heart of the Blue Ridge," "Hearts in Exile," "Goodness Gracious," etc.

ASSISTANT DIRECTORS

ALRICH, Henry A., asst. director, Horsley; b. San Antonio, Tex., 1878; early career, expert cowboy and bronco rider, winning many prizes; m. p. career, from 1910, as actor, Lubin, ("The Power of Silence," "Pedro's Treachery," etc.); Eclair, ("The Brand Blotters," "The Lone Game," "Within An Inch of His Life," etc.); Horsley (asst. dir. on "Vindication," "When Avarice Rules," "A Polar Romance," etc.) Hght. 6 ft., wght. 165; brown eyes, brown hair. Studio ad., Horsley, Los Angeles, Cal.

BISHOP, Ernest Franklin, asst. director, Horsley; b. Superior, Nebr., July 15, 1891; educ. Los Angeles high schl.; stage career, from 1906, season in stock, then on tour in "Secret Service," "Stop Thief," "Dawn of a Tomorrow," "Rose of the Rancho," "The End of the Trail," and other B'way prods.; m. p. career, from 1910, Ince (in "Desert Gold," etc.); played characters in Bushman co. 5 mos.; joined Horsley 1915 as asst. dir. Hght. 5 ft. 10 ins, wght. 175 lbs., brown eyes, brown hair; recreations, riding, boxing, football, swimming. Studio ad., Horsley, Los Angeles, Cal.

BUTLER, Fred J., actor, Fine Arts; stage career, from 1887, actor and director, stock, rep., etc.; with Jos. R. Grismer, Lewis Morrison, Alcazar stock, San Francisco; in Gillette's "Held by the Enemy," 4 yrs. leading man in Frohman prods., in Steele MacKaye's "Money Mad," Morosco stock, San Francisco; dir. Pike stock co., Cincinnati; recent legit. appearances in "Shore Acres," "Sag Harbor," "The Prisoner of Zenda," etc.; m. p. career, Fine Arts ("The Scarlet Band," etc.). Studio ad., Fine Arts, Hollywood, Cal.

DOLIVE, Jenkyns, asst. dir.; b. Orlando, Fla.; educ. Orlando; early exper., automobile business in Orlando; screen career, Vitagraph, Universal. Home ad., 225 West 69th St., N. Y. C.

FILSON ,Jack C., asst. director, Keystone; b. Hillsdale, Mich., Apr. 9, 1888; educ. Hillsdale H. S. and Los Angeles H. S.; early career, adv. salesman and real est. salesman; m. p. career, since 1914 property man and asst. dir., Keystone. Studio ad., Keystone, Los Angeles, Cal.

GEREGHTY, Frank L., assistant director, Thanhouser; b. New York City, Aug. 2, 1888; educ. high school; early career, railroad executive work; m. p. career, 4 yrs. with Thanhouser, as assistant to Director Warde. Studio ad., New Rochelle, N. Y.

GILLSTROM, Arvid E., asst. director, Keystone; b. Gotenberg, Sweden, Aug. 13, 1889; educ. grammar, high sch., Armour Inst., Chicago; Golden State Sch. of Mines, Colo.; early career, mining eng., leasing and prospector; m. p. career, 9 mos. asst. dir., Kalem, 1 yr. asst. dir. and dir. Sterling Co. Studio ad., Keystone, Los Angeles, Cal.

HARRISON, Arthur, assistant director, Rolin; b. Lakeside, O., Nov. 16, 1888; educ. Cleveland; early career, 4 yrs. naval service; stage career, 6 yrs. director mus. com. on Coast; m. p. career, Essanay (1 picture), Mina Film Co. (1 picture), 1 yr. with Rolin Film Co. Wght. 160½ lbs., hght. 5ft. 10 ins. Studio ad., Rolin, Los Angeles, Cal.

HOLLYWOOD, Edwin L., asst. dir. and actor, World; b. N. Y. C.; educ. N. Y. C.; stage career, stock throughout the country and road prods. of "Brown of Harvard" and "Cameo Kirby"; screen career, Vitagraph, Peerless-World (asst. dir. in producing "Lola," "Deep Purple," "Hearts in Exile," "Little Miss Brown," "Marrying Money," "Over Night," "The Heart of the Blue Ridge," also playing Marshall Stone in last-named picture). Hght. 6 ft. ½ in., wght. 182; light brown hair, blue eyes; diversions, riding, swimming, boating and motoring. Ad., 3044 Albany Crescent, N. Y. C.

HORTON, Marvin Perry, asst. dir., Thanhouser; b. Peckskill, N. Y., Oct. 13, 1889; educ. Peekskill Milit. School; early career, wholesale lace business, N. Y. C.; screen career, 7 yrs.' exper. with Thanhouser, also with World and Flamingo Co. Address, 8 Fountain Pl., New Rochelle, N. Y.

KELLETTE, John William, asst. dir. and scenario writer, Fox; b. Lowell, Mass.; educ. Lowell; early exper., newspaperman for 25 yrs., Boston "Globe," Worcester "Telegram," and special writer; war corresp. "Telegram," Porto Rico, 1898; screen career, Thanhouser as scenario writer 2 yrs., editor Whitman Features, Universal, Fox; has written over 200 produced scripts—"Tear That Burned" (Majestic). Home ad., 67 Morris St., New Rochelle, N. Y. Studio ad., Fox, N. Y.

McCUTCHEON, John L., asst. director, Arnold Daly Co.; b. Liverpool, England; educ. N. Y. pub. sch., Liverpool tech., and N. Y. Instit. (elect. eng.) early exper., Lord Geo. Sanger's Circus, Eng.; secretary 4 yrs. British Intelligence Dept., 3 yrs. foreman construction Western Elect. Co.; screen career, asst. dir. James Castle, also Ashley Miller (Edison); at present, asst. dir., Arnold Daly Co.; athletic, rides, swims, boxes; scenario writer. Address, Box 264, Pleasantville, N. Y.

McDOWELL, Gerald N., asst. dir., Thanhouser; b. N. Y. C., Apr. 18, 1898; educ. Stuyvesant High, N. Y. C. Home ad., 263

E. Tremont Ave., N. Y. C. Studio ad., Thanhouser, New Rochelle, N. Y.

McEVEETY, Bernard F., asst. dir., Edison; b. N. Y. C.; educ. Morris High, N. Y.; screen career, Edison, assisting in the prod. of "Her Happiness," "Blade of Grass," "Celeste of Ambulance Corps," "The Littlest Magdalene." Hght. 5 ft. 10 in., dark hair, blue eyes. Address, 2777 Decatur Ave., Bronx, N. Y. C.

McNEILL, James P., asst. dir., Lubin; b. Phila., Dec. 31, 1881; educ. Catholic High, Phila.; stage career, 12 yrs., including stock and many prods.; screen career, Lubin, assisting in prod. of "The Ragged Earl," "Michael Strogoff," etc. Hght. 6 ft., wght. 186, brown hair and eyes. Address, Lubin, Philadelphia, Pa.

OBECK, Ferdinand J., asst. director, Universal, N. Y.; b. Phila.; educ. parochial schl., Phila.; stage career, vaud., 3 yrs., as a single act; also with George Cohan; screen career, Lubin 7 yrs., appearing in over two hundred photoplays, and asst. dir. to Lloyd Carleton, Joe Smiley, Wilbert Melville, F. J. Grandon, and 2 yrs. with Arthur Johnson. Wght. 195 lbs., brown hair and blue eyes; accomplishments, riding, swimming and painting, etc. Ad., Screen Club, N. Y. C.

PLYMPTON, George Holcombe, asst. dir. and scenario writer, Vitagraph; b. Brooklyn, N. Y., 1889; educ. Boys' High, Brooklyn, and Cooper Union, N. Y.; early career, business and writing for magazines; screen career, Vitagraph for past 2 yrs., writing scenarios of "The Locked Door," "O'Garry of the Royal Mounted," "The Senator's Brother," "A Wireless Rescue," "Bunny's Little Brother," orig. scripts of many one-reel comedies; produced "The Firefighters" for the San Francisco Expos., picturized "Scarlet Runner" series; now asst. dir. of same; hobby, athletic work in gymnasium. Address, 2105 Beverly Road, Brooklyn, N. Y.

RANDALL, Bernard, asst. dir.; b. Odessa, Russia, July 4, 1884; educ. N. Y. C. and West Jersey M. A.; stage career, actor and stage mgr. in many N. Y. successes and in dram. and vaud. houses throughout the country in past 10 yrs.; screen career, appearing in the first picture made by Thanhouser Co., called "She Wanted to Marry a Hero"; Rolfe-Metro ("The House of Tears"). Hght. 5 ft. 11 in., wght. 155, dark hair and gray eyes; very good horseman. Address, Green Room Club, N. Y. C.

REGAN, Thomas C., asst. director; b. Lowell, Mass.; educ. Lowell; stage career, 5 yrs.; screen career, Pathé ("The Galloper"), Mittenthal ("Colonial New York," etc.), Renfax Singing Pictures 6 mos., Univ. 6 mos., Chas. K. Harris Films ("When It Strikes Home"). Hght. 5 ft. 11 ins., wght. 162 lbs., light hair and blue eyes; swims rides and fond of all outdoor sports; hobby, roller skating, having won many prizes and the title of M. P. Champion. Ad., 173 West 45th St., N. Y. C.

REYNOLDS, Max, asst. dir., Fox; b. San Antonio, Tex.; stage career, comedian with Rose Stahl, Valeska Suratt, featured with B. A. Rolfe's musical tabloids; screen career, with many companies, at present with Fox. Home ad., 227 W. 46th St., N. Y. C. Studio ad., Fox, N. Y. C.

RICHARDSON, Frank A., assistant director, Oliver Morosco Photoplay Co., and Pallas Pictures, Inc.; b. New York City; educ. Rothesay Military Academy; stage career, 5 yrs. management Henry Miller, with Frank McKee and Emma Bunting stock co.; m. p. career, American assistant on "Diamond from the Sky" serial, at Universal, assisting Henry Otto, worked on "Paula" for Pallas. Hght. 5 ft. 8 in., wght. 150; fair complexion, fair hair, blue eyes; rides, swims, drives racer; former member Wanderers Hockey Club. Studio ad., Los Angeles, Cal.

RONALDS, Stuart C., asst. director; b. Kentucky, Feb. 24, 1881; early exper., asst. dir. Metropolitan Museum of Art, N. Y. C.; inspector of building construction, U. S. A.; also editor and author; screen career, many cos., specializing in furnishing local and locations; also period costumes. Ad., 1947 Broadway, N. Y. C.

SAUM, Clifford P., asst. dir. Fox; b. Columbus, O.; stage career, 3 yrs. Wilbur Opera Co., with Anna Held 8 seasons ("Mlle. Modiste," "Miss Innocence," etc.), "Bright Eyes," "Katydid," "Three Twins," Ziegfeld's Follies 4 yrs.; screen career, Reliance, Biograph, Progress Films, Thanhouser, Fox. Studio ad., Fox, N. Y. C.

SCHNEIDER, James, asst. director, Horsley; b. N. Y. C., Dec. 15, 1881; educ. there; stage career, from age of 10, with Art Mayer in blackface act, 8 yrs. in vaud.; m. p. career, from 1911, Keystone, Famous Players ("The Key to Yesterday," etc.), Kalem ("Fairfax Millions"), Horsley (asst. dir. on "Stanley in Africa" series, etc.). Hght. 5 ft. 10 ins., wght. 175 lbs., blue eyes, dark hair. Studio ad., Horsley, Los Angeles, Cal.

SMITH, Frank Wilson, asst. dir. and character actor, Imp-Universal; b. Paris, Ky.; educ. Chickering private sch., Cincinn.; stage career, with Mary Anderson, Fanny Davenport, McKee Rankin, Robert Mantell, "Sign of the Cross," "When Knighthood Was in Flower," "Shepherd King," etc., and several famous stock cos.; screen career, Edison, Kalem, Universal; principal pictures, "The Bishop's Candlestick," "The Jarvis Case," "The Corsican Brothers," The Marble Heart," "Robespierre," "A Touch of a Child," "Tony," "The Triangle of Crime," etc.; at pres. asst. to Henry Webster. Hght. 5 ft. 11½ in.; rides, swims. Ad., Screen Club, N. Y. C.

TEEFRY, Raymond A., asst. dir., Lubin; b. Phila., Apr. 3, 1892; educ. St. Michael's Sch., Phila.; screen career, Lubin studio only, for past 4 yrs. as an actor and asst. dir. Wght. 155, brown hair and blue eyes. Address, 1413 West York St., Philadelphia, Pa.

WILTSIE, Simeon, assist. dir., Gaumont; b. N. Y. C., 1853; educ. Oyster Bay, N. Y.; stage career, actor since 20 yrs. of age, appearing in many prods. and stock cos. all over the country; "Earl of Pawtucket" with Lawrence d'Orsay, "Wildfire" with Lillian Russell; screen career, Eclair 3 yrs., many other cos., at present with Gaumont. Address, Actors' Society of Amer., 1416 B'way, N. Y. Studio ad., Gaumont, Flushing, L. I.

WIRTH, Leo, asst. director, Thanhouser; b. Nov. 7, 1887; educ. in Europe; served as officer in Russian army and saw active service in Russo-Japanese war; returned to this country in 1906 and joined Thanhouser in connection with the prod of "Joseph in the Land of Egypt"; at present asst. to Eugene Moore. Home ad., 19 Charles St., New Rochelle, N. Y., studio ad., Thanhouser, New Rochelle, N. Y.

SCENARIO EDITORS AND WRITERS

BADGER, Clarence G., scenario writer, Keystone; b. June 8, 1880, San Francisco; educ. Boston; early career, edit. work, "Youth's Companion," Pacific Coast newspapers; free lance writer, and on scenario staff Lubin, Universal, Keystone; author "Lady Baffles," "Lost in Midocean," "The Lonesome Heart," "Tribunal of Conscience," etc. Studio ad., Keystone, Los Angeles, Cal.

BALL, Eustace Hale, scenario writer; b. Gallipolis, O., Nov. 4, 1881; educ. Univ. Cincinnati; Art. Acd., Harvard Univ., N. E. Conserv. Mus.; early exper., painter, novelist, newspaper man, author "Nick Carter" series, author of novel, "Traffic in Souls," "The Voice on the Wire," "The Art of the Photoplay," Dillingham"; "Photoplay Scenarios," Hurst; the Jack Race novels, Hurst, etc.; screen career, scenario ed. and ad. mgr. Eclair, dir. Solax, staff writer All-Star, dir. and writer Reliance and Majestic, president Historical Film Co.; at present free lance writer. Ad., 220 W. 42d street, N. Y. C.

BARRY, Richard, scenario writer; b. Calif., 1883; early exper., newspaper and magazine writer, novelist and playwright; represented *Collier's Weekly, Century Magazine,* N. Y. *Times,* etc.; his produced plays are "The Searchlight," "Mercury," "The Yellow Bride," "Brenda of the Woods" and "The Love Bird"; screen career has written orig. features for D. W. Griffith ("The Hidden Pass"), Equitable ("Her Highness"), Peerless-World ("Sarah Lee" adaptation) and Rolfe-Metro ("Doris" adaptation).

BARTLETT, Lanier, scenario editor, Selig; b. Oakland, Cal., 1879; early career, newspaper and magazine writer; m. p. career, 4 yrs. with Selig; original photoplays, "The Master of the Gar-

den," "The Devil-in-Chief," "Ebb Tide," "Hope," "The Lake of Dreams," "The Great Drought," "The Indelible Stain," "The Little Organ Player of San Juan," "The Little Indian Martyr"; adaptations, "The Spoilers," "The Rosary," "The Ne'er-Do-Well," "The Crisis," "The Barrier," "Mizpah," etc. Studio ad., Selig, Los Angeles, Cal.

BELL, Emma, scenario writer, Selig; b. Pittsburgh, Pa., 1878; educ. p. s.; stage career, 4 yrs. appearing in "Money Mad," and with Mr. and Mrs. Sidney Drew; m. p. career, adapted "The Octopus," "The Blood Seedling," and about 50 others, original stories—"The Jumping Stockade," "The Lion's Mate," "In the Amazon Jungle," "The Tiger Slayer," etc. Studio ad., Selig, Los Angeles, Cal.

BERGH, Albert Ellery, scenario writer, Universal, N. Y.; b. N. Y. C.; educ. N. Y. C., and 8 yrs. in Europe; early exper., 10 yrs. staff of N. Y. Dramatic Mirror as an ed. and dram. critic, former sec. of N. Y. Press Club for 5 yrs.; author of "The Drama, Painting, Poetry and Song," "The Opera" (4 vols.), "The World's Great Plays" (2 vols.); screen career, Biograph, Universal, writing "Always in the Way," "Hearts of Oak," "Cousin Pons," etc., and many adaptations; author of successful plays for speaking stage and adaptations from the French and German. Ad., 27 East 135th St., N. Y. C.

BERGMAN, Helmer Wilhelm, scenario writer, Universal; b. Sundsvall, Sweden; educ. Univ. of Michigan; stage career, 3 yrs. with Ringling Bros.' Circus, vaud, 1 yr., burlesque and stock 2 yrs.; screen career, Gene Gauntier ("The Hypnotist"), Sid Olcott Players ("A Mother of Men"), Lubin (Southern branch), Peerless-World ("The Cub"), Universal, making many adaptations of stories; diversions, fencing, shooting; hobby, books; member Ed-Au Club. Ad., Box 108 Coytesville, N. J.

BERTSCH, Marguerite, scenario ed., Vitagraph; b. N. Y. C., Dec. 14, 1889; educ. Columbia Univ.; early experience, student, playwright; screen career, Vitagraph, writing and adapting "A Million Bid," "The Wreck," "My Official Wife," "Capt. Alvarez," "Shadows of the Past," "The Painted World," "The Cave Man," "One Night," "Uncle Bill," "Mortmain," "The Dust of Egypt," etc., also author of the book, "Art and Technique of the Photoplay." Ad., 1355 East 21st St., Brooklyn, N. Y.

BINGHAM, Edfrid A., scenario reader, Rolfe-Metro; b. Oak Hill, O., Dec. 17, 1874; educ. Ohio Wesleyan Univ.; early career, newspaperman Cincinnati, Denver, Chicago and New York; European ed. New York Herald, Paris; screen career, free lance writer, at present chief reader for Metro; author of two novels, "Art Thou the Man?" and "Philip Haig," also many short stories. Studio ad., B. A. Rolfe Studio, N. Y. C.

BRADY, Jasper Ewing, director and scenario writer; b. Pittsburgh, Pa.; served 14 yrs. as commissioned officer U. S. Army, later was Lieut. Col. 23d Regt. N. G. of N. Y.; screen career, Vitagraph only ("Island of Regeneration," "Chalice of Courage," "Briton of the Seventh," "West Wind," "Island of Surprise," "Surprises of an Empty Hotel," "Little Angel of Cañon Creek," "Carlton, U. S. N.," and many others). Address, 1270 Ocean Av., Brooklyn, N. Y.

BRONSON-HOWARD, George, special writer, Jesse L. Lasky; b. The Relay, Howard Co., Md., Jan. 7, 1884; career, in U. S. Government employ, Civil Government, Philippines, Imperial Chinese Service, Canton, China, war cor. for London *Chronicle* during Russo-Japanese war, on staffs Baltimore *American,* Brooklyn *Citizen,* N. Y. C. News Assn., N. Y. *Herald,* San Francisco *Chronicle,* and *Sunset, Popular, Smart Set, Green Book* mags., dramatic critic N. Y. *Telegraph* and *Smith's* mag., author "Norroy, Diplomatic Agent," "Scars on the Southern Seas," "Meeresgold" in German, "An Enemy to Society," "The Red Light of Mars," "Pages from the Book of Broadway," "God's Man," etc., plays; "The Double Cross," "Springtime," "Passing Show of 1912," "The Belle of the Bath," "The Red Light of Mars," etc., etc. Studio ad., Hollywood, Cal.

BRONSTON, Douglas, scenario writer, Pathé; b. Richmond, Ky., May 23, 1887; educ. Ohio Milit. Inst.; early exper., short story writer, newspaper man, press agt., stage mgr., gen. mgr. Thos. Dixon's attractions, "Clansman," "Leopard's Spots"; screen career, writer of serial and series pictures, Pathé ("Neal of the Navy," "The Ashton Kirke Series," starring Arnold Daly, collaborator in "The Galloper," "Hazel Kirk" and many one-reel comedies). Address, 227 W. 45th St., N. Y. C.

BROWNING, Tod, scenario writer, Fine Arts; b. Louisville, Ky.; ran away from home at 16 to go with circus; stage career, vaud. in partnership with Al Jones, toured world at head of "The Lizard and the Coon," in orig. prod. of "Mutt and Jeff," comedian with "World of Mirth" co. 3 seasons; m. p. career, Biograph (comedy leads in "Scenting a Terrible Crime," etc.), Reliance-Majestic (in Komic releases, including "The Fatal Dress Suit," "An Exciting Courtship," "The Wild Girl," etc.), now scenario writer for Fine Arts. Studio ad., Fine Arts, Hollywood, Cal.

BRYAN, Vincent Patrick, scenario writer, Essanay; b. St. Johns, Newfoundland, June 22, 1877; educ. N. Y. City; early career, author popular songs, parodies, vaud. sketches, mus. com., other stage material; m. p. career, since 1915, Keystone. Studio ad., Essanay-Chaplin, Los Angeles, Cal.

BYRNE, Jack, scenario writer, Keystone; b. Belfast, Ireland, Dec. 17, 1875; ed. England and Ireland; early career on stage; m. p. career, writer, director, actor, Biograph, Reliance, Majestic, Universal, Santa Barbara, Balboa; res., Schuyler hotel, Long Beach, Cal.; phone, Sunset 1236. Studio ad., Keystone, Los Angeles, Cal.

CAMPBELL, William S., scenario writer, Keystone; b. Wilkes-Barre, Pa., June 12, 1889; educ. Ashley H. S.; early career, short story writing, vaud. mgr. and m. p. exhibitor; m. p. career, free lance writer; 2 yrs. with Keystone. Studio ad., Keystone, Los Angeles, Cal.

CLIFTON, Wallace C., scenario editor, Selig zoo; b. 1874, Philadelphia; educ. pub. schs. and Stratton Bus. Coll.; previous career, advertising mngr; 3 yrs. actor and business mngr.; has written 150 original photoplays and rewritten, adapted and revised many other stories; recent productions, "The Journey's End," "One Traveler Returns," "The Mystic Ball," "The Adventure Hunter," "The Seed of His Fathers." Studio ad., Selig, Los Angeles, Cal.

COHN, Ben, scenario writer, western Universal; b. Trinidad, Colo., 1891; ed. Trinidad, Los Angeles, Cal. Early career, Los Angeles "Examiner"; m. p. career, free lance scenario writer, joined Navajo Film Co. as editor, Universal in 1915; wrote "Jim Burell of the Primeval" (Eclair), "A Corner in Constable" (Kalem), "From Out the Big Snows" (Vitagraph), "The Old Doctor," "Mad Maid of the Forest," "The Superior Claim," etc., for Universal. Hght. 5 ft. 10.5 in., brown hair and eyes. Studio ad., Universal City, Cal.

COHN, Jack, editor Universal Animated Weekly; b. N. Y. C.; educ. N. Y. C. pub. sch.; early career, newspaper work; screen career, Imp-Universal only, being the oldest employee of Carl Laemmle and having worked first release of I. M. P. Co.; at present ed. of Universal Weekly. Home ad., 296 Broad Ave., Leonia, N. J., or Screen Club, New York City.

COOLIDGE, Karl R., scenario writer, American; b. Scranton, Pa., Mar. 25, 1890; educ. Stanford Univ.; early career, newspaper work, and entomological expert; short story writer, and author of scientific treatises on various biological subjects; m. p. career, scenario ed. Lubin Western co., first scenario ed. Keystone co., scenario ed. Frontier and Premier cos. Studio ad., American, Santa Barbara, Cal.

COURTNEY, William Basil, scenario writer and ed. of subtitles, Vitagraph; b. Dover, N. H., Dec. 20, 1894; educ. Passaic, N. J.; early career, newspaper work in Passaic, New England and Washington, D. C.; screen career, started free lancing 1912, writing over a hundred and thirty produced scripts, "By Might of His Right," "The Haunted House of Wild Isle," "The Girl in the Case," "A Substitute for Pants," "The Man Higher Up," "The Suffragette Sheriff," "The Plot," "When Two Play a Game," "Sherlock Bonehead," etc.; diversions, swimming, long distance walking, etc. Home ad., 59 Grove St., Passaic, N. J.; studio ad., Vitagraph, Brooklyn, N. Y.

DITTMAR, Harry, scenario writer, Universal, N. Y.; b. Jersey City, N. J.; educ. N. Y. C.; early exper., newspaper man with Assoc. Press and author of short stories and plays; screen career, Universal ("Patterson of the News," "Buried Hopes," "Larrabee's Girl," etc.). Ad., 80 Pleasant Pl., Arlington, N. J.

ELLIS, Daniel, staff scenario writer, Lubin; screen career, free lance writer, then ed, and dir. M. & C. Film Co., Louisville, Ky.; at present editorial reader Lubin; author of "Madame Coquette," "The Incompetents," "The Conspirators," and many other well known Lubin features. Ad., Lubin Studio, Philadelphia.

FAIRFAX, Marion (Mrs. Tully Marshall), staff writer, Jesse L. Lasky; b. Richmond, Va., Oct. 24, 1879; stage career, took up this work to study the drama closely; appeared in stock, etc.; first play "Justice," received successfully in New York;

"The Chaperon" and "Mr. Carew's Career," an adaptation, are others; m. p. career, Lasky; has written many of their most prominent and successful photoplays, both original and adaptations. Studio ad., Hollywood, Cal.

BAKER, Hettie Grey, scenario writer, Fine Arts; early career, librarian for 6 yrs.; m. p. career, from 1913, free lance scenario writer, Bosworth (scenario ed.), Reliance-Majestic, Fine Arts (scenario writer); first vice-president Photoplay Authors' League. Studio ad., Fine Arts, Hollywood, Cal.

GATES, Harvey H., staff scenario writer, western Universal; b. Hawaiian Islands, 1889; educ. Latter Day Saints' University, Salt Lake City; early career, newspaper and magazine work, special writer, interviewer and reviewer on N. Y. "Dramatic Mirror" for one and a half yrs., associate ed. and publicity mgr. for Universal in N. Y. for over a year, free lance scenario writer three yrs. Studio ad., Universal City, Cal.

GLASSMERE, Albert, scenario writer, Biograph; b. Phila., 1882; educ. pub. and high schs., Phila.; early career, stage director in N. Y., and Eastern stock cos.; author of "The Devil's Workshop," stage play; wrote scenarios for various cos. before joining Biograph. Studio ad., Biograph, 807 E. 175th St., N. Y. C.

GOLLOMB, Joseph, scenario writer, Vitagraph; b. Petrograd, Russia, Nov. 15, 1881; educ., Coll. of City of N. Y. (B. A.), and Columbia (M. A.); early exper, newspaper man N. Y. Evening World, Evening Mail, dramatic critic N. Y. Call, special writer Evening Post, N. Y. Times, Munsey Magazines, etc.; screen career, feature picture reviewing N. Y. dailies, scenario writer, Universal, "The Thread of Life," "The Phantom Warning," "Wild Blood," etc.; Vitagraph, "On the Trail," "Hashashin the Indifferent," "Flower of the North," etc. Ad., 128 W. 13th St., N. Y.

GOODMAN, Dr. Daniel Carson, writer of orig. features, Lubin, Phila.; b. Chicago, 1881; educ. Washington Univ., grad. medicine 1905, postgrad. Univ. of Vienna in surgery; took up novel writing, wrote "Unclothed," "Travail," "Hagar Revelly," etc., also short stories; screen career, Mutual (wrote Griffith films one yr.), Lubin at present; has written for screen: "Battle of Sexes," "Souls in Bondage," "Gods of Fate," "Her Bleeding Heart," "Heartaches," etc. Address, National Arts Club, 15 Gramercy Park, N. Y. C.

GREGORY, Carl Louis, scenario writer; b. Kansas; educ. Ohio State Univ.; early exper., scenario writer, dir., author, photographer, lecturer; screen career, Edison ("Prince and Pauper"); Thanhouser ("Patriot and Spy," "Their One Love"); Metro ("An Enemy to Society," "The Woman Pays"); Williamson Submarine Expedition ("Thirty Leagues Under the Sea," motion pictures beneath the ocean in the West Indies); member Royal Photographic Society of Great Britain, Amer. Chemical Society, N. Y. Camera Club, Screen and Cinema Clubs, N. Y. Ad., 19 Rhodes St., New Rochelle, N. Y.

GRIFFITH, Edward Hilaire, scenario writer, Edison; b. Bloomington, Ill.; educ. Chicago; early exper. newspaper man, reported for Chicago Tribune, Herald, Journal and Chicago Press Ass., Cleveland Leader seven yrs. in reporting, editorial work, special staff corresp., magazine and feature writer; author in collaboration with Francis Trafford Ryall of "The Finish," produced in London, 1910; screen career, Edison, writing orig. stories and reconstructing and adapting others. Ad., Edison Studio, Bedford Park, N. Y. C.

HALL, Emmett Campbell, scenario writer; b. Tolbottom, Ga., Nov. 18, 1882; educ. pub. sch. Wash., D. C., and Natl. Law Sch.; early exper., in diplomatic bureau of Dept. of State; also wrote short stories, articles and poems for magazines; screen career, Lubin, writing orig. stories only; wrote the book and photoplay serial of "Beloved Adventurer"; also "Road o' Strife" serial and many other stories; photoplaywright since 1910, writing over six hundred photoplays. Permanent ad., Glen Echo, Maryland.

HARRIS, Rev. Clarence J., staff writer, Popular Plays and Players; b. Northbridge Center, Mass., Mar. 16, 1873; educ. Boston and Bangor, Me.; early exper., clergyman for 20 yrs., writer and lecturer; screen career, free-lance writer while a pastor, Gaumont scenario ed., Knickerbocker Star Features, member Authors' League of America, Ed-Au Club of N. Y. C., Photoplay Authors' League, Inc. Address, 105 Whitestone Ave., Flushing, L. I.

HARRIS, Theodosia, scenario writer, Horsley; b. Virginia City, Nevada, 1880; educ. Denver, Salt Lake, Los Angeles; early career, music lectures and recitals before Western women's clubs; m. p. career, from 1911, has written more than 100 scripts, among them "The Borderline," "The Light Woman" (Universal), "False Gods," "House of a Thousand Scandals" (American), "Martyrs of the Alamo" (Fine Arts), "The Love Pirate," "Fooling Uncle," etc.; now under contract to Horsley. Studio ad., Horsley, Los Angeles, Cal.

HAVEZ, Jean Constant, writer, Keystone; b. Baltimore, Dec. 24, 1872; educ. Baltimore schls., Johns Hopkins; early career, 20 yrs. dramatic author, specializing in comedy; m. p. career, dir. Lew Dockstader comedy films, inventor and dir. "Spook Minstrels," "Curse You, Jack Dalton," dir. "Sherman Was Right," "On a Saturday Afternoon." Studio ad., Keystone, Los Angeles, Cal.

HAWKS, J. G., associate editor, NYMP; b. California; educ. there; early career, army; stage career, joined Belasco forces 1900, appeared with Blanche Bates, Henrietta Crosman, with Maryland Opera Co., Baltimore; stage mgr. for Hill and Elmendorff, Chicago; dir. Belasco rep., Alcazar, San Francisco; stock dir. at Los Angeles, etc.; m. p. career, from 1912, free lance scenarioist, Monarch (director), Vim (director), now with NYMP. Studio ad., NYMP, Inceville, Cal.

HEWITT, Earl R., script reader and staff writer, western Universal; b. Fremont, Mich., 1891; educ. St. Louis, Los Angeles; early career, 2 yrs. in secret service; m. p. career, joined Universal Oct., 1913. Studio ad., Universal City, Cal.

HOADLEY, Charles Byron, scenario writer, Selig; b. Elyria, O.; educ. in native town and Galion, O.; early career, newspaper man; worked on several dailies in Dayton, O., and had 30 yrs. newspaper experience before taking up scenario writing; m. p. career, Imp, Universal, George Kleine, other concerns; has written "Wildfire," "The Print of the Nails," "Unto Those Who Sin," "The Black Orchid," "The False Alarm," "The Horseshoe," etc. Studio ad., Selig, Los Angeles, Cal.

HOADLEY, Harold William, scenario staff writer, Vitagraph; b., Defiance, Ohio, Sept. 7, 1893; educ., Toledo, O.; early exper., newspaper reporter; screen career, Imp-Universal four yrs., then Vitagraph; author of "Cinderella in 1916" and picturizations of "The Sultan of Zulon," "The Three Bears," etc. Ad., 126 West 97th St., N. Y. C.

HOYT, Harry O., scenario ed. and writer, Metro.; b. Minneapolis, Minn.; educ. Minneapolis, Univ. of Minn., Columbia and Yale (LL.B.); early exper., practiced law; screen career, first owned and operated theatres, then asst. dir., then free lance writer, over 400 prod. scripts; staff of Kalem ("Ten Commandments," 10 three-reel subjects); ed. Fox ("Parisian Romance," "Fourth Estate," etc.; at present Metro ("The Turmoil," "Rose of the Alley," "Man and His Soul," "Dimples," "Big Tremaine," etc.) Ad., Yale Club, N. Y. C.

JAMES, Fred, scenario staff writer, Vitagraph (N. Y.); b. N. Y. C., 1870; educ. Germany, France, U. S.; early exper., jaurnalist and short- and serial-story writer, 1890 ("Money Mad," 3,000-page serial); went on legit. stage 1895, started playwriting 1911, writing many successful vaud. acts, plays and mus. coms.; screen career, free lance writing 1910, "Clarence, the Cowboy," "Pair of Baby Arms," "The Man Who Paid," etc.; Vitagraph staff 1915 (origs. "Millpond Mystery," "Following the Scent," "Jasper's Strategy," "Bogus," etc.). Long distance swimmer (Tribune Marathon Swim, Battery to Sandy Hook, 22 miles in 7 hrs. 20 mins.). Ad., 8773 18th Ave., Bath Beach, L. I.

JEFFERSON, L. V., scenario writer, Horsley; b. Carthage, Mo., 1874; educ. Kentucky pub. schs.; early career, newspaper and magazine writer on Chicago *Daily News*, Munsey publications, *Everybody's, National;* m. p. career, from 1915, scenario writer with nearly 100 photoplays to his credit, among them "Both Sides of Life," "The Grail," "The College Orphans," "The Fadist," "Queen of Hearts" (Universal), "A Splendid Crook" (Triangle), "Redeeming Love" (Majestic), "Cupid's Thumb Print," "The Temptation of Adam" and five other feature for Selig. For Horsley has written "Stanley in Africa" series, "The Protest," "A Polar Romance," etc. Studio ad., Horsley, Los Angeles, Cal.

JEROME, William, scenario writer, Keystone; b. Cornwall, N. Y., 1865; thirty-five yrs. a writer of song hits, including "Mr. Dooley," "Bedelia," etc.; also wrote songs for a number of mus. coms., among them "The Ham Tree" and "Piff Paff Pouf"; m. p. career, Keystone scenario dept. Studio ad., Keystone, Los Angeles, Cal.

JOHNSTONE, Agnes Christine, staff scenario writer, Vitagraph (N. Y.); b. Jan. 11, 1897, N. Y. C.; educ. Horace Mann and Packer Instit., Brooklyn; early exper., free lance writer; screen career, Vitagraph only, writing "Our Other Lives" (orig.), "The Last Bear" (orig.), "The Shabbies" (orig.), and the picturizations of "God's Country and the Woman," "Gypsy Stories" by Paul Kester. Diversions, swimming, dancing, horseback riding, composing music and writing short stories. Address, 166 State St., Brooklyn, N. Y.

JOHNSTONE, Calder, scenario writer, American; b. New York City, May 28, 1880; educ. priv. schs., N. Y., Dresden, Columbia Univ. (medical dept.); early career, stenographer; correspondence ed., N. Y. "Dramatic Mirror," 1902-03; theatrical advance agt., 1904; news ed., N. Y. Newspaper Union, 1904-05; on road, 1906; insurance publishing, 1907-08; vaudeville ed., N. Y. "Dramatic Mirror," 1908-09; press agt., N. Y., 1910-11; critic and m. p. reviewer, N. Y. "Morning Telegraph," 1911-13; scenario ed., Universal (Eastern), 1913-14; Universal (Coast), 1914; Pacific Coast mgr. and ed., 1914; joined American as scenario writer, Feb. 11, 1915. Studio ad., American, Santa Barbara, Cal.

JONES, Marc Edmund, scenario editor, Equitable; b. St. Louis, Mo.; educ. Chicago; early exper. in comml. business; screen career, for several yrs. free-lance writer, then director with Lubin, later editor with Reliance, at present editor with Equitable; author of "Diogenes Weekly" (Biograph), "Withering Roses" (Beauty), "The American Light" series, "In the Firelight," etc., etc., "The Cowardly Way" (Equitable); stories are almost all original—"Shannon of the Sixth" (Kalem) and "Blue Grass" (Equitable) being his only adaptations. Member "Ed-Au," Screen, Green Room, and Playwrights' clubs, Authors' League, L. A., and Authors' League of Ameri. Address, 53 Washington Sq., N. Y. C.

KATTERJOHN, Monte M., scenario writer, NYMP; b. Boonville, Ind.; educ. hgh. sch. there; early career, newspaper and magazine work, author history, published "Motor Topics," pub. first magazine for photoplaywrights; m. p. career, from 1908, free lance scenario writer, Universal (scenario editor), now with NYMP. Produced scenarios include: "The Plot of India's Hillman" (Kalem), "The Battle of the Weak" (Vitagraph), "The Toll of War" (Universal), "The Heart of Valeska" (Edison), "Prunella O' The Pines" (Griffith), and adaptations for Fox. Recreation, motoring. Studio ad., NYMP, Inceville, Cal.

KELLY, Anthony, P., chief scenario editor, Lubin; b. in Chicago 23 yrs. ago; educ. Loyola, De Paul academies and Perdue Univ.; reporter, Chicago *American,* and *Examiner;* went to Los Angeles, where he sold his first script, a one-reeler, to Vitagraph; after free-lancing until 2 yrs. ago joined Balboa scenario staff; then joined Essanay; a yr. later went to N. Y. for Famous Players; filmized Channing Pollock's "Little Gray Lady," and "The Ring and the Man," by Cyrus Townsend Brady, for Famous Players; scenarioized "The Man of the Hour," Bernstein's "The Thief," "Walls of Jericho" for Fox, "Soul of a Woman" for Metro, and numerous others. Studio ad., Lubin, Philadelphia.

KOPFSTEIN, Jacques, scenario writer; b. Elmira, N. Y., July 25, 1890; educ., City Coll., N. Y.; early exper., asst. editor for Elbert Hubbard, E. Aurora, N. Y.; owner and editor of "The Junior Citizen," N. Y. C.; screen career, free lance writer for Biograph, Vitagraph, Solax, Dragon, Balboa, etc.; hobby, collecting of books pertaining to the theatre, also Chinese porcelains. Ad., Palace Players, 2,003 Times Bldg., N. Y. C.

LAMOTHE, Julian L., scenario writer, Lubin; b. New Orleans, 1893; educ. Tulane Univ.; began writing scenarios during college course; m. p. career, Lubin (wrote "The Red Virgin," "As the Twig Is Bent," "By the Flip of a Coin," "The Taunt," "The Legend of the Poisoned Pool," "A Night in Old Spain," etc.) Studio ad., Lubin, San Diego, Cal.

LEEDS, Arthur, scenario writer, free lance; b. Port Arthur, Ont.; educ. Toronto, Can.; early exper., free lance writer; stage career, scene painting, stage mgmt., dram., stock and mus. com. ("Parisian Model," "The Soul Kiss," "Florodora," etc.; screen career, exhibited Edison's "Great Train Robbery" (first picture story); theatre mgr., actor with Essanay, Selig, etc.; screen writer seven yrs.; the first scenario ed. for Edison Co.; author with J. Berg Esenwein of "Writing the Photoplay"; former ed. "Photoplay Author" and "Thinks and Things"; conducted Home Corresp. Sch. course in photoplay writing. Ad., 375 E. 199th St., N. Y. C.

LE VINO, Albert Shelby, scenario writer; b. Fredericksburg, Va., 1878; educ. Bucknell Univ.; early career, newspaperman (N. Y. Times, N. Y. American), magazine writer and editor; m. p. career, General Film, Mutual, Reliance, Arrow; has written 110 photoplays, among them "The Woman's Law" (in collaboration with Harvey F. Thew), "Right Off the Bat," "His Bachelor Dinner," "The Romance of Stephen Mapes," "Love's Mask." Expert with military small arms; student of military aviation. Address, 125 W. 56th St., N. Y. C.

LONERGAN, Lloyd, scenario writer, Thanhouser; b. Chicago; educ. Annapolis Naval Acd.; early exper., magazines and newspapers; long affiliation with N. Y. World; screen career, more than five yrs.; many hundreds of scripts; author of "Million Dollar Mystery." Studio ad., Thanhouser, New Rochelle, N. Y.

LONERGAN, Philip, scen. editor, Thanhouser (New Rochelle); b. Hackensack, N. J., May 1, 1885; educ. high schools, Brooklyn; early exper., merchant; screen career, Majestic, Thanhouser, writing "The Substitute," "The Guiding Hand," "The Diamond," "Disaster," "The Moment of Sacrifice," "The Lackey," "The Little Girl Next Door," and many others, in all, over 300 scenarios. Ad., Thanhouser, New Rochelle, N. Y.

MAINHALL, Harry Richards, scenario writer, actor and dir.; b. Oakland, Cal.; educ. Newton Mil. Acad., N. J.; stage career, Landry Cort in "The Pit," Freshie in "Strongheart," "The Wolf," the Son in "Madame X," juvenile with Tully Marshall in "Eustace Ede," and "The Seventh Daughter," also stock; screen career, Edison, Pathé, Essanay, acting in "The Blue and the Gray," "Shanghaied," acting and dir. "Fear," "When the Lightning Struck," "Bill's Boy," and dir. "The World Above," "The Little Mother," "The Barter of Louisa," etc., writing all his own scripts. Hght. 5 ft. 9½ in., wght. 157; dark hair and blue eyes. Ad., Screen Club, N. Y. C.

MARION, Frances, scenario writer and ed., World-Peerless; b. San Francisco, Cal.; educ. San Francisco; early exper., artist, designing theatrical posters and illustrating for magazines; later took up newspaper work and began writing scenarios as a free lance; went into motion pictures as an extra to learn the business with Bosworth and work to the top: Famous Players ("Girl of Yesterday"); has written "The Foundling" for Mary Pickford, "Daughter of the Sea" for Muriel Ostriche (Equitable), now doing special features for Clara Kimball Young, "The Feast of Life," etc., also adapting for World; hobby, reading. Address, World Film, N. Y. C.

McCARDELL, Roy Larcom, free lance scenario writer; b. Hagerstown, Md., June 30, 1870; career, reporter on Birmingham, Ala., *Age-Herald,* N. Y. *Evening Sun,* N. Y. *World,* editorial staff of *Puck,* editor *Sunday Telegraph,* contributor of poetry and prose to *Pearson's, Everybodys, Harpers, Century,* etc., author "The Wage Slaves of New York," "Conversations of a Chorus Girl," "The Show Girl and Her Friends," "How the United States Got on the Map," "Jarr Family," mus. com. and drama, in 1911 won the Leaders of the World Advertising Idea contest; m. p. career, since inception of industry has been identified with various companies, including Selig, Vitagraph, Kalem, Kinemacolor, etc.; wrote "Diamond from the Sky" for North American, winning $10,000 prize; picturized Jarr series for Vitagraph, etc. Ad., N. Y. *World.*

McCONVILLE, Bernard, scenario writer, Fine Art Films; early career, reporter, special writer for Los Angeles "Times" and "Examiner," contributed to various magazines, wrote libretto of "Atala"; associated for years with J. S. McGroarty, author Calif. mission play; m. p. career, engaged by Griffith to write scenarios for Fine Art Films. Studio ad., Fine Art Films, Hollywood, Cal.

McCULLEY, William Thomas, scenario writer, Keystone; b. Toronto, Dec. 29, 1886; educ. Toronto and Cleveland, O.; early career on stage; m. p. career, dir. and writer, Biograph, Keystone, L-Ko, National; directed "Diana of Eagle Mountain," "Haunted Hearts," "The Dutchess," etc. Studio ad., Keystone, Los Angeles, Cal.

O'CONNOR, Mary H., scenario writer, Fine Arts; early career, novelist and magazine writer in New York; m. p. career, from 1913, scenarioist, Vitagraph, Selig, American ("The Lure of the Mask," "Infatuation," etc.), Reliance-Majestic ("Man's Prerogative," "Up from the Depths," "Pillars of Society," "A Yankee From the West," "Souls Triumphant," etc.), and Fine Arts. Officer Photoplay Authors League. Studio ad., Fine Arts, Hollywood, Cal.

PARELLE, M. de la, actor, scenario writer, Keystone; b. Brownsville, Tenn.; educ. Tenn., Paris, Berlin; stage career, opera, drama; m. p. career, producer "Hoosier Schoolmaster," "Truth Wagon"; writer with Universal, charact. actor, Kinemacolor, Selig. Wght. 200, hght. 5 ft. 10 in., brown hair, gray eyes. Studio ad., Keystone, Los Angeles, Cal.

PARKER, William, special writer, American; b. Walla Walla, Wash., Sept. 17, 1886; educ. pub. schs.; early career, newspaper reporter, edit. writer, paragrapher, etc.; m. p. career, author "The Alternative" (American), "The Great Question" (American), "The Wraith of Haddon Towers" (American), "The Sacrifice" (Ince feature), "Mountain Mary" (American), "Lord Loveland Discovers America" (American), "The Forged Testament" (Majestic), "Her Buried Past" (Reliance), etc. Studio ad., American, Santa Barbara, Cal.

PIGOTT, William, scenario editor, American; b. Liverpool, Eng., Mar. 25, 1896; educ. Liverpool Coll.; early career, ranching in Canada, finance in Winnipeg; m. p. career, first writing as free lance, for Vitagraph, 1913; joined American, Nov., 1914; author "Daddy's Soldier Boy," "Tainted Money" (Vitagraph), adapted Van Loan series "Buck Parvin" (American), "End of the Road" (American-Mutual-Masterpicture), and number of 1, 2 and 3-reel subjects; has 125 produced scripts. Studio ad., American, Santa Barbara, Cal.

PRINTZLAU, Olga, staff scenario writer, western Universal; b. Philadelphia; educ. Phila. and Los Angeles; m. p. career, wrote for Edison, Balboa, editor Exhibitors Film Co., Kriterion, then to Universal; has written many feature pictures. Studio ad., Universal City, Cal.

PROCTOR, George DuBois, scenario editor, Gaumont; b. Danvers, Mass.; educ. Andover and Yale; early exper., newspaper man, ed. Motion Pict. Dept., *Morning Telegraph* (N. Y.), former managing editor MOTION PICTURE NEWS; screen career, Metro ("Emmy of Stork's Nest," "An Enemy to Society"), Gaumont ("I Accuse," "The Show-down"), Raver ("The Other Girl," etc.). Ad., Screen Club, N. Y. C.

RIESNER, Charles Francis ("Chuck"), scenario writer, Keystone; b. Minneapolis, Mar. 14, 1887; educ. Minneapolis, 7 yrs. vaud., Keith and Orpheum circts., song writer; professional boxer; played in picture in Salt Lake, 1910; since with Keystone. Studio ad., Keystone, Los Angeles, Cal.

RITCHEY, Will M., scenario editor-in-chief, Balboa; b. Evanston, Ind., 1879; educ. Univ. of Wooster, Univ. of Western Penn., Northwestern Univ.; early career, newspaper man on newspapers in Pittsburgh, Chicago, Fort Worth, New Orleans, Los Angeles, etc.; m. p. career, scenario editorial and writer for Western Lubin, Selig, Vitagraph, Reliance-Majestic, Balboa. Author "Who Pays?" series and hundreds of others. Studio ad., Balboa, Long Beach, Cal.

Del RUTH, Hampton, mnging ed. Keystone Film Co.; b. Venice, Italy, in 1888; educ. at Oxford Un., England; joined N.Y.M.P. Co., 2 yrs. ago; some of his successful scenarios are: "The Passer-by," "Conscience," "Old Black Joe," "Count de Monte Cristo," "The Lighted Way," "Pelleas and Melisande," "The Struggle Everlasting," "Ties of Fate," "A Study in Criminology," and "Love Tales of Hoffman."

SCHROEDER, Dorris, scenario editor, Vitagraph, Santa Monica; b. New York; educ. Girls H. S., Brooklyn, spl. literary course; m. p. career, since 1910 sec. to R. S. Sturgeon, head of Vitagraph scenario dept.; since 1913 at Santa Monica; wrote comedies for Kate Price, John Bunny and others; author "Bunny's Mistake," "The Late Mr. Jones," "Her Satanic Majesty," "Barriers of Prejudice," etc. Studio ad., Vitagraph, Santa Monica, Cal.

SHIPMAN, Nell, scenario writer, Vitagraph; b. Victoria, B. C.; educ. grammar and H. S.; early career, writer of sketches and short stories, under pen name of Helen Foster Barham; stage career, 1908, with Paul Gilmore, in "At Yale," in stock under Morosco, Frederick Belasco, George Baker, 3 yrs. leading woman in stock, directing own plays, took company to Alaska twice, later featured in "The Barrier," which play she reconstructed; m. p. career, with Vitagraph, played The Woman in "God's Country—and the Woman," later took up scenario writing, has written to order for Bushman, Kerrigan, Shirley and Russel, author "Wanda of the Red Street," and five other features for Palo Alto co. Brown hair, brown eyes. Studio ad., Vitagraph, Santa Monica, Cal.

SLOANE, Paul H., scenario writer, Edison; b. N. Y. C.; educ. N. Y. Univ. (Coll. and Sch. of Journalism); early exper., dramatic critic in newspaper work; screen career, Michigan Feature Film Co., and Edison, where he is now on the regular staff. Ad., 940 Simpson St., Bronx, N. Y. C.

SMITH, Russell E., free lance scenario writer; b. N. Y. C.; educ. N. Y. C. and Columbia Univ.; early exper. special feature writer N. Y. *Sun. World;* assoc. editor the *Cavalier,* F. A. Munsey Co.; mgr. Newspaper Syndicate, Munsey Co.; free-lance magazine writer, playwright; screen career, editor and writer D. W. Griffith's Majestic Co. ("The Escape," "The Warning," "Father and Son," "The Nun"), editor Famous ("Mice and Men," "The Incorrigible Dukane," "Helene of the North"), ed. Equitable ("Daughter of the Sea," "Babette of the Ballyhoo"), member Friars', Screen, Green Room and Authors' (Lond.) clubs. Ad., 53 Washington Sq., N. Y. C.

STAHL, Walter Richard, scenario writer; b. N. Y. C.; educ. De Witt Clinton High and Columbia Law; early exper., actor with Gracie Emmet in vaud., later in "Checkers" and Gus Hill's "Mutt and Jeff"; as scenario writer has written "The Garden of Shadows and Tears," "Uncle Hiram's Visit," "Making Good," "Business is Business," "Obeying the Doctor's Orders," "On the Brink of Civilization," etc.; accomplishments, cartooning, having worked on the illustrating staff of *Success* magazine and various dailies. Ad., 13 Lincoln Pl., West New York, N. J.

STRONG, Malcolm, staff scenario writer, western Universal; b. New York City, Oct. 18, 1883; educ. Stanford University; early career, fiction and vaud. sketch writer. Studio ad., Universal City, Cal.

SEITZ, George Brackett, scenario editor, Pathé; b. Boston, Mass.; educ. Friends' Central school, Phila., and Eric Pape School of Art, Boston. Early exper. studied painting for some yrs. and became illustrator. Stage career, with John Craig in Boston, later several seasons on the road with "The Awakening of Helena Ritchie" and other companies; wrote "The King's Game" for James K. Hackett and numerous vaud. acts and short stories; screen career, Pathé 5 yrs. writing "The Exploits of Elaine," "The Galloper," "The Spender," "The Closing Net," "The Beloved Vagabond," "Nedra," "The Light That Failed," "The King's Game." Home ad., 310 West 86th St., N. Y. C. Studio ad., Pathé, N. Y. C.

SULLIVAN, Charles Gardner, scenario writer, NYMP; b. Stillwater, Minn., 1886; educ. Univ. Minnesota; early career, newspaper man in many cities; m. p. career, from 1913, sold first script to Edison, second to NYMP, for whom he has written sixty scripts, among them "The Italian," "The Cup of Life," "The Reward," "The Mating," "On the Night Stage," "The Darkening Trail," "The Toast of Death," "The Man from Oregon," "Winning Back," "The Passing of Two Gun Hicks," "The Iron Strain," etc. Recreations outdoor sports. Studio ad., NYMP, Inceville, Cal.

THEW, Harvey F., scenario writer; b. Mankato, Minn., July 4, 1883; educ. common schls., Univ. of Minn.; early career, newspaper man, Minneapolis *Tribune,* 1902; Chicago City Press Assn., *Inter-Ocean* and *Examiner,* 1903-05; joined N. Y. *World* in 1905, in 1907 joined N. Y. *Herald,* for seven years reporter and special writer Sunday *Herald;* specialist in naval matters; covered raising of U. S. S. Maine at Havana, 1911, Acevedo uprising in Cuba, Cuban correspondent of *Herald* for 3 mos. Three cruises with U. S. Atlantic Fleet; special naval work for *Herald* in Malta, Italy, France and Spain, 1913-14. Entered m. p. work 1915 on staff MOTION PICTURE NEWS; made adaptations for Mutual Master pictures; adapted "The Woman's Law" (Arrow-Pathé Gold Rooster); author "The Man Who Dared (Arrow-Pathé Gold Rooster), "Birthright of Strength" and two features now in production. Ad., Bayside, L. I.

TURNBULL, Hector, scenario writer, Lasky; b. Arlington, N. J., Sept. 11, 1884; educ. Pratt Institute. Brooklyn, N. Y.; early career, in U. S. Army, newspaper man and magazine writer,

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dramatic ed., N. Y. Tribune 2 yrs.; m. p. career, Lasky; wrote scenarios for "Out of Darkness," "Temptation," etc. Studio ad., Lasky, Hollywood, Cal.

UNSELL, Eve, scenario writer; educ. Christian Col., Columbia, Mo.; State Univ., Emerson Coll (Boston); early exper., newspaper work, short stories and vaud. sketches; stage career, H. W. Savage's "Excuse Me," "Seven Days," etc.; screen career, free-lance scenario writer (Kalem) "The Pawnbroker's Daughter," etc.; scenario writer Famous 1913-14; now free-lancing for various cos., Metro, Triumph and others, adapting "The Man from Mexico," "One of Our Girls," "Are You a Mason?" "The Morals of Marcus," "Wildflower," "The Moth and the Flame," "The Dawn of a Tomorrow," etc., and many origs. Ad., 1472 Broadway, N. Y. C.

WHITCOMB, Daniel Frederick, scenario writer, Balboa; b. Louisville, Ky., Feb. 24, 1880; educ. pub. schls.; early career, stenographer, court reporter, newspaper reporter, fiction writer; since 1910 free lance scenario writer, and on staff Fox, Universal, Keystone, Kalem, Balboa; author "Shrine of Happiness," "The Missing Heiress," "Once Upon a Time," "Counsel for the Defense," "Pawns of the War God," "Oath of Red Hate," "Moods of Medora," and others. Studio ad., Balboa, Long Beach, Cal.

WILLIAMS, Harry H., scenario writer, Keystone; b. Faribault, Minn., Aug. 23, 1879; educ. Faribault and U. of Minn.; early career, song writer, actor, playwright; m. p. career, Keystone. Studio ad., Keystone, Los Angeles, Cal.

WILLIS, F. McGrew, staff scenario writer, western Universal; b. Iowa; educ. elementary school; stage career, with rep. companies throughout Middle West; m. p. career, free lance writer, then to Mutual, Balboa and Universal. Studio ad., Universal City, Cal.

WILTERMOOD, Frank M., staff writer, western Universal; b. Brownsville, Ore., 1866; educ. Washington University; early career, 15 yrs. in newspaper work, reporter, copy reader, city editor, etc., on papers from coast to coast, dramatic ed. San Francisco "Evening Post" for two yrs.; m. p. career, with Universal, March, 1913, to Balboa for yr. as scenario ed., scenario ed. at Eclair, ed. "Movie Magazine," ed. "Photoplayers' Weekly," back to Universal. Studio ad., Universal City, Cal.

STUDIO MANAGERS, PUBLICITY MEN, LABORATORY AND PROPERTY MEN, FILM CUTTERS, ETC.

ABRAMS, Charles, business manager, Quality Pictures Corp; b., N. Y. C.; educ. there; early career, salesman; m. p. career, salesman for Film Manufacturing Co. in 1907; organizer and representative Motion Picture Distributing and Sales Company; after year and a half organized Great Northern Special Feature Film Co., associated with Kessel and Bauman, then with Joseph Myles organized Films Lloyds Inc.; in May, 1915, appointed business manager Quality. Studio ad., Hollywood, Cal., and N. Y.

ADLER, Bertram, studio manager, Coytesville studio, Universal; b. Brooklyn, N. Y., Apr. 14, 1890; educ. New York; early experience, publishing business; entered motion pictures at age of 19 with Thanhouser; asst. to Edwin Thanhouser and handling publicity for that studio; Eastern mgr. (home office) Majestic under C. J. Hite; mgr. Than. "Big" Productions under Mr. Hite; mgr. Williamson Submarine Pictures (booking) for Mr. Hite; handled first Mutual publicity; mgr. Princess and Apollo brands, also handling advertising; gen. representative all C. J. Hite enterprises; joined Universal, where he is now mgr. Studio ad., Coytesville, N. J.

ALLEN, E. H., business mgr., NYMP; b. Philadelphia; early career, traveled extensively, advertising expert for Phila. newspapers; m. p. career, from 1910, NYMP, as actor, then in charge of business end, now mgr. Ince West Coast studios; married, 1914, Margaret Thompson, leading woman NYMP. Studio ad., NYMP, Inceville, Cal.

ANDREWS, U. S., head of cutting room, NYMP; b. St. Louis, 1894; educ. there; m. p. career, with Atlas M. P. Co., St. Louis, asst. cameraman, with Universal, with Kinemacolor as head of positive develop. dept.; started 2 yrs. ago in Inceville assembling room; now its head. Studio ad., NYMP, Inceville, Cal.

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ALPHABETICAL INDEX
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BALDWIN, Ruth Ann, head western Universal program department; b. West Suffield, Conn.; educ. San Diego, Cal.; early career, newspaper and publicity work, cartoon work, commercial art, music teacher, concert work; m. p. career, joined Universal in 1913, went to London to collaborate with E. Phillips Oppenheim on "The Black Box" serial, worked in Universal eastern office on return, back to Pacific coast, wrote for Henry McRae, for Otis Turner, later for Lloyd. Is accomplished athlete, fancy dancing, etc. Wght. 135, hght. 5 ft. 8 in., light brown hair, blue eyes. Studio ad., Universal City, Cal.

BARROW, N. T., laboratory H. C. Matthews Co.; m. p. career, with some of the largest picture producers in varied positions, instrumental in the organization of the National Laboratories, Los Angeles, left to become affiliated with Matthews organization. Studio ad., Hollywood, Cal.

BEEBE, Ford Ingalsbe, asst. publicity mgr. western Universal; b. Grand Rapids, Mich., 1888; educ. in west; early career, general adventurer, member Angelus Stock co., with Madame Modjeska in "Macbeth," Kolb and Dill in "Politicians," joined Universal as manager publicity, after doing newspaper work in the west. Wght. 135, hght. 5 ft. 11 in., is athlete, etc.

BOND, Billy B., property man, Liberty; b. San Francisco, Oct. 31, 1885; educ. Belmont Military Acad.; stage experience, stage manager with Shubert attractions for 15 yrs., was playing child parts with Cal. and N. Y. attractions previously. Studio ad., Liberty Film Co., San Mateo, Cal.

CARBER, B. D., technical director, Thanhouser; b. Utica, N. Y., 1878; educ. St. Lawrence University; stage career, with Frohmans, Lew Fields, Lillian Russell, 6 yrs. producing in stock; m. p. career, Kalem, Ramo, Universal, Thanhouser. Studio ad., New Rochelle, N. Y.

COOPER, George (George Healy), actor, Vitagraph; b. Newark, Dec. 18, 1891; educ. Newark and N. Y.; stage career, first with Newark stock co., Blaney stock co., 5 yrs. with Lottie Williams, 2 yrs. with Fiske O'Hara, 1 season vaud.; m. p. career, with Vitagraph in various parts, especially characters, Italian, Spanish, French; in "Mill of the Gods," "Drop of Blood," "Outlaw," "Tangled Threads." Studio ad., Vitagraph, Brooklyn, N. Y.

CROMPTON, Frank, technical director, Horsley; b. Manchester, Eng., 1859; educ. as an architect in Australia, and went to Africa in 1901; came to U. S. in 1906; joined Edison, where he supervised construction of sets for numerous pictures; made 2 trips to Cuba for Edison; went to Imp, where he remained for 3 yrs.; went to Universal plant at Los Angeles in 1911; Keystone. Studio ad., Horsley, Los Angeles, Cal.

DAVIS, H. O., second vice-president of Universal Film Manufacturing Co., gen'l manager Universal City; b. Cadiz, Ohio, 1877; educ. Cadiz, Columbus, Ohio, Chicago, Ill.; early career, contractor, traveling salesman, cattle raiser, associated with International Stock Food Co., Indianapolis, Ind.; independent manufacturer of various articles; established cattle and hog farm in Sacramento Valley, Cal.; had entire charge of San Diego Exposition; on Nov. 29, 1915, took up present position. Studio ad., Universal City, Cal.

DEAN, Ralph, comedian and technical dir., Frohman Amusmt. Corp.; b. Mar. 21, 1876, N. Y. C.; educ. Chappequa Inst.; stage career, "Pudd'nhead Wilson," boy in Chas. Frohman's "Because She Loved Him So" and "Sky Farm," "Sag Harbor," "Bud Young" in "Heir to the Hoorah"; screen career, Edison, "Shyness

V L S E

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of Shorty," "Country Boy," "Adventures of Kitty Cobb"; Colonial, asst. dir.; at present technical dir. Froh. Amusmt. Corp. Hght. 5 ft. 7 in., wght. 160, blonde hair and blue eyes; rides, swims and dances. Studio ad., Frohman Amusmt. Corp., N. Y. C.

DOLAN, Frank, property man, Essanay; b. San Francisco; educ. St. Mary's College, Oakland, Cal.; joined Essanay in 1912. Studio ad., Essanay Film Mfg. Co., Niles, Cal.

ELLIS, George A., studio mgr., Mittenthal; b. July 11, 1883, Yonkers, N. Y.; educ. Yonkers High; early career, foreman with Western Electric Co.; screen career, Sphinx Film and Pilot Film 2½ yrs., Mittenhall for past 2 yrs. Diversions, motorcycle racing, holding several world's records. Address, 57 Caroline Ave., Yonkers, N. Y.

EPPING, J. C., business manager, Fine Arts Films; b. Germany; early career, spent in South Africa; coming to U. S. in 1912, became bus. mgr. of Majestic company in N. Y.; 1913, went to Los Angeles in same capacity for Majestic, then for Fine Arts. Studio ad., Fine Art Films, Hollywood, Cal.

EYTON, Charles, general manager, Pallas-Morosco; 20 yrs. a theatre mgr. on the Coast; associated with Oliver Morosco much of that time; m. p. career, in present position. Ad., Los Angeles, Cal.

FRECHETTI, L. J., scenic designer, Balboa; b. Valparaiso, Ind., Oct. 2, 1883; educ. Valparaiso H. S.; early career, jeweller; sign writer; illuminating mss., mottoes, etc.; m. p. career, with Balboa, designing scenes for feature films; head of scenic dept. Studio ad., Balboa, Long Beach, Cal.

GAGE, Anthony, mngr., Glendale studio for Kalem; b. Jersey City, 1888; educ. h. s.; m. p. career, 1913 became secretary to George H. Melford at Glendale studio; suceeded Melford upon Melford's going to Lasky in 1914. Studio ad., Kalem, Glendale, Cal.

GIBSONE, M. E. M., business mgr., Kalem Hollywood studio: b. New York; 2 yrs. sec. to pres. of the Bank of Montreal; mgr. of women's department of Home Bank at Toronto, Can., 5 yrs.; sec. to pres. of General Electric Co. at New York; besides looking after the business end of the Kalem studio, she writes scenarios and prepares publicity matter for the Hollywood and Glendale studios; most recent scenarios: "Ham the Statue," "The Spook Raiser" and "A Night of Today." Studio ad., Kalem, Hollywood, Cal.

GIRANDO, Jack, special stunts and horseman, Thanhouser; b. Mamaroneck, N. Y.; educ. Mamaroneck high sch.; early career, jockey; m. p. career, Thanhouser. Studio ad., New Rochelle, N. Y.

HOPKINS, Edward, studio mgr., Lubin (Phila.); b. Newport, R. I.; educ. Newport; has been in motion picture business 18 yrs., exhibited with his brother, T. F. Hopkins, the first pictures produced on a large screen in Phila. for Lubin; later manufactured and lectured on Lubin's second pictures; at present studio mgr. Lubin (Phila.); made pictures with trick work for "Chin Chin (Montgomery & Stone). Ad., Lubin, Philadelphia, Pa.

HOPKINS, Thomas F., studio mgr. and gen. dir., Lubin (Phila.); b. Providence, R. I., Feb. 11, 1865; educ. Newport, R. I.; early exper., theatrical bus. mgr. with Daniel Sully, then Forepaugh stock, Phila., until 1895, then Bradenburg Museum and Theatre, Phila.; joined Lubin in 1911 as studio mgr., also exhibitor of Lubin's first pictures. Ad., Lubin Studio, Phila., Pa.

HORKHEIMER, Elwood D., sec. and treas. Balboa Amusement Producing Co.; b. Wheeling, W. Va., Feb. 8, 1881; educ. Cornell, spl. eng'g course; early career, 8 yrs. with Jeffrey Mfg. Co., Columbus, supt. mining machinery installation; in charge bus. affairs for Gen. Morris Horkheimer, Wheeling; m. p. career, joined brother, H. M. Horkheimer, in Balboa co., early in 1914; took charge bus., particularly sales management of firm, leaving brother most of time to devote to production. Studio ad., Balboa, Long Beach, Cal.

HORKHEIMER, Herbert M., pres. and gen. mgr. Balboa Amusement Producing Co.; b. Wheeling, W. Va., July 9, 1882; educ. Cascadilla Inst., Ithaca; Cornell Univ.; early career, general mercantile experience; stage career, began as advance man, became producer; m. p. career, started production in old Edison studio, Long Beach, Cal., June, 1913; incorporated Balboa Amusement, and has been producing feature pictures, single, double and triple reelers, ever since; originated "Who Pays" series for Pathé; produced "Neal of the Navy" for Pathé. Studio ad., Balboa, Long Beach, Cal.

HURST, Paul, technical director, Kalem Glendale studio; b. Cal.; early career, stock cos. on Pacific Coast and half dozen road shows. Hght. 6 ft., recreations, riding and swimming. Studio ad., Kalem, Glendale, Cal.

INGLIS, Gus, member Willis and Inglis; early career, actor, stage manager, advance agent; m. p. career, actor, director, writer, exhibitor, exchange man, now devotes his time to engagement of professionals for various film companies and works on the sale of books and plays for photoplay purposes. Ad., Los Angeles, Cal.

JOHNSON, James, studio mgr. and director, Solax studio U. S. Amust. Co.; b. Avondale, Pa.; educ. Chester, Pa., pub. and high sch.; early exper. with circus, broke elephants for Barnum and travelled around the world; later magic and vaud. as "Burns and Burns," toured the world and performed magic for all crowned heads of Europe; screen career, Solax-U. S. Amusmt. Co., Popular Players and Players-Metro (pictures, "Yellow Traffic," "Million Dollar Robbery," "Hearts and Horses," etc.). Ad., 211 W. 126th St., N. Y. C.

JONAS, M. G., mngr. publicity, Western Universal; b. San Francisco, Cal.; educ. San Francisco; early career, newspaper work of every variety in San Francisco, Chicago and N. Y.; m. p. career, joined Pacific Coast Universal studio in present capacity. Studio ad., Universal City, Cal.

KAUFMAN, Albert A., studio manager, Famous Players; b. Ramsey Co., Devil's Lake, N. D.; educ. Chicago; early exper., 5 yrs. mgr. motion pict. theatres; screen career, Famous, ever since its organization; at present on Board of Directors and studio mgr. Member of Lambs', Screen, City Athletic and Press Clubs. Studio ad., Famous Players, N. Y. C.

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LANGLEY, Edward, technical director, American; b. London; educ. St. Mark's Coll.; early career, decorator and designer; stage career, with Walter Burridge, Chicago; m. p. career, scenic artist and technical dir., Selig, 1900-06; Balboa, Universal; American, 1915. Studio ad., American, Santa Barbara, Cal.

LICHTIG, Harry H., studio mgr., Peerless-World; b. Cleveland, O.; educ. Cleveland; early exper., owned chain of hotel cigar-stands, Mt. Clemens, Mich.; stage career, stage dir., owner and silent partner several road shows; screen career, World-Comedy-Star studio mgr., World Prod. Corp. office mgr., World Film mgr. of film dept., at present studio mgr. Peerless-World; hobby, efficiency in studio mgmt. Ad., Elks' Club, N. Y. C.

LYNCH, P. J., studio manager, American Film; b. Nevada, 1879; until 1909 followed a general business career, then took charge of booking department of the Theatre Film Service Co., San Francisco; later became manager of the concern, then with the Novelty M. P. Co.; in 1913 opened an exchange in San Francisco for Mutual Film Corp., later in the year joined American in present capacity. Studio ad., Santa Barbara, Cal.

MANNING, Norman, business manager, Balboa; b. Oakland, Cal., May 8, 1890; educ. Oakland h. s., Univ. of Cal.; early career automobile racer; diamond broker, general mercantile pursuits; went with Balboa at organization, and was one of first men employed by H. M. Horkheimer when he started Long Beach studio; worked up from office boy to present position. Studio ad., Balboa, Long Beach, Cal.

MASSIE, Henry L., Visitors' Committee, Western Universal; b. St. Louis, Mo., 1871; educ. St. Mary's Coll., Kan.; early career, contracting and general agent for circuses for 14 yrs., theatre manager and newspaper reporter; m. p. career, traveling representative for General Film Co., with Herman Fichtenberg in Dixie Film Co. Studio ad., Universal City, Cal.

McFIELD, Joseph A., supt. wild animal show, Horsley; b. Lowell, Mass., Dec. 2, 1882; educ. there; stage career, vaud., with animal act, mgr. for Spessady's Teddy Bears, mgr. for Ora Cecil; toured Keith Circuit; m. p. career, from 1912, Vitagraph, in jungle scenes; Horsley, in present position. Hght. 5 ft. 5 in., wght. 129; blue eyes, brown hair. Studio ad., Horsley, Los Angeles, Cal.

McGEE, James L., manager, western Selig; b. Brownville, Neb., 1873; educ. Illinois Military Academy and Beatrice Business Coll., Beatrice, Neb.; early career, 4 yrs. with Swift & Co. as assist. buyer; stage career, with Henry W. Savage 8 seasons as actor and mgr.; returned from London with "College Widow" in 1908, and joined Selig; played alternate lead and heavy with Tom Santschi; went to Pacific coast with first Selig co.; on death of Frank Boggs in 1911 made mgr. Studio ad., Selig, Los Angeles, Cal.

MEANY, Don, mgr. production, Quality Picture Corp.; b. Chicago, May 2, 1888; educ. Univ. Michigan; early career with Watterson Rothacker, Chicago office *Billboard,* Chicago rep. N. Y. *Morning Telegraph;* established m. p. dept. on Chicago *Examiner;* m. p. career, advertising mgr. Essanay; established *Essanay News,* and railroad guide of releases; managed Bushman's *Ladies World* hero contest; in 1914 joined Universal as mgr. of publicity; early 1915 became asst, mgr. U city; later asst. mgr. of production; Aug. 1 became mgr. production for Quality; supervised campaign of Bushman and Miss Bayne in King and Queen contest at San Diego Exposition. Studio ad., 6,101 Sunset Blvd., Hollywood, Cal.

MORRISON, C. P., superintendent, American; b. Morrison, Colo., Apr. 3, 1878; educ. pub. and h. s., Morrison; early career, rancher in Colo., Wyo. and Nev., mining 8 yrs., one of first settlers in Tonopah and Goldfield; m. p. career, with Essanay in 1907, as cowboy lead in Westerns; later played heavies; in "The Squaw Man," "The Cowboy and the Squaw," "The Half-breed," etc.; with American in Westerns 2 yrs. Started as supt. with Essanay, and later worked up to same position with American. Last film appearance with Richard Bennett in "Damaged Goods." Studio ad., American, Santa Barbara, Cal.

NICKOLAUS, John M., Supt. Laboratories, western Universal; b. N. Y. City; educ. N. Y. City; early career, photographer; m. p. career, Kalem, Electograph, Centaur, Nestor, Universal eastern and western. Studio ad., Universal City, Cal.

NOWELL, Wedgwood, musical director, NYMP; b. N. Y. State; educ. N. Y. City; stage career, appeared with Blanche Bates, Henrietta Crosman, Amelia Bingham, Wm. Faversham, Wilton Lackaye, and others; managed Auditorium theatre, Baltimore; m. p. career, NYMP (played heavy in "The Golden Claw"; appointed mus. dir. last August). Studio ad., NYMP, Inceville, Cal.

O'BRIEN, Thomas E., asst. director, Peerless-World; b. July 25, 1889, Grand Rapids, Mich.; educ. Leland Stanford. Entered amusement business in 1898 with Barnum and Bailey's circus, of which his father was gen. mgr. Stage career, vaudv. and One-night-stand Popular Stock Co.; screen career, Essanay, Vitagraph, Biograph, with D. W. Griffith two yrs. as asst. in production of "The Escape," "Birth of a Nation," Fox, Peerless; rough-rider, cowboy, eighteen mos., with Royal Northwest mounted police.

O'HARA, Kenneth, publicity writer, NYMP; b. Brooklyn, N. Y.; educ. Seton Hall Coll., Brooklyn Coll., Fordham Law Sch.; early career, on editorial staff Brooklyn *Daily Eagle,* Los Angeles *Tribune;* m. p. career, NYMP, as publicity writer. Studio ad., NYMP, Inceville, Cal.

PALMER, Frederick, publicity director, Keystone; b. New York, May 31, 1881; educ., N. Y., Cornell; early career newspaper man, actor, editor; m. p. career, since 1914 Selig, west. company. Studio ad., Keystone, Los Angeles, Cal.

PERSONS, Thomas, general mgr. Selig West Coast studios; b. Jamestown, N. Y.; circus and show business since 8 yrs. old; with Walter S. Main, later Corse Payton; went with Selig as lantern slide maker 18 yrs. ago, and 4 yrs. ago became mngr. Chicago studio; on Pacific Coast 2 yrs. Studio ad., Selig, Los Angeles, Cal.

SCHWARZ, Joseph, studio mgr., Frohman Amusmt. Corp.; b. N. Y. C.; educ. N. Y. C.; early experience, purchasing agt. for Albert Pick & Co., Chicago; screen career, Frohman Amusmt. Corp.; inventor of studio system. Home ad., 1072 Bryant Ave., N. Y. C.; studio ad., Frohman Amusmt. Corp., N. Y. C.

SCOTT, Lester F., Jr., asst. director, Fox; b. Los Angeles, Cal.; educ. Throop Polytech. Inst., Pasedena, Cal.; early exper., in general business; screen career, Kinemacolor, Biograph, Lasky as asst. to O. C. Apfel, Mutual as asst. to Francis J. Grandon, at present with Fox as Mr. Apfel's asst.; hght. 5 ft. 9 in., wght. 150, brown eyes and hair. Ad., Fox, N. Y. C.

SMITH, William S., bus. mgr., Vitagraph, Santa Monica; early career, with Cudahy Packing Co., Los Angeles; m. p. career, trip around world with Maurice Costello, Clara Kimball Young, 1 yr. at N. Y. plant, 2 yrs. in West. Prospected in desert 1888 to 1897. Studio ad., Vitagraph, Santa Monica, Cal.

SNELLING, Harry, studio mgr., Victor studio; b. Montreal, Aug. 25, 1878; educ. Montreal; early exper., boxer, holder middle and welterweight championship of Canada, 1900-4; later in electrical construction work for Quebec El. Co.; screen career, studio mgr. H. Robert Law Studio, Colonial, Life Photo, Palace Players, old Victor, etc.

SPRENGER, C. O., publicity writer, Horsley; b. Lancaster, Pa., May 22, 1855; educ. pub. schs.; early career, journeyman printer, Philadelphia, N. Y., Chicago, Denver, afterwards on editorial staffs Denver *Times* and *Rocky Mt. News;* did publicity work for Union Pacific, Colorado Promotion and Publicity Committee, several yrs. newspaper publisher in Colorado, associate ed. "History of Live Stock Industry of U. S."; engaged in gen. publicity work in Cal., secretary Cal. State Realty Association; m. p. career, Horsley (publicity). Studio ad., Horsley, Los Angeles, Cal.

STECHHAN, H. O., publicity manager, Balboa; b. Indianapolis, April 4, 1879; educ. manual training H. S., Indpls.; Indiana Univ., Bloomington; early career, newspaper work, reporter, editor, magazine writer, advertising specialist; m. p. career, author numerous scenarios and playlets produced by leading companies; author pageant "Balboa," for Balboa studios. Joined Balboa as publicity and advertising manager. Studio ad., Balboa, Long Beach, Cal.

SUDDERTH, Earl, cartoonist and scenic artist, Liberty Film Co.; b. Sept. 14, 1891, Lenoir, N. C.; studied with A. D. M. Cooper; educ. San Jose, Cal.; with Essanay, Pathé, Liberty and Banner as scenic artist, also playing small parts. Studio ad., Liberty Film Co., San Mateo, Cal.

SAUER, Herbert ("Bert"), asst. dir., Peerless-World; b. Phila, Pa.; educ. pub. sch. N. Y. C., and Univ. of Penn.; early exper., in newspaper work on the cut staff of the New York Herald, studied art in Natl. Acad. of Design and the Art Students' League of N. Y.; screen career, playing straight, character and juvenile work with Edison, Fox, Kleine, at present with Peerless-World as asst. to Edwin August; built and painted

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scenery, planned sets and designed costumes and written scenarios. Address, 560 West 144th St., N. Y. C.

TEICHMANN, Hans M., technical director, Horsley; b. Berlin, Germany, Nov. 28, 1889; educ. there; early career, traveling salesman for German drapery and furniture house; m. p. career, Kinematograph Co., Hamburg, Bosworth, Balboa, Rolfe, Horsley, as technical dir. in each case. Hght. 5 ft. 6 ins., wght. 156 lbs., blue eyes, blonde hair. Studio ad., Horsley, Los Angeles, Cal.

VON KLEIN, Bert H., business manager, Horsley; b. Hamilton, O., 1883; educ. Lafayette Coll.; stage career, from age of 15, with Zach Rep. Co., 3 yrs. mgmt. Shuberts, with Olga Nethersole in rep., director for "Mimic World" and "Soul Kiss"; several seasons in vaud.; m. p. career, from 1912, Gaumont, Pathe (asst. dir.), Horsley (asst. dir. on "The Rajah's Sacrifice," "The Woman, the Lion and the Man," "Stanley in Africa"). Hght. 5 ft.; wght. 130; blue eyes, dark hair. Recreations, boxing, football, baseball. Studio ad., Horsley, Los Angeles, Cal.

VON METER, Joseph, property man, Horsley; b. Malta Bend, Mo., Aug. 3, 1880; educ. Kansas City and Denver; early career, manufacturer of stage scenery, building theatres, studying dramatic art and singing; stage career, with Elitch Gardens stock co., Manhattan Beach Comic Opera co., prop. man and electrician at N. Y. theatres; m. p. career, Universal (in character parts), Majestic, Lasky, Santa Barbara (superintendent), Reliance, Horsley (prop. man; also appeared in "The Protest," "The Blood of Our Brothers," Cub Comedies). Hght. 5 ft. 10 in.; wght. 155; brown hair, brown eyes. Recreations, swimming, motoring, riding. Studio ad., Horsley, Los Angeles, Cal.

WALKER, Waldo, publicity director, Pallas-Morosco; b. Chicago; educ. Univ. of Chicago; early career, newspaper man and short story writer, contributing to Century, Munsey, Sunset, and other magazines; stage career, 2 seasons in mus. com.; m. p. career, Pallas-Morosco, in present position. Studio ad., Pallas-Morosco, Los Angeles, Cal.

WALSH, Tom, assistant manager production, Quality Pictures Corp.; b. Marion Square, Dublin, Ireland; educ. Stonyhurst College, Lancashire, Eng.; 12 mos. in Germany and Australia, went on stage, came to America in 1908, vaud. 2 yrs., short circuit, Universal, management Joe Engle for 1 yr.; m. p. career, assistant director Selig 7 mos., assistant to Henry McRae at Universal for 3 yrs.; in Aug., 1915, joined Quality as assistant director and assistant manager production. Studio ad., Quality Pictures, Hollywood, Cal.

WHITING, Dwight, general manager Rolin Film Co.; b. Los Angeles; educ. Stanford Univ.; early career, ranchman and business man; manager 10,000-acre ranch in Cal.; manager Fiat Motor Sales Co., of Cal.; m. p. career, assisted in organization of Rolin Film Co., and became general manager. Studio ad., Rolin, Los Angeles, Cal.

WILLAT, Irvin V., director photographic department, NYMP; b. 1891; m. p. career, with original Imp as actor, took up mechanical end, joined NYMP at N. Y. factory, manufactured cameras, making first Keystone machine, later joined Reliance, All Star, World Film, Metro; is now back with NYMP, in charge of the camera work, making the new art titles, etc. Studio ad., NYMP, Inceville, Cal.

WILLIS, Richard, member Willis and Inglis; early career, actor; m. p. career, 1911, acted and wrote scenarios for Nestor-Universal company, represented and did publicity for stars, now manages many well-known people, has assisted in financing several new companies, is writer of magazine articles on pictures and interviews with stars, works on the sale of books and stage plays for picture purposes. Ad., Los Angeles, Cal.

WOODS, Frank E., asst. gen. manager, Fine Arts; early career, on staff of N. Y. Dramatic Mirror as "Spectator," published first review of motion picture, afterwards chief editor Mirror; m. p. career, Kinemacolor (dir.), Biograph (scenario ed.), Reliance-Majestic (scenario ed.), Fine Arts (asst. gen. mgr.). Studio ad., Fine Arts, Hollywood, Cal.

WOODS, W. F., business manager H. C. Matthews Co.; early career, general business on West Coast, affiliated with a number of motion picture producing companies during m. p. career, is expert bookkeeper and systematizer, acquainted with all matters pertaining to office of producing company. Studio ad., Hollywood, Cal.

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AL. CHRISTIE.

EDDIE LYONS.

LEE MORAN.

NESTOR COMEDY COMPANY, UNIVERSAL

AL. E. CHRISTIE'S first real job in a theatre was as doorman at 25 cents per night and a double pass, and then he was promoted to property man in a little New York theatre. From property man he became actor and appeared in support of Wilton Lackaye and May Irwin, and appeared in such successes as "The Man from Home."

The motion picture industry began to show life at that time, and he became a member of the David Horsley staff for the Centaur company at Bayonne, N. J., his position there being the general manager. He produced most of the "Mutt and Jeff" comedies, which will be remembered by the trade as a big hit in their day. He toured the country with this company, making pictures in many locations, then with thirty-two people and two carloads of trunks, scenery and props, went to Los Angeles and located the first studio in Hollywood in 1911.

Mr. Christie has produced more than three hundred photoplays, two hundred and fifty of which he has written and produced himself. His present contract with the Universal company calls for one hundred and four single-reel comedy subjects to be written and produced under his supervision. In addition to this he puts on five-reel Broadway Star comedies, the first being "Mrs. Plum's Pudding," featuring Marie Tempest. "Sallie's Blighted Career," with Edna Aug, is now being produced, and he has scenarios prepared for the five-reel comedy in which the Nestor players will be featured, entitled "Is Matrimony a Failure?" and another "Charley's Aunt" and "All the Comforts of Home."

Mr. Christie is a whirlwind in direction. He knows just how every scene is to be made before he begins production. He is very explicit in his instructions to his players, thus reducing rehearsals, and has established a number of records for speed in making subjects that retain the quality.

He is always from ten to fifteen weeks ahead of his releases, and when any special subject is wanted in the comedy line, the Universal company knows who can deliver the special production for them.

London (Canada) was his birthplace. He secured his education in New York and the big school of experience; was tutored by David Horsley, and has won a most desirable reputation in filmdom. He is now a member of the Hollywood Board of Trade, and to him are referred most matters pertaining to picture companies.

EDDIE LYONS, who is known the world over for his smile that won't come off, hails from Beardstown, Ill., which he claims is the capital of comedy. He was born in 1886, and after an education in the public schools joined a repertoire show at fourteen

With this he toured the Middle West, and then for two seasons played in the Marlowe stock company at Chicago. He was with Liebler and company, producing "Mrs. Wiggs of the Cabbage Patch," and then went into vaudeville with Mamie Gehru, producing the sketch "June." After touring the Orpheum and Keith circuits he became a member of the "Beverly of Graustark" road company, in which he remained for one year. About five years ago Mr. Lyons became a member of the Biograph stock company at New York, and his first picture work was in the second production made by Mack Sennett in which Mr. Lyons worked opposite Mabel Normand. Three months later Mr. Lyons was employed by Carl Laemmle, and for nine months remained with the Imp. Four years he has been a Nestorite. Last year Mr. Lyons directed for five months, and returned to the Christie company because of the many requests from exhibitors. His recent success was the juvenile lead part in "Mrs. Plum's Pudding." Mr. Lyons is 5 feet 8 inches in height, weighs 143 pounds. In addition to playing and directing, he has written a number of scenarios.

LEE MORAN, of Nestor, was born in Chicago in 1887. After the public schools he attended St. Ignatius College, Chicago, where he graduated. His first engagement was with "The Golden Girl" company, where he played a character comedy part. He appeared in stock at Chicago, and was with Mary Flynn and Franklin Farnum. His next engagement was that of juvenile lead in the road company in "The Girl in the Kimono," and then a year in vaudeville on the S. & C. time, appearing in the sketch, "The Long and Short of It," in which he was the Long and Bud Duncan the Short.

Four years ago he became a member of the Al. E. Christie Nestor brand, and has since appeared in a subject each week. In "Wanted a Chaperone" he gave a female impersonation, as well as in "A Lucky Deception."

He considers his work as porter in "All Aboard" one of his best parts. As Detective Potts in many Nestor comedies he has won high praise. Mr. Moran is 5 feet 10½ inches in height.

HORACE DAVEY, GALLAGHER AND BURNS

A LARGE portion of the mirth provoked by Nestor comedies of the Universal is due to the painstaking work of Director Horace Davey; and his principal players, Miss Billie Rhodes, Raymond Gallagher and Neil Burns. This company was formed as the result of the popularity of Nestor brand comedies, and was placed in charge of Director Horace Davey early this year.

Mr. Davey was born at Bayonne, N. J., in 1889, and is a pioneer of the Los Angeles film colony. He went there in 1911. Like Mr. Christie, Mr. Davey did his first work for the Nestor brand at the old Centaur studio at Bayonne, and he gave up his work after serving an apprenticeship to the printer's trade because he saw a future in the motion picture industry. His first position was at David Horsley's Nickelodium where he operated the machine, took tickets, was cashier, and if necessary operated the broom. Then he was promoted to property man at the studio, and later became assistant to Director Christie.

When the Nestors were sent West he was one of the first to be selected, and he has remained there ever since. His careful attention to details and persistence for improvement caused the Universal officials upon the recommendation of Mr. Christie to place him at the head of this comedy company, and from the first he has demonstrated that they made no mistake in their trust. Among his recent one reel pictures produced are "Father's Helping Hand," "The Other Man's Wife," and "Those Kids and Cupid." The first picture made under his direction was "Following Father's Footsteps."

RAYMOND GALLAGHER.

NEIL BURNS.

Constant association with Al Christie, father of the Nostors, has enabled Mr. Davey to gather valuable information on the production of comedies. His pictures are known for their cleanliness. The objectionable or the scene which would give even the slightest offense is never present in the one-reel comedy of his direction coming from the Universal West Coast studios weekly.

Mr. Davey has also written the greater part of the scenarios he handles in production. Sometimes the stories are also his, but very often they are handed to him by Mr. Christie, and at other times they are purchased from the great influx of manuscripts that come to Universal City each day, marked "For the Nestor company."

But the Nestor comedy style is not an easy one to comprehend at short notice and so practically always either Mr. Davey or Mr. Christie revises the scenarios.

Detail is one of Mr. Davey's strong points, and glaring errors are very seldom to be discovered in his comedies.

RAYMOND GALLAGHER, leading man for Nestor, was born at San Francisco in 1888. He was educated at Sacred Heart College where he distinguished himself in athletics and amateur theatrical performances.

His ambition to become an actor led him to accept the work of playing bits in stock productions. He first appeared in "The Resurrection," then was selected as juvenile lead in R. L. Stockwell's play "Mrs. Temple's Telegram," which he played for one season. He played in stock for some time and then was with Belasco's "The Girl of the Golden West." During a stock engagement at the Alcazar theatre in San Francisco he met Mr. Melies of the Melies Film, who offered him a position as leading man in his company. He played at the American studio, and was then selected as leading man to make a tour around the world. He traveled with them as far as Japan, and then returned to Los Angeles where he was engaged by the Lubin Film Company. He played leads here for one year, and then became a member of tbe Universal stock and has since played leads in many of their best releases.

In everyday life and on the motion picture screen he has a pleasing appearance. He is five feet nine inches tall, weighs about one hundred and sixty pounds. His features are clean cut and regular; out of door life has kept him in fine trim. He motors, rides, hunts, is a baseball fan, and is an enthusiastic devotee of all forms of outdoor sports, winter and summer.

Gallagher is by schooling an engineer who gave up a scientific career to take up work on the legitimate stage. While it was not without a few twinges of regret that he abandoned the former profession, he has never really felt that he made a mistake. His success both on the stage and on the screen, he feels, fully justifies him for his early choice.

NEIL BURNS, leading man with Nestor, was born in a tank town of Pennsylvania which bears the name of Bristol. When a lad he packed his carpet bag and went to Atlantic City, where he received his education and became interested in stage work. Upon leaving school in 1907 he signed with the road company to play the part of a jockey in "The Sporting Duchess."

That was his debut, and he made good. At the close of the season he booked with "Just Out of College," where he did his first stage dancing. Since that time his engagements include the part of Skeeter in "Stubborn Cinderella," Berty in "The Girl in the Taxi," in "The Girl of my Dreams" and "The Winsome Widow."

He did not like the jaunts, so became affiliated with the Gaiety musical stock company in Los Angeles. It was here Al. Christie first saw him, and the Nestor engagement followed. He considers "Taking Her Measure," "When Hubby Grew Jealous," "It Almost Happened," "Molly's Malady," and "When a Man is Fickle" his best subjects.

Mr. Burns is five feet five and a half inches tall, weighs one hundred and thirty-five pounds, has light brown hair and eyes, and a very fair complexion.

Motoring is Mr. Burns' hobby, and he drives his own car to the many picturesque nooks of California. He plays golf, rides, and is an expert swimmer.

Since joining the Christie-Nestor aggregation Mr. Burns has become a proficient and versatile interpreter of eccentric comedy character parts. His personality is naturally a happy one, and he has never allowed it to suffer while appearing before the lens of the Nestor camera.

Mr. Burns has played about every comedy part from a Wall Street clerk to a destitute colored man. He is always ready on a moment's notice to adapt himself to any role, no matter how weird or unusual, that Director Horace Davey assigns him.

Of recent date Mr. Burns has been turning bis hand to the writing of scenarios and has met with considerable success. He lays this to the fact that he is continually making a study of comedy production from every angle.

Mr. Burns believes that by making an exhaustive study of comedy and farce that he will thus be enabled to assume his future roles with more complete understanding, although from his performances in the past there seems to he little room for improvement.

In the short time that he has been affiliated with Al. Christie's second company of Nestorites this player has well proven his value.

JANE WALLER, LEADS, UNIVERSAL

JANE WALLER, who has appeared in leads in a number of Nestor comedies, is a Los Angeles girl whose professional experience has been in pictures only.

Following a course at the Los Angeles High School, Miss Waller secured an engagement with the Del Henderson comedy company of the Biograph producing staff where she played for several months. Her next engagement was with the Balboa where, under the direction of Charles Hayden, she appeared in "His New Job," "The Wooing of Sal," and several other photoplays.

With the B. A. Rolfe company she played in support of Max Figman, apearing in the part of Ann Bludge in "My Best Girl." Since becoming affiliated with the Nestor company she has played in "Kids and Corsets," "A Maid and a Man," "It Almost Happened," "Some Fixer," "Almost a Knock-out," and in "Putting One Over on the Dean" she appeared in a boy part.

Miss Waller is an ideal type for pictures, having light hair, blue eyes and a very light complexion. She is five feet five and a half inches in height, and weighs one hundred and twenty-four pounds.

During her high school course, she was a star basket-ball player and took part in tennis tournaments.

She swims, rides, is a motorist, and excels in dancing, diving and swimming. At the Universal studio she is referred to as the champion Ukalele player.

When the Horace Davey Nestor company was formed Miss Waller was selected as second leading woman by Al Christie. Her work with Biograph, Balboa and Rolfe had stamped her as a comedienne in every sense of the word and Mr. Christie's good judgment did not fail him when he offered her a position with his second company.

Miss Waller has proven that she can act as well as appear pretty and vivacious. She has already secured a large following in Screenland and seems to have a very bright future in store for her.

H. C. MATTHEWS, UNIVERSAL COMPANY

H. C. MATTHEWS' productions during the past eight years entitle him to much credit and certainly to a place in the producers' "Hall of Fame." His picturization of the stories told us in our childhood of the beautiful fairies and the wonderful characters so dear to children, have given him the title of the "children's director."

After directing for two years in the Edison studio, Mr. Matthews joined the Powers' Company, where he directed for four years. He then joined the Universal forces in the East, and after a year and a half he joined their company on the West Coast.

After more than seven years of producing for other people, Mr. Matthews decided last spring to manufacture and market his own work. An agreement was reached with the Universal Company, and without the noise of trumpets or the waving of banners he opened the H. C. Matthews studio in the former home of the Universal Company in Hollywood, and has written and produced since that time the following three or more reel features: "The Runaway Princess," "Such a Princess" and "Nosy Land," besides the following one and two-reel pictures: "Hearts Are Trumps," "How Early Saved the Farm," "The Healing of Mary Brown," "One on Mother," "The Circus," "The Mascot" and "The Sea Shell."

Among the most popular of his spectacular productions for children which were adapted and staged by him, and in which were featured Elsie Albert and Baby Early, are: "Snow White," "Beauty and the Beast," "Sleeping Beauty," "Aladdin," "For the Heart of a Princess," "When First We Met," "Mammy's Child," "The Four Senses," "Babies Three," "Those Were the Happy Days," "The Lesson," "Rivals," "Little Helping Hands," "Wanted—A Practice," "The Plan That Failed," "Early's Awakening," "The Skeleton" and many others.

Before leaving the East Mr. Matthews completed for Henry W. Savage the educational feature, "Uncle Sam at Work," which has enjoyed a wonderful run all over the country.

Mr. Matthews is justly proud of the fact that during his years of producing he has directed more than three hundred pictures and not one of them has been put on the shelf.

ELSIE ALBERT started her screen career as a child, after having had considerable experience and training with the Blaney Stock Company in Newark, N. J. After a season under the direction of Edward Porter and Searle Dawley she joined the Edison forces under the direction of Mr. Matthews, playing the leads in child dramas, comedies and comedy dramas.

While Miss Albert's success and popularity have been due to an extent to the ability of her director, yet it would be difficult to determine just how much of Mr. Matthews' success has been made possible by the inborn art, ability and valuable qualities possessed by this charming young lady. Miss Albert is one of the most promising of the young screen stars and bright things are predicted for her in pictures.

WHILE only eight years of age, Baby Early has had five years' experience in pictures and shows ability far in excess of her years.

It was Baby Early's work in the leads of Powers' "Kid Pictures" that made them so popular all over the country, yet with all her ability and the praise that has been heaped upon her, she retains that sweet, childish spirit and light-heartedness that make childhood so interesting to us all.

She received her first directing at the hands of Mr. Matthews and has shown marked ability in the following productions: "Mammy's Child," "Babies Three," "Those Were the Happy Days," "The Lesson," "Rivals," "Little Helping Hands," "Wanted—A Practice," "The Plan That Failed," "Early's Awakening," "The Skeleton" and many others.

Her lovable disposition and sweet childish ways have endeared her to all who know her, and she is a great favorite around the studio. During those tiresome waits when the sun is hidden from view by clouds she will climb upon a table or chair and entertain the company by reciting, throwing all of her emotions and dramatic ability into the work in a way that holds her hearers. While Baby Earle has made a wonderful record in her screen work as a child, yet undoubtedly her greatest achievements will come with the dawning of young womanhood.

SEYMOUR HASTINGS, comedy director for Mr. Matthews, received his early training in the hard field of newspaper work. He spent twenty-five years as a traveling correspondent in the United States, Canada, Japan, South Africa (as a war correspondent), South America and Europe.

He has learned in this work to read human nature and has acquired keen powers of observation which have been valuable to him as a director and scenario writer. Mr. Hastings is a splendid actor and has been connected with some of the largest studios. He has also directed for the Lubin, Masterpiece and Premier companies.

ELSIE ALBERT,
Leading Woman.

H. C. MATTHEWS,
Producing Fairy Tale Special Features for Universal Film Co.

BABY EARLY,
Remarkable Child Actress.

HOBART HENLEY, LEADS, UNIVERSAL

HOBART HENLEY, starring in Universal Broadway features, is a native of Louisville, Ky., where he was born in 1887. He was educated at the University of Cincinnati, and following the completion of his studies he appeared in an engagement on the legitimate stage, and since has been under the management of Belasco, leading man in stock companies in Cincinnati, Cleveland, Buffalo and other large cities, and did his first work before the camera in January, 1913.

His first picture was made under the direction of Julius Stearn, entitled "The Opal King," in which he played the leading part, and he has since been leading man continually in Universal subjects.

A few months back he was transferred from the Eastern studio to the Western. His recent subjects are "The Little Brother of the Rich," where he appeared as Paul Potter, and "The Man in the Chair," three reels, written by himself.

"The Tenor," three reels, in which he appears in a dual role, is another of his original photoplays. Recenlty he played the leading part in the three-reel subject, "The Deficit," from the story by Peter B. Kyne.

The producing company in which Mr. Henley is leading man is known as the Hobart Henley Company, and it is understood from those in authority that many big things are in store for this promising young actor.

He is to be featured in every way possible for the Universal company, as it is understood that President Carl Laemmle has found him to be popular with screen fans.

The success of Mr. Henley in screen work is attributed by the actor to the aid he has secured from directors, scenario writers and his personal study of parts he portrays. Every scenario is first given a very thorough study, this leading man going over the script with his director, and thoroughly discussing each and every scene separately.

Mr. Henley makes a good screen appearance; he is six feet tall and weighs 180 pounds. His hair is black and eyes are dark brown. He is proficient in athletics, rides, swims, shoots and plays golf and tennis.

RICHARD STANTON, DIRECTOR OF UNIVERSAL "GRAFT" COMPANY.

HOBART HENLEY, STARRED IN UNIVERSAL'S "GRAFT" SERIES.

RICHARD STANTON, DIRECTOR, UNIVERSAL

RICHARD STANTON, director-actor, was picked by Universal to direct "Graft," its serial which followed "The Broken Coin." Mr. Stanton began work on the first episode with Hobart Henley in the lead.

Mr. Stanton was born in Philadelphia, where he was educated and gained his first stage experience in amateur theatricals. He then went in for musical comedy, and after Ward & Vokes separated, Mr. Stanton joined Ward and traveled with the company, playing "Around the Clock in Twelve Hours." For three years he traveled with Kolb and Dill. This took him to California, and it was while enjoying a rest in San Francisco that he was called upon to play a lead in a picture which the Melies firm was producing.

He went through many hairbreadth escapes, one of which was diving under water and getting his breath through the barrel of his rifle until the posse pursuing him had given up the search.

So successful was Stanton's first picture and so clearly did he demonstrate his knowledge of theatrical affairs, that he was made a director and took a company South from San Francisco to film scenes at Catalina Island. It was while on the way North from Catalina that Stanton met Thomas H. Ince, and a contract by which the actor-director joined the Ince banner was the result. What followed is familiar history.

The engagement for the NYMP company continued for three years, during which time he made many excellent subjects, including "The Master of His House," "The High Seas" and a number of others, practically all of which were in two reels.

His last work was filming "Aloha," an American-Hawaiian story featuring Enid Markey and Willard Mack as an Ince contribution to the Triangle program. In this there was a sensational shipwreck scene, and exceptionally large sets used in which Mr. Stanton displayed his ability at handling large numbers of players in the making of scenes.

He began his engagement with the Universal but a few weeks ago, and has produced two and three-reel subjects until he took up the filming of the serial, "Graft."

From boyhood Mr. Stanton has been an athlete, playing amateur baseball while at college, and later a member of the Newark, N. J., league team. He also rides and swims.

Mr. Stanton is a strong man physically, as is shown by the strain of night and day work. He stands almost six feet in height, has black hair and dark brown eyes. He is very popular in club circles and with the host of players at the various Los Angeles studios.

GLORIA FONDA, LEADS, UNIVERSAL

GLORIA FONDA, candidate from the State of Washington for the Universal Beauty Contest, held in June, is one of the few members of this party selected by the popular vote, and made a tour of the country, to accept a position as actress in Universal films. She is now playing leads in subjects of the Victor Brand, made under the direction of William C. Dowlan.

Miss Fonda was born at St. Paul, Minn., in 1896. After attending public schools she spent some time in Forrest Ridge Convent at Seattle, Wash.

It was while Miss Fonda was a student in the convent that her schoolmates picked her as a candidate for the Universal Beauty contest, and her attractive face and pleasing manner during the campaign not only won for her the first place in the contest of the State of Washington, but also hundreds of friends.

In Los Angeles the five judges who were selected by the Universal company to pick the most beautiful of the sixty-one candidates gave Miss Fonda one of the highest scores, and for a time there was debate among the judges as to whether or not she should be entitled to the distinction of the most beautiful.

After the contest Miss Fonda returned to her home at Seattle, Wash. The Universal company made her several offers and she finally accepted, going to the West Coast studios in July.

The first picture in which she appeared was the Broadway star feature, "The College Orphan," featuring Mr. and Mrs. Carter DeHaven. In this she played the ingenue part of Irma Brentwood.

Since that time she has appeared in the featured part in "The Devil and Idle Hands," a one-reel Victor, opposite William Dowlan; "The Unmasking," a two-reel subject, and is now working in "The Mills of Greed." Miss Fonda is to be featured in one, two and three-reel Victor subjects.

At school and during her life in the mountains Miss Fonda learned swimming, canoeing, and frequently hunted and fished. She can ride horseback and drives her own car. Miss Fonda is 5 and a half feet tall, weighs 120 pounds and is a decided blond with blue eyes and very fair complexioned.

The color of Miss Fonda's eyes and her fair complexion are very appropriate for photography. Her past training and natural ability leads the Universal producers to believe she will become a popular screen star.

Miss Fonda's ambition is boundless, and her talent seems to assure her of success in any department of photodrama.

WILLIAM C. DOWLAN, LEADS, UNIVERSAL

AN experience of fourteen years in dramatic stock, playing in the best theatres in America, and appearing in leading parts of the recent successes of the stage, gave to William C. Dowlan an insight into dramatics and stagecraft that is greatly aiding him in his work as director of the Universal Film Manufacturing Company at its West Coast studios.

Mr. Dowlan was born at St. Paul, Minn., and received his education at the Christian Brothers School in that city. Almost immediately after finishing his education he took up work on the stage, and with the exception of the time when he managed and starred in his own road company, he played in stock.

In this period he played in many of the principal theatres from Coast to Coast, appearing at Chicago, Philadelphia, Vancouver, B. C.; Omaha, Portland, Ore.; the Oliver Morosco stock at Los Angeles, and at Dallas, Texas, and in other cities.

While at Dallas, Mary Fuller, now star of the Universal, was playing ingenue, and in other engagements he appeared in the same productions with such screen favorites as Clara Kimball Young.

Mr. Dowlan became affiliated with Universal more than four years ago, and from the first played leads. One of his best performances was that in "Richelieu," and the lead opposite Princess Hassan in "Under the Crescent" series.

After completing his work in the "Crescent" series, Mr. Dowlan was advanced to the position of director, and has since made a number of one, two and three-reel subjects, in all of which he played the leading part, and recently filmed the Universal Broadway feature, "The College Orphan," a comedy drama of college life with Carter and Flora Parker DeHaven in six parts.

The list of subjects Mr. Dowlan has directed include the following: "Out of the Darkness," "Their Secret," "Double Standard," "Dear Little Old-Time Girl," "The Lilt of Love," "Lord Barrington's Estate," three reels; "The Devil and Idle Hands," "The Masked Substitute" and "The Mills of Greed."

Practically all of these subjects were from scenarios prepared by Leonora Ainsworth. The subjects produced under the direction of Mr. Dowlan have become noted for the accuracy of detail, and the true-to-life portrayals.

He understands the art of stage setting so well that little touches he causes to be added to scenes prepared for his productions add much to the photoplay.

OGDEN CRANE AND GRACE BENHAM, UNIVERSAL

OGDEN CRANE, who was character man with the Smalleys' Universal company in the production of the Broadway feature, "The Flirt," adapted from the Booth Tarkington novel, and who is now playing in the coming Universal serial, "The Journal of Lord John," being filmed under the direction of E. J. Le Saint, is the son of the late Madame Ogden Crane, noted singer of New York.

Mr. Crane was born in 1873 at Brooklyn, N. Y., where he attended the public schools, and later was a student at Siglar's Preparatory School at Newburgh, N. Y. For a time he was connected with Katlin & Co., wholesale dry goods merchants, and the Consolidated Gas Company.

OGDEN CRANE.

GRACE BENHAM.

Under the management of Charles Frohman he played in support of Mrs. Patrick Campbell in "The Sorceress," with Tyrone Power in "Ulysses," and Louis Mann in "The Man Who Stood Still."

For three years Mr. Crane played the part of Buck McKee in "The Round-Up" with Macklyn Arbuckle. During his legitimate stage career this actor played in stock in many leading American cities.

His motion picture experience shows that he has been as successful in this field as on the legitimate stage. For a time he was with the Famous Players, appearing in support of Mary Pickford, and at the Thanhouser studio he was with the company featuring Maud Fealey.

Prior to accepting his present engagement with the Universal, he played with the Edison, Kalem, New York Motion Picture and Biograph.

When the Smalleys were selecting the cast for their screen production of "The Flirt" they interviewed many aspirants for the sympathetic role of Laura, that Booth Tarkington has so beautifully drawn.

Then Miss Benham was introduced to the Smalleys. "What a wonderful type for Laura," exclaimed Mr. Smalley. "Absolutely the type," echoed Mrs. Smalley, and this is Miss Benham's debut into the screen world. Miss Benham was born in Ft. Scott, Kansas, in 1888. With King Baggot and Henry Otto she appeared as leading woman in a local organization in St. Louis known as the Players Club, where she was at once recognized as an amateur of rare ability.

Miss Benham made her professional stage debut with Mrs. Patrick Campbell, following in parts with Virginia Harned and Marie Doro. She had several seasons in stock. Later she was engaged by Charles Frohman.

JEAN TAYLOR, LEADS, UNIVERSAL

JEAN TAYLOR, playing leads for Universal films opposite Herbert Rawlinson and other prominent leading men, is another example of success in motion pictures without previous experience on the legitimate stage. Miss Taylor is a Canadian, born in 1893, and has lived in the United States since early childhood.

She attended the public and East high schools in Rochester, N. Y., and the University of Rochester, N. Y., and went to Los Angeles following the close of her school work.

Her first engagement in pictures was in December, 1914, when she was selected by Director Al. Christie, father of the Nestors. Under his direction she appeared in "Too Many Crooks," then played the part of Mrs. Crab in "He Fell in the Park," and appeared as Mrs. Smith in "They Were Heroes," opposite Lee Moran in all of these subjects.

The first big part assigned Miss Taylor was that of Rose in "Just Jim," made under the direction of O. A. C. Lund in five reels and released as a Universal Broadway feature.

Miss Taylor appeared in the lead part for Director Burton King in "For Professional Reasons," and was then transferred to the Worthington company, where she played leading parts in a number of subjects. In support of Herbert Rawlinson Miss Taylor has taken the lead part in "Chivalry," the "Ne'er-Do-Well," "The Bloodhound of the North" and others.

This actress is very enthusiastic over athletics, and has learned to ride and swim since entering pictures. She also has found that her tennis and basketball playing at college serve her well in pictures.

While in school she took a special course in music. She is a woman of domestic tastes and her little dinners have won for her the distinction of being an excellent cook. Miss Taylor is attractive; she is slender, of medium weight, and has an abundance of reddish-brown curly hair, with blue eyes and a very fair complexion.

Miss Taylor, one of the prettiest actresses of the Universal west coast studios, is blessed with a vivacious and attractive personality. The numerous pictures that she has appeared in, including "Chivalry," have been greatly enhanced because of this dominant personal magnetism of the star.

She is lively enough at times to carry a scene by her very presence, but when her role calls for more serious efforts she acquits herself with just as much credit. Versatility is hers, and she is equally at home in an emotional or a light bit. She has received lessons in varying phases of the art from the best directors.

ROBERT LEONARD AND ELLA HALL, UNIVERSAL STARS

OF the big producing staff of the Universal company there are no more popular players than Robert Z. Leonard and Ella Hall, who for the past year have been featured together in Rex subjects and appeared in the featured parts of the big Universal serial "The Master Key," together with a number of Broadway features.

Robert Leonard, directing and playing many of his own leads, began his professional life in Denver, Col., where as a boy he played super parts. About ten years ago he became a member of the California Opera company. Later he became comedian, assistant manager, stage manager, property man, and door keeper. He appeared first in "The Bohemian Girl," and has sung in over a hundred operas. Later he was with dramatic companies, and more than three years ago became a member of the Universal stock company, playing juvenile leads.

He played leads opposite Margarita Fischer. In Mr. Turner's "Robinson Crusoe," "Shon, the Piper," and as lead in the Westerly detective series. He was made director almost two years ago, and has since directed and played his own leads. His recent production is "That Lass O' Lowries" with Helen Ware in five reels. He directed the making of "Renunciation" with Julia Dean in the featured part.

Mr. Leonard is one of the most able directors of the Universal staff. He is master of the technique of the photoplay, and in addition to directing and playing leads, he writes many of his own stories.

ELLA HALL, leading woman for Mr. Leonard and star in Universal Broadway features, is a New York girl, born in 1897, and educated in a private school. Her professional career began in 1909 with David Belasco in "The Grand Army Man" and Isabel Irving.

In the following year she did her first work in pictures under the direction of D. W. Griffith, playing for two years in various parts. She was with the Reliance company, New York, for six months, and then became a member of the Universal stock. In the recent production of "Jewel," Miss Hall appeared in the name part. In "That Lass o' Lowries" she appeared as the Rector's daughter in support of Helen Ware. In "The Master Key" series she was the heroine. Miss Hall is fond of playing little girl parts, for which she is an adept, being but five feet one inch in height and weighing but one hundred and five pounds.

MYRTLE GONZALEZ, LEADS, UNIVERSAL

AN artist in photoplays who prior to becoming a motion picture actress had little or no experience, and from the first was successful as a leading woman is Myrtle Gonzalez, now playing featured leads for Universal films.

A little more than four years ago Miss Gonzalez applied for a position with a motion picture company, and her first application placed with the Vitagraph company resulted in her engagement, and for more than four years she remained with this company, playing leads in subjects of various sizes from one-reel pictures to six-reelers like the Blue Ribbon feature, "Capt. Alvarez."

The little experience Miss Gonzalez had on the legitimate stage was in drama with the Belasco stock company in Los Angeles, and in child parts at the Auditorium. While playing at the Belasco she was urged by motion picture exhibitors to become a motion picture actress and she followed their suggestion.

Of the many good subjects Miss Gonzalez has appeared in she is particularly pleased with the part assigned her in "Ghosts" made in two reels, "His Wife and His Work," "Capt. Alvarez," "The Great Game of Life," "Troubled Waters," "The Golden Grain," and that recent success, "The Chalice of Courage," in which she played the featured part of Enid Maitland.

Following a number of engagements as a child actress Miss Gonzalez entered Sacred Heart Convent in Los Angeles, where she remained a student until she completed the course. It was following this that she was a favorite in stock, and took up motion picture work.

Her education well adapts her for screen acting, and in addition she is a talented musician, both vocally and instrumentally. Recently she has favored a number of exhibitors in Los Angeles by appearing at their respective theatres and singing solos.

During school days Miss Gonzalez took advantage of securing an athletic training, learning to swim, ride and play gymnasium games. In her picture work she has played parts that required very daring feats and in all of these she refused to permit the director to have anyone double for her.

Recently Miss Gonzalez has appeared in the leading parts of "The Pinnacle of Success," "Riches," each of three reels, and "The Cross."

Miss Gonzalez is an ideal leading woman, being but a few inches more than five feet in height. She has light brown hair and eyes that photograph well. She is a native daughter of California, was born in Los Angeles, where she has lived all her life despite the fact that she has gained a world-wide reputation.

EDWIN N. WALLOCK, DIRECTOR, UNIVERSAL

EDWIN N. WALLOCK, late director with Balboa Amusement Producing Company, the Jackie Saunders Feature Play company, and now on his way to the Orient with the Henry McRae Universal company, was born at Council Bluffs, Iowa, in 1878. He spent six years at Benedictine University, Atchison, Kan., where he received two degrees.

For eighteen years he has been engaged in the theatrical profession as actor, manager and producer. His first dramatic training was received under the late Thomas W. Keene, the tragedian. For twelve years he was stock leading man and producer, serving in Spooner stock and the Woodward stock at Omaha.

Entering the motion picture field six years ago he served as producer for two years. For about four years he was with the Selig West Coast studio stock, playing leads and heavies. He appeared in eleven episodes of "The Adventures of Kathlyn," and one of his best subjects was "In Tune with the Wild," in which he played lead opposite Kathlyn Williams. He has also written a number of scenarios.

It is due to the extensive experience that Mr. Wallock has obtained through years of hard work on the dramatic stage that he was selected as director with the Henry McRae-Universal company which is to tour the Orient.

The wide variety of pictures to be produced by this company of touring Universalites necessitates a complete knowledge of the habits and customs of all people in order to give each picture that is sent to the Universal's distributing offices the required air of realism.

While with the Selig company, where Mr. Wallock appeared in and directed many of the animal pictures, he gained extensive information concerning both India and Africa, where many of these productions were staged. The scenarios called for entire exterior settings, supposed to represent these southern countries, and naturally Mr. Wallock is already familiar by way of these pictures with the country over which the Henry McRae company of players is to travel.

MAUDE GEORGE, HEAVY LEADS, UNIVERSAL

MAUDE GEORGE, playing heavy leads in Universal Broadway features made under the direction of Otis Turner, is a California girl who chose the stage for her career nine years ago. She was born at Riverside, Cal., 1890, completed the course in the grammar and high schools, and took a special course at the Comnock School of Expression in Los Angeles.

Miss George's first engagement was in the Burbank stock company at Los Angeles, where she played in support of Blanche Hall, Harry Mestayer, Wm. Desmond, A. Byron Beasley, and a number of others, who are now prominent on the American stage and in pictures.

For two seasons she was with Conrad Le Marie in a headline act booked over the Orpheum time, during which engagement she played lead, and then took the part created by Valerie Bergere in the vaudeville sketch, "The Sultan's Favorite," in which part she remained for one season over big-time circuits.

Miss George did her first work in pictures in 1914 when she was engaged by the Universal company, playing leads under the direction of Charles Giblyn. Later she was transferred to the Universal feature companies and has since played in many of the Broadway star features.

The first was in support of Hobart Bosworth in "The Little Brother of the Rich." She impersonated Blanche in "Both Sides of Life," sharing lead honors with Ella Hall.

She appeared in several numbers of "The Black Box" series, and played a part in "Cigarette," produced by the Smalleys. In "The Frame-Up" Miss George played the lead opposite George Fawcett, and was with Nat Goodwin in "Business Is Business."

In "Big Bill Brendt," with Hobart Bosworth she played the leading heavy, and her recent work was that in the adaptation from the Meredith Nicholson story, "Pennington's Legacy," in which J. Warren Kerrigan was featured. The last three named were all made under the direction of Otis Turner.

Miss George has confined her work on the stage as well as in pictures principally to the heavy parts, fully realizing that in the portrayal of these she could never gain public favor as is the good fortune of the actress who plays the heroine, but knowing she was best suited for such impersonations she preferred to be artistic, and so took up the playing of these which required more talent. Miss George is 5 feet 7 inches in height. She has an olive complexion, dark brown eyes and raven hair. That she should be selected by Otis Turner to play in features produced by him is a distinct honor.

CLEO MADISON, LEADS, UNIVERSAL

CLEO MADISON, for several years Universal leading woman, has the distinction of being one of the very few successful women motion picture directors. Several months ago she was induced to attempt to direct a picture, and her first subject met with such favorable criticism that she was retained in the position as director, and continues to play her own lead parts.

Included in the list of subjects made under the direction of Miss Madison are: "The Cowboy Girl," "Liquid Dynamite," "Live and Let Live" and "The Wooing of Juanita," all two and three-reel subjects of unusual merit.

Miss Madison is perhaps best known as leading woman of the Gold Seal Brand, and for her portrayal of the part as the wife of Pythias in the Universal multiple reel adaptation of "Damon and Pythias."

Miss Madison was born in a little Illinois town, and received her education in the common and high schools of Bloomington. Shortly after her graduation, the family moved to California.

After their arrival in the West, Miss Madison began looking around for something to do. Then it was that the stage suggested itself. She therefore began preparing for that line of work with very much the same feelings that she would have had if she were learning stenography. It was a means of achieving success.

Seven years ago a dramatic teacher of the West was about to start on a tour of the coast with a company of amateurs. Miss Madison approached him for a place and was given a "bit." She did so well in rehearsals that she was given a lead.

There was no money in it, but it meant real experience. Returning to Los Angeles, she received her first real part, a leading role in Haddon Chambers' "Captain Swift," with a repertoire company. Then followed an engagement with Oliver Morosco in stock at the Burbank theatre, Los Angeles, following which she played a short stock engagement with James K. Hackett.

Her next work was with Virginia Harned. She played lead in a dramatic sketch for one season over the Orpheum circuit, and gained much experience. The next year she not only played the leading parts, but directed the production of many plays. This caused a failure of her health, and she went to Los Angeles for a vacation with her parents.

It was while in Los Angeles that she decided to enter pictures and was first engaged by the Universal company. Since then she has played leads in many pictures. Her work as director has been equally successful.

MARGUERITE WHISTLER, CHARACTER WOMAN, UNIVERSAL

MARGUERITE WHISTLER, playing second lead, heavies, and character leads for the Universal company, is a Kentucky woman, born at Louisville, 1888, and was educated at Notre Dame College, Washington, D. C.

Miss Whistler has had a varied experience in the theatrical profession, playing all over Europe and America in animal acts, vaudeville, and for a year and eight months was with the Bostock Trained Animals at Coney Island. With this act she traveled extensively.

Miss Whistler played her first theatrical engagement at the Columbia, Washington, D. C., where she remained for two and a half years. She was with Blanche Bates one season in "The Girl of Wall Street," and "The Arcadians" one season.

She entered motion pictures in 1911 with the Lubin company, playing the mother part in "The Heart of Tessie." Her first work with the Universal was in 1912, and she has since appeared in a number of its successful subjects, including "The Campbells Are Coming," "Call of the Waves," and "The Symphony of the Violin," all made by the Francis Ford company.

She has played character leads for the Al Curtis company and general stock, and heavies and leads. Recently she has played with Cleo Madison in "Alas and Alack," "The Cowboy Girl," and appeared in "The Silent Battle" and "The Sacrifice of Jonathan Grey." Miss Whistler is a painter and designer of gowns; she has planned all those worn by Cleo Madison.

AGNES VERNON, INGENUE LEADS, UNIVERSAL

AGNES VERNON, known to all photoplayers of Los Angeles as "Brownie," has had a very remarkable career in motion pictures, and her success has been the comment of much favorable talk in film circles.

Miss Vernon was born at La Granade, near Portland, Ore., in 1896, and complains that she has never received any birthday presents because her friends give them all to her on Christmas day. She was educated at convents in Kansas City and Chicago, and did her first work in pictures in March, 1913.

Miss Vernon began as an extra girl, but aptness in appreciating situations and portraying them for the film soon brought promotion. For a long period she played under the direction of Charles Giblyn in two and three reel Universal subjects.

In "The Three Mothers" she impersonated the child part, and in "The Girl of the Dance Hall" played the name part, that of a Western girl who was elevated to social rank.

In "Stumbling" she was a slum girl, and in "Public Approval" a society woman. She played in "The Terror," "In Search of a Wife," and in a number of other Universal pictures to the satisfaction of all who saw her.

Miss Vernon is five feet four inches in height, weighs one hundred and fifteen pounds, and although the pictures portray her as having dark hair, it is in reality very light. Miss Vernon has been able to perform all kinds of athletic feats required in the parts for which she has been cast. She is particularly fond of motoring.

NEIL C. HARDIN, JUVENILE AND HEAVY LEADS, UNIVERSAL

NEIL CAMERON HARDIN, a graduate of the University of Michigan, is a protege of Allan Darnaby, former stage director for Richard Mansfield, student of classical and modern dances under the Castles, and an all-around athlete with a Michigan boxing championship. He is a member of the Universal Pacific Coast studios stock company, playing heavies and juvenile leads.

Mr. Hardin was born at Louisiana, Mo., in 1886. After graduation he practiced law in Missouri for about five years. Then he was with Darnaby for two years.

Early in 1915 Mr. Hardin visited Universal City and became interested in the making of pictures. From the first he did well under the direction of Otis Turner in "The Black Box" series as the secretary.

In "The Broken Coin" serial he appeared as the spy with Francis Ford and Grace Cunard. He was juvenile lead in "The Unmasked Substitute" under the direction of William C. Dowlan, and played heavy in "The Mills of Greed" by the same director.

Mr. Hardin's athletic training during his university life has served him well. One of his sensational acts was that of leaping from a bridge 75 feet above the water in Otis Turner's "The Scarlet Sin." Mr. Hardin is a descendant of the Hardins of Kentucky, a son of N. C. Hardin, former Missouri representative, and is a lineal descendant of Revolutionary ancestors.

In his native state Mr. Hardin is referred to as one of the "Hardins o' Kentucky, Suh," and his father was one of the makers of the present constitution of the State of Missouri.

Mr. Hardin is one of the most versatile men of the Universal stock company. His work has been recognized by the directors, and as a result he is given some very exceptional parts.

Mr. Hardin is one of the most valuable men in the Universal capitol. He plays with every company in the organization and sometimes has scenes for several pictures to be made in the same day. His versatility is of course partially responsible for the continued demand that directors make on his services, but he is as well a daring player.

Whenever a script calls for a fearless jump or fall, producers know that Mr. Hardin is ready to perform any stunt within reason, or without reason for that matter, for the good of the picture.

In "The Broken Coin" he did very sensational work, as well as demonstrating his ability as an actor.

ED GIBSON, JUVENILE LEADS, UNIVERSAL

ED GIBSON, playing juvenile leads with Western Universal, was born at Tekamoh, Neb., in 1892. Mr. Gibson became an expert rider at sixteen and followed the National Riding contest. He remained at this for four years, and during that time took first prize at some of the greatest contests held in the United States.

He won a belt for all around riding at Pendelton, Ore., in 1912. At Salt Lake City in 1913 he carried away many prizes. He went to Australia with the Bud Atkinson circus, where he did roping and riding for this organization, the largest of its kind that ever toured the Island.

One of his early engagements was riding companion for Dick Stanley during the season of 1909 and 1910.

Mr. Gibson's first motion picture engagement was in 1911 with the Selig company, when he played the juvenile lead in "Shotgun Jones." At the Kalem company he played juvenile leads in "The Hazards of Helen" series, and for a time appeared in the Nestor Universal Brand. In the first Harry Carey five reel subject, "A Knight of the Range," being filmed under the direction of Jacques Jaccard, he is playing the juvenile heavy. He received unstinted praise for his excellent work in this stirring Western picture.

Mr. Gibson is almost five feet ten inches in height, weighs one hundred and sixty pounds; is an expert swimmer and an excellent shot.

Mr. Gibson's recent releases are "The Cowboy Girl," in which he played juvenile lead; "Judge Not," and in the Robert Leonard subject. "That Lass o' Lowrie's."

HECTOR V. SARNO, HEAVY LEADS, UNIVERSAL

HECTOR V. SARNO, heavy, with the Universal "Graft" serial company, was born at Naples, Italy, in 1880. He received his education during his army training and travels throughout Europe and the United States.

Before entering the theatrical profession, Mr. Sarno had the distinction of being a lieutenant of a sharpshooting regiment in Italy, called Bersaglieri.

His first theatrical experience was in stock with Novelli in Italy. After long experience with stock companies in Italy he came to America and took up the work of foreign correspondent in French, Spanish, Italian, Portuguese and English. His knowledge of the customs of foreign nations has made him a versatile actor in pictures.

In 1910 Mr. Sarno entered motion pictures with Vitagraph and remained with it for a year and a half. After an engagement with the Imp he went to Florida to do work in animal pictures with Captain Bonavita.

After this engagement he played leads with the Reliance, and then joined Biograph, where he played leads and heavies, taking the parts of Mexicans, Italians, Arabians, Spanish and others.

Some of his best pictures he considers "The Ring and the Book," "Under the Guest Light," "The Woman in Black," "The Power of the Press," "Man's Enemy," "Pere Goriot," "The Soul of a Peer," besides a number of one-reel subjects.

His appearance is suitable for the foreign parts he portrays in pictures.

HERBERT RAWLINSON, LEADS, UNIVERSAL

HERBERT RAWLINSON, Universal's popular star and athlete, was born at Brighton, England, and received his education there and in France. A thorough mastery of the French language has stood him in good stead in his many years in the legitimate drama.

His three years in France as a student; his training in the English naval reserve, where at twenty-two he held three amateur championships, single scull, road mile and long distance swimming; his remarkable experiences as a globe-trotter, his thorough knowledge of stagecraft, his splendid athletic ability, all of these combined with an optimistic nature make him fitted to portray the characterizations he has given the lovers of screen art.

His portrayal of Pythias, the Grecian general, in "Damon and Pythias"; the pugilist in "Kid Reagan's Hands"; the title role in Fennimore Cooper's "The Spy"; Ted Allen in "The Social Lion," and Sanford Quest, the scientific detective, in "The Black Box," thirty reel serial, has proved him a conscientious actor.

His debut in pictures was with the Selig company, followed by an engagement in Jack London's "Sea Wolf," Bosworth, Inc., after which he was contracted with Universal for two years.

Throughout his career he has kept his love for athletics. He is twenty-eight years old and is six feet in height.

Herbert Rawlinson is a sound thinking man whose success has been won cleanly on his merits rather than by any amount of clever advertising. There are few more virile actors, mentally or physically, than he. Athletics is a hobby of his.

OTIS TURNER, DIRECTOR, UNIVERSAL

OTIS TURNER, Universal director, was born in Fairfield, Ind., and was educated in Indianapolis. His dramatic work began at eighteen and continued until he began directing for the Selig company in Chicago nine years ago. Mr. Turner remained with the Selig company four years. He spent one year as director for the Imp company, and for the past four years has been producing for Universal.

To Mr. Turner is accredited the production of the first wild animal picture made in America, Selig's "Hunting Big Game in Africa"; the first feature picture made in America, the Selig release, "Spirit of '76"; The first war picture, "Stormy Days in Old Virginia"; the first Western, "The Cowboy Millionaire," and the first three-reel American subject, "The Coming of Columbus." Included in the list of artists who have come under his direction are: Mabel Taliaferro, Tom Carrigan, Fred Walton, Ethel Grandin, Kathlyn Williams, Charles Clary, Harry Pollard, Margarita Fischer, Frank Weed, Tom Mix, Myrtle Stedman, Robert Leonard, Edna Maison, Herbert Rawlinson, William Worthington and Anna Little.

He conceived the idea for the remarkable detective series, "The Black Box," produced "Damon and Pythias," and recently completed Universal Broadway features, starring Nat Goodwin, George Fawcett, Hobart Bosworth, J. Warren Kerrigan and others. His experience covers everything from blackface to managing a circus, and producing for Henry Miller, Henry W. Savage and others.

JOHN H. COAKLEY, TECHNICAL DIRECTOR, UNIVERSAL

ALMOST important member of any motion picture producing company is the technical director who plans and arranges all settings, and upon whom depends the selection and arrangement of all furnishings that add realism and give the picture the turn of perfection.

Director Otis Turner, producer of Universal Broadway features, realized the importance of the position of technical director, and induced the company to engage John H. Coakley, who gives his entire attention to the arrangements of all sets for Mr. Turner's big productions.

Mr. Coakley has devoted his life since he was nineteen to his work as a scenic artist, and was employed at the Lee Lash studios in New York. His ability won promotion and he became foreman, which position he held for two years.

Following this he became technical director for the Universal, and he supervised the preparations of all settings for the Turner production, "Damon and Pythias."

The skill of Mr. Coakley was very apparent in the Fiction Pictures subject, "The Spanish Jade," for which he supervised the reproduction of many old Spanish scenes.

Several months ago he returned to the Universal. He supervised "The Frame-Up," starring George Fawcett. At present he is engaged in completing settings for the five part Broadway feature, "Pennington's Legacy," in which J. W. Kerrigan appears. Mr. Coakley is familiar with all details of this kind of work, and those who know speak of him as a master in this line.

WILLIAM GARWOOD, LEADS, UNIVERSAL

WILLIAM GARWOOD, of the Universal, came from Springfield, Mo., and was educated there. He entered the dramatic world at the Elich Gardens in Denver, where he played juveniles. Like so many other motion picture actors he played with a number of stock companies.

He has acted with Virginia Harned, with Kyrle Bellew and Miller Kent, and was with Dustin Farnum in "Cameo Kirby." He was also under the Frohman management for a long time.

He joined Thanhouser for one picture, but so well did he do in his first attempt that he stayed with the Thanhouser and the Majestic companies for three years.

He became a member of the American company at Santa Barbara, where he acted with Vivian Rich.

William Garwood left the American to join the Universal, and for many months worked under the Imp Brand in the East. Recently he traveled west to assume the lead in the big serial, "The Journal of Lord John."

He is an excellent athlete, and he keeps himself in the very best of condition all the time. He is in love with his work, and never allows himself to remain idle—he is advancing continuously.

Always well groomed, debonair and smiling, William Garwood is a pleasant fellow to meet, and he is a splendid and convincing actor as well, with a peculiar finish to his work that makes it individual.

Garwood is about as popular with his brother and sister artists as any actor in the game. He is a pleasant personality and is a gentleman through and through. Scarcely less is his popularity with audiences the country over.

ALLEN CURTIS, UNIVERSAL JOKER COMEDIES

ALLEN CURTIS, originator of the Joker comedies, and since the organization of the company almost three years ago its director, has carved a name for himself in filmdom by the making of one comedy a week for the past three years.

Mr. Curtis received his experience on the legitimate stage where he was with Weber and Fields for three seasons. Ward and Vokes for one season; played in stock at the Chicago Orpheum Music Hall, and for eight years had his own company, the Allen Curtis Musical Comedy Company, which played through the Middle and Western states.

He was educated in the New York public schools, and his birthplace was New York City. He was born Febuary 5, 1879.

Three years ago he became affiliated with the Universal and for a time was engaged in making comedies which were released on the Imp and Powers brand.

During his connection with the Universal Company he has made more than two hundred comedies, many of which he has written himself. Of the recent successes in this line is that of the "Lady Baffles and Detective Duck" series, which was originated by him and have proven very popular.

The esteem and consideration held for Mr. Curtis is shown in the honor bestowed upon him by his election to the office of secretary of the Motion Picture Directors' Association.

Whenever any special comedy production is needed, or the organization takes part in public entertainment Mr. Curtis is usually called upon and acquits himself with credit. His personal popularity at Universal City is considerable.

MARSHALL STEDMAN, DIRECTOR, UNIVERSAL

MARSHALL STEDMAN, at the mammoth producing plant of the Universal company at Universal City, is a native of Bethel, Maine; educated at Newport, R. I., and at Colorado College, where he completed a literary course. He took up the stage almost immediately after college, his first engagement being with William Morris as juvenile lead in "The Wandering Jew" and "Lost Paradise." With the E. H. Sothern Company, for several years, he appeared as juvenile lead in "The Adventures of Lady Ursula," "Change Alley," "Lord Chumley," "The Lady of Lyons," "The Enemy of the King" and "King of the Musketeers." After a gold seeking experience in Colorado he returned to Chicago, where he taught acting for four years at the Chicago Musical College. From there he entered pictures at the Chicago Selig studios as an actor and scenario writer, and remained for five yeers. He then became manager of the Selig company on its western trip to Canyon City, Colorado, and produced a number of pictures, including "The Brand Blotter," "A Motorcycle Adventure," "The Cattle Rustlers," "The Tribal War," "'Tween Love and War," "The Suffragette," "The Saint and the Siwash," "The Mantle of Red Evans," "Object Matrimony" and "Rhoedrick's Ride."

Following an engagement with the then newly organized Bosworth, Inc., where he remained until in March of that year, Mr. Stedman became one of the four business managers of the Universal studio, resulting in his promotion to his present position. In this Mr. Stedman has a little of everything to do. Mr. Stedman knows every detail of the motion picture business, and is a very capable man.

SYDNEY AYRES, DIRECTOR, UNIVERSAL

SYDNEY AYRES, star, director and author with the Universal company, was born at Tarrytown, N. Y., in 1882, and his first legitimate stage engagement was in the part of Little Lord Fauntleroy, which he played over the Western country. He played the part of the little colonel in the original New York production of "The Clausman," and was author and star of "Texas" in the New York production and en route. He was stock star for Oliver Morosco's Belasco theatre, Los Angeles; Alcazar at San Francisco, and put on a headline vaudeville act over the Orpheum and Eastern vaudeville circuits, entitled "A Call of the Wild." For a time Mr. Ayres was leading man for Wilton Lackaye in the W. A. Brady production of Hall Caine's "Bondman."

Mr. Ayres did his first motion-picture work with Thomas H. Ince, when he was one of the two original producers of two and three reel productions made by the NYMP. Following this he was with Selig and Edison, and director of the first company at the American Film company's studio at Santa Barbara, California.

Mr. Ayres is now in his second year as acting director for the Universl company, producing three and five reel features. Among the subjects he has written, produced and acted are "On Desert Sands," "Tiny Hands," "Does It End Right?" "The Killing," "The Amber Vase," and a three reel feature by F. McGrew Willis and himself in which he played the lead.

As a director, Mr. Ayres has proved his inexhaustible versatility time after time, and is today recognized as one of the most reliable in the business.

FREDERICK CHURCH, JUVENILE LEADS, UNIVERSAL

FREDERICK CHURCH, juvenile leading man of the Universal, has been playing in pictures since 1907, when he accepted his first engagement under the direction of Frank Boggs. Mr. Church was born in Quebec, Canada, in 1889, and after an education in the public schools in Michigan entered vaudeville. He became a stock player in the principal cities of the Middle West for the next three years.

Mr. Church's motion picture career began with a juvenile lead in "The Cowboy's Baby," for the Selig Company. Other subjects for Selig were "The Mad Miner" and "The Book Agent," the latter a comedy. In 1908 he joined Essanay, direction of G. M. Anderson, playing juvenile leads in the Broncho Billy series, and was afterwards featured in "The Cast of the Die," "The End of the Circle," and many others.

In 1914 he was featured on the United program in Premier Brand. In 1915 he joined Universal and has been playing juvenile leads there since that time. He supported Frank Keenan in "The Long Chance," from the Peter B. Kyne story. His recent work was juvenile lead in "The Flirt," adapted from the Booth Tarkington novel and produced by the Smalleys.

Mr. Church is six feet in height, weighs one hundred and seventy-eight pounds, is dark complexioned, with dark hair and eyes. He has been very successful in athletics and can swim, ride, row, and is fond of indoor sports; sings, plays on the piano and stringed instruments.

MAY ELMORE BENSEN, CHARACTER WOMAN, UNIVERSAL

MAY ELMORE BENSEN, known as "Mother Bensen," is one of the most interesting women in motion pictures, and one of the very few who frankly tell their age. She was born in New York, 1854, and attended schools there and in Boston. She became a teacher and later a professional reader. For some time she was on the Lyceum platform, and at various times did legitimate stage work. She is decidedly well informed, a serious thinker, and an authority on many questions. She can speak several languages, and decides all questions pertaining to English for her associates. She was educated in music and became known as a singer.

She went to California twenty-six years ago. Her first work in pictures was done in 1912 under the direction of Alan Dwan with Murdock MacQuarrie and Pauline Bush. Her first picture was "The Jewel of Sacrifice," in which she played the part of the wife. Recently she appeared in "The Old Cobbler," "The Foundling," "Father Time," an allegorical subject.

She was featured in "Their Golden Wedding," with Charles "Daddy" Manley. Recently she appeared in "In the Folds of the Flag," "The Measure of Leon Duhrey," and in "Mary Ana" she took the part of the blind wife. She had a very good part in "The White Feather," a recent anti-war picture.

Mother Bensen is of a sunny disposition, and as her nickname implies, is mother to all the players at Universal City. Her hair, once dark, is now slightly gray, and she has bright blue eyes.

LULE WARRENTON, LEADS, UNIVERSAL

LULE WARRENTON, character leading woman of the Universal West Coast studios, has been on the stage practically all her life. She was born at Flint, Mich., in 1863, and was educated at the Convent St. Roses and the University of Michigan.

She did child parts under the management of her uncle, Sheridan Corbyn. One season in Shakesperian leads with W. V. Rauona was followed by stock engagements in heavies. After three seasons on the Lyceum platform giving readings, she returned to the legitimate stage. In Los Angeles she did character work for six seasons, and then went into pictures.

She joined Universal in October, 1912, and has since played leading character parts. She played in character comedy leads for ten months. She was with the Smalleys in "The King Can Do No Wrong," "The Jew's Christmas" and others. After four months in general stock with several different Universal companies, she became a member of the Henry McRae 101 Bison. She accompanied them to the Hawaiian Islands and created Hawaiian parts, and appeared in the male role of the Chinese Mandarin. In "Jewel" she appeared as the housekeeper, and with Pauline Bush in the "Such Is Life" series made by Director Joseph DeGrasse. In "The Frame-Up," produced by Otis Turner, she appeared in the character heavy.

Mrs. Warrenton's experience in the photoplay art is depended upon by Universal directors for most difficult impersonations. She is five feet six inches in height, weighs one hundred and fifty pounds, and has brown hair and blue eyes.

HENRY OTTO, DIRECTOR, UNIVERSAL

HENRY OTTO, known in Los Angeles as "The artistic producer," is at present directing Hobart Henley and company in feature productions at the Universal studios, California.

He was born in Birmingham, Ala., and was educated for the priesthood, but he yearned for the stage and, having a fine baritone voice, finally obtained a position with a small burlesque company.

Following this Mr. Otto studied voice culture and appeared with several stock companies, after which he joined a traveling opera company as the Duke in "Olivette." He toured the Middle West with the Franklin Hunt Comic Opera Company.

Later came an engagement with Richard Mansfield in "In Old Heidelberg," after which he became ill and had to rest up for a year.

Henry Otto appeared in New York with Henry W. Savage in "The Devil," Edwin Stevens starring. In the Orpheum circuit he appeared in "The Drums of Doone" with Minnie Seligman.

Henry Otto entered motion pictures with the Nestor company in leads for a year. He then joined the Selig company, with whom he stayed for two years. He produced for the Balboa company "A Will o' the Wisp," "Gypsy Love," "The Message of the Mind" and "The Siege of Jealousy," among other pictures.

Later he became a producer with the American company at Santa Barbara, where he added very considerably to his reputation as a maker of pictures "which count," some of his pictures being masterpieces. He left to join Universal, and has since made a number of notable three and five reel subjects, including "Undine."

BERTRAM GRASSBY, LEADS, UNIVERSAL

BERTRAM GRASSBY, well known on the legitimate stage, with the Shuberts for many years, is another actor to enter the motion picture field. He is now with the Turner-Universal.

Mr. Grassby was born in England in 1890. He came to this country with his parents and received his education here.

One of his first engagements on the legitimate stage was with Virginia Harned in "Anna Karenina." He received many favorable press notices, Alan Dale in the *American* stating that aside from John Mason, Mr. Grassby was the best member of the cast.

Following this Mr. Grassby played a season with Bertha Kalish in "Martha of the Lowlands" at the Garden theatre, New York, in the role of Morrucho. Later came a number of months in stock, and then his appearance in the part of Tweed Bix in "The Three of Us," Jose in "The Pretty Sister of Jose," and Sebastian Pasquale in the photodramatization of "The Morals of Marcus."

In the long run of "Havana," starring James T. Powers at the Casino, Mr. Grassby interpreted the part of the young Cuban, Roderigo. For three seasons he appeared with Maxine Elliott, and was a member of the original all-star cast of "The Modern Eve" during its Chicago run.

Mr. Grassby went to the West Coast early this year and played seven months in subjects of the Selig Polyscope, and in September he went with the Universal, where he has been assigned important parts.

FLORINE HANNA, LEADS, UNIVERSAL

FLORINE HANNA, of the Universal company, was born in Madisonville, Ky., where she received her education in private, puhlic and high schools, and at Douglass College, Cairo, Ill.

She has had an extended theatrical experience covering a period of ten years in light opera, musical comedy and dramatic companies. Her first engagement in theatrical work was with the Delmar Opera company at St. Louis, Mo., under the management of Samuel Gomparts. Then followed engagements with several road attractions, dramatic and musical comedy companies. During the last five years prior to entering motion pictures she was engaged with several permanent theatrical stock companies, including the Woodward stock at Kansas City, Wolfe stock at Wichita, Kan., Fulton stock at Lincoln, Neb., Imperial at St. Louis, and the West End Heights stock company of the same city, in all of which she scored decisively, and covered herself with dramatic glory.

Her motion picture experience covers engagements with the Warner Features, the St. Louis Motion Picture Company, and the Universal, where she is now playing emotional and heavy leads. She considers some of her best pictures "The Gypsy's Warning," "The Sand Rat," "The Black Pearl," "The Peril of the Plains," "The Taint," all of which were three reel features. Her work in "Released from the Burning Stake" was considered exceptionally good.

Miss Hanna is of medium height, has very dark hair and eyes, and is possessed of a pleasing personality.

JOSEPH J. FRANZ, DIRECTOR, UNIVERSAL

JOSEPH J. FRANZ, director of 101 Bison, was born at Utica, N. Y., in 1883. He was educated at Utica, and attended Christian Brothers Academy.

Mr. Franz had ten years' experience in the theatrical field before taking up motion pictures. His first engagement was with the St. Louis Motion Picture Company filming Frontier Brand, released on the Universal program, and later the Premier for the United program.

He remained with this company three years, and his next engagement was in the filming of Warner's features. For six months he served at the Santa Barhara Motion Picture Company, making subjects for the Kriterion, and has been with the Universal for the past six months.

Some of his best motion picture productions are "The Ghost Wagon," three reels; "Queen of Jungleland," by James Oliver Curwood; "Superior Claim," three reels; "What the River Foretold," by Peter B. Kyne, three reels; and "The Voice of the Wilderness," three reels. He is a member of the Motion Picture Directors' Association.

Mr. Franz's theatrical experience covers a wide range as actor and director. He was with Elsie DeTourney in Shakesperian repertoire. Then followed several years with traveling repertoire companies and high class road houses, including "The Lion and the Mouse," "The Squaw Man," "Three Weeks," and others.

The next five years of his legitimate stage experience were with stock companies in the East and West.

OLIVE FULLER GOLDEN, LEADS, UNIVERSAL

OLIVE FULLER GOLDEN, playing leads under the direction of Jacques Jaccard, opposite Harry Carey at Universal City, was horn in 1896, in New York. She is the daughter of George Fuller Golden, founder of the White Rats.

Although only nineteen, Miss Golden has had a long and varied experience on the legitimate stage and in motion pictures. She studied under a private tutor while traveling around the world with her father, and much of her stage experience has been with him. She was in vaudevile on the Orpheum circuit in this country, and at the Palace Theatre, London, for one year.

Her first motion picture experience was with the Biograph company in Los Angeles, in 1914. She played opposite Eddie Dillon, and later under D. W. Griffith. She left the Biograph company to play Teola in "Tess of the Storm Country," Famous Players, featuring Mary Pickford.

Some of her pictures with the Universal are: "To Redeem an Oath," ingenue lead opposite Frank Lloyd; "Dr. Mason's Temptation" and "In the Grasp of the Law," opposite Millard K. Wilson; the part of Dora in "Manna," a three reel Universal Gold Seal subject, in which she gave an enviable impersonation.

She played opposite J. W. Kerrigan in the fifth episode of the "Terrence O'Rourke" series; the ingenue lead in "Just Jim," a four reel Broadway feature; and in "The Knight of the Range," a five reel Broadway star feature.

Miss Golden is five feet five inches in height, weighs one hundred and twenty pounds, has curly blonde hair, and dark blue gray eyes.

HARRY CAREY, LEADS, UNIVERSAL

HARRY CAREY, of the Universal Broadway Western subjects, of five reels or more, is an author, actor and plainsman, whose varied experiences have increased his ahility as an actor, and aid him in giving the screen exceptional subjects of a Western type.

Mr. Carey was horn in New York City in 1880; attended Hamilton Military Academy and New York University. He has written and starred in dramas of a Western type. Of the list of plays Mr. Carey has written and played in the most prominent are "Montana," "Heart of Alaska," "Five Women and That Man," "Dacotah," and vaudeville sketches. In addition to this he has also an extensive stock experience. For a time he was prospector and cowboy, and has traveled very extensively.

Mr. Carey's first motion picture experience was with the Griffith-Biograph where he played with Kirkwood and Walthall. "The Master Cracksman," in which he was starred, was written by him. Another early release was "The Martin Mystery." In May, 1915, Mr. Carey joined Universal, and played in "Just Jim" and "Judge Not," each of five reels and produced from his original scenarios.

Mr. Carey is an all around athlete, and during his school days won many contests. For a time he was middleweight hoxing champion of New York State. He is an expert rider, roper and swimmer. In the selection of Mr. Carey to head the recently organized Western company, the Universal officers decided that he is the best exponent of the pioneer day hero. The pictures he has appeared in have proved the soundness of their judgment.

JACQUES JACCARD, DIRECTOR, UNIVERSAL

JACQUES JACCARD, director for the Universal Film Manufacturing Company, now producing the series of pictures to be released under the general title of "Little Stories of Real Life," is thirty years of age, and practically all of that time has ben spent in the show business. Mr. Jaccard was born near New York, and soon returned to France with his parents, and during and between engagements as a child actor he secured some education from schools and private tutors. When fourteen years of age he became property man in a New York theatre, and his first part of any great importance was that in the Klaw and Erlanger's spectacular production of "Ben Hur." In this he had a number of important lines and business in the temple scenes. From then on he gave most of his attention to the production end, and was in same on the stage. For four years he was stock producer at some of the best theatres of the country, and then turned his attention to motion pictures.

Five years ago he began the production of his first photoplay, and since has directed for the Universal, International, American, and is now with the Universal. In pictures he has also appeared in the part of juvenile heavy. He has for almost two years been director of the J. Warren Kerrigan-Victor Company, written many of the plays used and adapted the Terrance O'Rourke series. Early this year he accepted an engagement with the American company at Santa Barbara to produce "The Diamond from the Sky," and the first several numbers of this were made by him.

In May Mr. Jaccard returned to the Universal company, and up until this time has been with the Kerrigan-Victor company at Lake Tahoe, where he produced seventeen reels of pictures in fifty working days.

Mr. Jaccard's vast experience as a stage producer and also dirccotor for motion pictures, and his intimate knowledge of stagecraft, makes him a most desirable director both for the manufacturing company and the players working under him. He knows every detail of the business, how all sorts of scenes should be enacted, and never asks his players to do anything that he would not do himself. He is a very proficient scenario writer, and always adds a number of new situations to every photoplay, all of which bespeaks his originality.

EDNA MAISON, LEADS, UNIVERSAL

EDNA MAISON is young in years but old in point of service with the Universal company. Connected with the Nestor company since its consolidation with the Universal, she has never been absent a day. She has played leading parts all this time. Miss Maison is a brunette with expressive eyes. Her Spanish and French descent partly accounts for the fire she puts into her emotional roles and the dainty touch to her comedy parts. She was born in San Francisco and made a name for herself throughout the West as leading contralto with the Tivoli, Edgar Temple operatic companies and the Californians. She was also prominent with the Fischer, Burbank and Cooper stock organizations.

She entered pictures, taking leads with the old Bison company at Santa Monica. An engagement followed with Pathé, after which she joined Nestor, taking leads. During this time she was seen in photoplays covering light comedy chcaracters to vampires. Versatility is one of the most engaging things about this clever actress.

A few of her best parts include "The Dumb Girl of Portici," "The Merchant of Venice," "Richelieu," "Across the Veldt," "Uncle Tom's Cabin" and "Slavery Days."

She is very proud of the car which was presented to her on her return from Chicago with the "Portici" company; is an excellent rider and is fond of home life. Apart from her pleasant disposition she is a capable and conscientious artist and one of the best "all round" actresses in pictures. Her work is well recognized on the screen by all devotees of pictures.

MARC ROBBINS, LEADS, UNIVERSAL

MARC ROBBINS, responsible for many of the characterizations in the Robert Z. Leonard features for the Universal, was born at Cleveland, Ohio, in 1870, and was educated at Washburn College, Topeka, Kan.

His first engagement was with Fanny Davenport, followed by three seasons with R. D. McLean and Marie Prescott. His engagements in stock include a season with the Hopkins at St. Louis, the Gillis at Kansas City, and A. Y. Pearson's "A White Squadron," with Robert Hilliard. For nine seasons he appeared in leads in a Shakespearian repertorie for the Morey stock company, four of these as manager. In "For Her Sake" he toured the West and Middle West, and then became affiliated with Universal, where he did his first picture work.

Since entering pictures Mr. Robbins has taken important parts in the "Terrance O'Rourke" series, playing with Warren Kerrigan, and in Laemmle releases he appeared in the leading parts. He was with the Nat Goodwin "Business Is Business" subject; in the Broadway feature "Judge Not" he appeared with Julia Dean. In "That Lass o' Lowries," a Universal Broadway, Mr. Robbins supported Helen Ware. He played the character lead in "The Little Girl of the Altar," "The Toll of Youth," "The Temptation of Edward Swayne," "The Pawns of Fate" and "Prophet of the Hills."

Mr. Robbins is five feet nine and a half inches in height, weighs one hundred and ninety pounds, has brown eyes, slightly gray hair, and is a master of character parts.

HARRY D. SOUTHARD, JUVENILE LEADS, UNIVERSAL

HARRY D. SOUTHARD, playing juvenile leads for the Universal, has had an eventful career in athletics, in business, on the stage and in pictures. Born in Buffalo, N. Y., in 1886, he attended Riverview Military Academy and Cornell University. Cornell gave him honors in oratory, which in a measure caused him to decide upon a stage career. His first engagement on the legitimate stage was with Klaw and Erlanger. Later he appeared in William A. Brady productions. In "Little Women" he played a leading part, and also in the Selwyn company's "Within the Law." In "The Girl and the Pennant" he took the place of William Courtenay. Mr. Southard also had two years in stock in the principal cities.

His first work in pictures was for the Reliance, direction of Larry McGill, in 1911. Later he played leads for Thanhouser and Kalem, heavies in Pathé productions, and was featured by the Photo Drama Company in "Folks from Way Down East." His Universal engagement began the first of August, last year, when he was assigned to the cast of "That Lass o' Lowries," produced by Robert Z. Leonard and featuring Helen Ware. At New York City, when he was nineteen, Mr. Southard won the short dashes, and running broad jump championship of the State, and engaged with the Buffalo team in the old Eastern Buffalo league. He played professional with the Eries in the Interstate league, and was selected as a member of the all-star Interscholastic football team.

CRAIG HUTCHINSON, DIRECTOR, L-KO, UNIVERSAL

CRAIG HUTCHINSON, director for the L-Ko company, releasing its comedies on the Universal program, is entitled to the distinction of being the youngest director. He is twenty-three years of age, and has been with the motion picture industry one year. He was born at Austin, Minn., in 1892, and attended military school.

Going to the Coast he took up newspaper work and for a time was on local papers, handling athletics. While at this work he became interested in motion picture making, and secured a position at the studio of the Keystone Film Company.

There he decided he could write scenarios, and his first picture was entitled "Love and Dynamite," in which Ford Sterling was featured. After several months at the Keystone as scenario writer, Mr. Hutchinson went with the L-Ko, where in collaboration with Henry "Pathé" Lehrmann, he has written a number of scenarios for their principal comedy productions.

Mr. Lehrmann decided in August that Mr. Hutchinson was fully capable of directing the making of pictures, and assigned him a company. His first subject made was "Father's First Murder," and since he has produced several, including "Blackmail in a Hospital," "Ready for Reno," "A Scandal at Sea," "Mr. Mcidiot's Assassination," and "A Sap Head's Revenge."

Although he has had but a little motion picture experience, Mr. Hutchinson has fully mastered the details of the work, and has a natural ability in seeing, inventing, and recognizing the importance of comedy situations.

WILLIAM J. PILTZ, CHIEF CAMERAMAN, L-KO, UNIVERSAL

WILLIAM J. PILTZ, chief cameraman for the L-Ko company releasing through the Universal, was born at Bayonne, N. J., in 1875, and after his school days became an optician. When the motion picture industry grew in such rapid strides he gave it his attention and learned camera work.

His first engagement in this capacity was with David Horsley at Bayonne, where for two and a half years he was employed in the dark room, and through this work he learned the operation of a camera.

For thirteen months he remained with Horsley after becoming a cameraman, and then accepted a position with the New York Motion Picture Corporation, where he remained for eighteen months as cameraman.

At the end of that engagement he returned to the Centaur studio in the East. Mr. Piltz has been with the L-Ko since the first of March, last year, returning West to accept the position as chief cameraman.

He has worked out a number of new effects of exceptional value to comedy films. He understands every detail of the photographic end of pictures, and is a most valuable employe of the L-Ko institution.

Much of the trick work that is generally present in L-Ko pictures is due to the inventive mind of Mr. Piltz. He has made a careful study of this end of the business as well as devoting much of his attention to the artistic side. Mr. Piltz is also active in the assembling of the L-Ko comedies, a process of slapstick picture producing that counts so much toward their success.

J. G. BLYSTONE, DIRECTOR, L-KO COMEDIES, UNIVERSAL

J. G. BLYSTONE, director for the L-Ko company, producing comedies for the Universal, was born in 1892. He began his motion picture experience four years ago with the Universal company, where he remained for three years.

Before joining the Lehrmann organization, Mr. Blystone directed a Joker company at Universal City, composed of Ernest Shields, Eddie Boland and Betty Schade. His work with this group

of players was marked by a true comedy every week. Writing many of his own scenarios for these productions, he soon won for himself an enviable reputation in the field of eccentric comedy.

He was continually striving to gain new trick effects, and reversing the action of the players by back camera action was one of his favorite hobbies, and consequently while at work with this company he made his mark, which led him to his present position.

When Mr. Lehrmann formed the L-Ko producing company and secured his release on the Universal program, Mr. Blystone was engaged as his assistant. Much of the detail of directing the L-Ko pictures now rests on his shoulders.

VICTOR SCHEURICH, CAMERAMAN, L-KO UNIVERSAL

VICTOR SCHEURICH, cameraman for the L-Ko motion picture company, producing for the Universal, with studios in Hollywood, Cal., has had a very extensive experience and traveled in many foreign countries.

He was born in Berlin, Germany, in 1889, and following a high school education he started out to see the world. Up to this time he has been in Germany, France, England and America.

In 1896 he did his first motion picture camera work, and since that time has devoted his attention to this vocation. First Mr. Scheurich was with the Eclipse for three years.

For one year he was with the Bioscope, and then with the Master Film Company for two years, and a similar period with the Kinemacolor Film Company.

When the Kriterion Company was organized in 1914 he went West with H. C. Matthews, and was with the organization at Santa Barbara. He went to Los Angeles several months ago, and has since been with the L-Ko company.

Mr. Scheurich, by virtue of his many years of experience and endless experimental work, has conceived a number of innovations for motion pictures, all of which have added much to the subjects he has photographed.

He thoroughly understands every phase of photographic work pertaining to films, and is spoken of in photoplay circles as an expert cinematographer.

CHARLES "DADDY" MANLEY, UNIVERSAL WEST COAST STUDIOS

CHARLES "DADDY" MANLEY, of the Universal West Coast studios, who appears in featured leads, is perhaps the oldest actor in motion pictures. He is over eighty-four. His experience began at seventeen as a circus rider and since he has appeared in various theatrical performances.

He held the copyright on the dramatization of "Dante's Inferno," and appeared in this for years. He has supported Booth, Barrett, Forrest and many other stars.

In pictures Mr. Manley has been with the Famous Players, Edison and the Universal, and during his career has written, produced and directed, as well as played the lead in any number of successful productions. "Daddy" Manley is one of the best beloved inhabitants of Universal City.

F. D. ORMSTON, ART DIRECTOR, UNIVERSAL

FRANK D. ORMSTON, art director at Universal City studios, has spent a lifetime in the study of this work. After graduating from the art department of Columbia College, he became a designer of scenery in New York City at his own studio.

His first motion picture experience was with the American Adoliscope. Later he became affiliated with the Powers as scenic artist. In 1911 he joined the Universal, was sent to the coast and promoted to the position as technical director. Since that time he has been with the Universal almost continually.

He prepared all the sets for "The Dumb Girl of Portici," "Hypocrites," "Damon and Pythias" and other big productions. He has one of the most extensive collections of rare art books.

His volumes contain an exhaustive study of all periods of architecture, from which he draws upon when it comes to a picture like "Damon and Pythias" or some other story laid in bygone ages. His work on the mammoth production of "Samson" called forth praise.

LILLIAN PEACOCK, LEADS, JOKER UNIVERSAL

LILLIAN PEACOCK, playing leads with Curtis Universal Joker company, was born in Pennsylvania in 1894. Her engagement with the Universal company began in 1914, when she was engaged at the New York studio and appeared in Imp subjects. In 1914 she became a member of the Joker company working under the direction of Allen Curtis. She has since played in practically all of their one reel comedies.

She has appeared in "Love vs. Law," "Back to School Days," "Light Fingered Lill," "Hiram Went to the City," "Schultz Lead the Orchestra," and others.

Miss Peacock rides, swims, rows and enjoys all kinds of athletics.

This dashing comedienne of the Joker comedy company appears in comedy character parts as well as straight roles. During the time she has been appearing in the weekly Jokers under the direction of Allen Curtis she has gained wide experience through a score or more eccentric characterizations.

LYNN F. REYNOLDS, DIRECTOR, POWERS UNIVERSAL

LYNN FAIRFIELD REYNOLDS, director of Powers brand, Universal, was born at Harlan, Iowa, in 1889, and educated in Denver, Colorado.

His motion picture experience began with Selig in 1904 in characters for the Burton King company. In August he became director for Mr. King, and went to the Universal in November. He began as co-director with the Gene Gontier Universal company in April, 1915, and was given his own company on May 29. He has directed Sydney Ayres in "Both Sides of Life," featuring Ella Hall; "The Man From Argentina" and "A Man's Way."

At present Mr. Reynolds is directing a company composed of Myrte Gonzalez, Arthur Shirley, Val Paul and Albert Allen, making one, two and three reel dramas.

The pictures which have been released on the Universal program directed by Mr. Reynolds, show a marvelously good selection of appropriate exteriors, for which he is largely responsible. These scenes go a long way towards the benefit of his releases.

MAX ASHER, COMEDIAN

MAX ASHER was born in Oakland, California, in 1879; after attending the public schools there, became a member of the Peoples Stock at Oakland. Later he did a magician's act in vaudeville. Was in a vaudeville sketch of Hathaway and Asher, and four years with the Louis and Kale musical comedy. The first motion picture work of Mr. Asher was for the Keystone in 1912, and later for Universal.

Some of his best known parts were in "The Cheese Special," "What Happened to Schultz," "Schultz the Paper-hanger," "Schultz the Orchestra Leader," "A Day at the San Diego Fair," and the "Lady Baffles and Detective Duck" comedy series.

While with Universal Mr. Asher practically created a new part with every weekly release in which he appeared. Eccentric make-up is one of his strong points and thus he adds originality and distinction to every comedy in which he appears.

In the "Lady Baffles and Detective Duck" series, it was computed that Mr. Asher wore a more varied collection of costumes, make-ups, etc., than any other screen artist has worn in one reel.

HARRY W. SCHUMM, HEAVIES

HARRY W. SCHUMM, late of the Ford Universal company, is an actor of many years' experience, during which time he played with some of the best known stars.

Mr. Schumm was born in Chicago, in 1879, and after attending Chicago University took up stage work in 1895. His first engagement lasting four years, was with the Hopkins stock company in Chicago, followed by two years at the Columbus in the same city. He was also a member of the Marlowe stock for one season.

He was with Kathrine Kidder and Frederick Ward in "Salambo," and for several seasons had his own sketch, "The Price of Friendship." He played this on a circuit to the Coast, and there was engaged by the Universal company.

Since 1912 he has played in more than one hundred pictures. His recent work was that of King Michael in "The Broken Coin" serial of forty-four reels. In the previous Francis Ford-Grace Cunard thirty-reel serial "Lucille Love" he played throughout the part of Lieutenant Gibson which continued through the thirty reels of this subject.

Mr. Schumm has appeared in prominent parts in practically all of the Universal-Francis Ford subjects of the past two years. All of these subjects consist of two or more reels. His usefulness in motion pictures is augmented by his athletic ability. He is very fond of all kinds of sports, and rides, swims and rows.

He is nearly six feet in height, weighs one hundred and seventy-five pounds, has dark eyes and black hair, and is dark complexioned.

VICTOR HERRMAN
Director
L-KO COMEDIES
Hollywood, Cal.

REGGIE MORRIS
Leads
L-KO COMEDIES
Hollywood, Cal.

MISS PEGGY COUDRAY
Leads
UNIVERSAL FILM MFG. CO.
Universal City, Cal.

CHESTER B. CLAPP
Scenario Writer
Former Editor Universal West Coast Studios and Previously with Biograph, Majestic and Reliance Companies

R. S. STURGEON, MANAGING DIRECTOR, VITAGRAPH

R. S. STURGEON, managing director of Santa Monica Vitagraph studio and producer of Vitagraph Blue Ribbon features for the V-L-S-E program, began his work in motion pictures in 1908 as a free lance scenario writer. The value of his scripts was at once apparent to the officers of the Vitagraph company, to whom he submitted a number, and he was added to the staff as the first member of its manuscript or scenario department in 1909. In these early-day photoplay pictures he picturized many of Vitagraph specials, such as "The Life of Moses," "The Tale of Two Cities" and "Uncle Tom's Cabin" and a number of adaptations from Shakesperian plays.

His success as scenario writer and his ablity to visualize scenes caused the heads of the Vitagraph company to place him in charge of the direction of a producing company in 1911, and he was sent to the vicinity of Lake Champlain and Ausable Chasm in upper New York State.

There he worked with his players for a time, then crossed the continent to Colorado Springs in the Fall. He was there several weeks, then took the company to Grand Canyon, and later on to Los Angeles and finally located the original Vitagraph company at Santa Monica.

The first picture to be made under the direction of Mr. Sturgeon at the Western studio was entitled "How States Are Made," and at that time attracted the attention of trade papers and the press of the country, and from all sources it was hailed as an innovation in motion picture making.

Since that time, early in the year of 1912, Mr. Sturgeon has remained in charge of the Vitagraph California studio, and produced a number of notable successes. During the past summer it was through Mr. Sturgeon that negotiations were completed for the removal of the producing plant from Santa Monica because of the inadequate facilities, and to a larger, well-equipped and admirably-appointed studio in the heart of the film-producing district of Hollywood.

The new plant was constructed under his supervision, and by photoplay producers is considered one of, if not the most conveniently-arranged studios of the West.

Mr. Sturgeon is at present under contract with the Vitagraph company for a number of years, and is to devote all of his time to the making of Blue Ribbon features, which will be released on the V-L-S-E program. Perhaps the best-known subjects, and two that show the ability of Mr. Sturgeon, are "Captain Alvarez" and "The Chalice of Courage."

GEORGE HOLT, CHARACTER LEADS, VITAGRAPH

GEORGE HOLT, playing character leads in Blue Ribbon features of the Vitagraph company of America, is a native of Massachusetts, born at Fall River. He was educated in the public and high schools of Fall River, and then went to Toronto, Canada, to study electrical engineering, but he now confesses that the study consisted mostly of frequenting theatres.

After spending some months at school, Mr. Holt decided he heard the stage calling, and secured an engagement with Annie Russel in "The Mysterious Mr. Bugle." Then followed seasons in vaudeville, stock and traveling companies, in which he was generally cast for heavies.

He considers his two best parts on the legitimate stage as that of Drake in "The Christian" and Bradley in "Via Wireless."

Mr. Holt's first picture experience was with the Lubin Company, working in Los Angeles in the summer, and returning to Philadelphia each Fall, to rejoin the Arthur Hotaling forces at the Philadelphia studio.

He made his first contract with the Universal, that company taking him from New York to California. There he played for a number of months and then went to the Vitagraph, where he has been playing about three years. One of his best portrayals is that of Mizzo, the hypnotist in "The Shell."

Other small subjects in which he played good parts are: "The Passing of Joe Mary," "Goody's Soldier Boy" and "Slim Driscoll, Samaritan." In the five-reel Vitagraph feature, "Captain Alverez," he appeared as Turso the spy, and gave a good performance which received very favorable comment from all the critics.

Since that big production he has played Trigger Jim in "The Sage Brush Gal," another Blue Ribbon feature, and most recently was Armsrtong the heavy in the six-reel subject, "The Chalice of Courage," released on the V-L-S-E program. The critics say Mr. Holt did his best work in the part of Armstrong.

Mr. Holt has made a study of heavy parts, as he has followed this line of acting throughout his professional career. He is fond of comedy and works in it occasionally, but he appreciates a good character part that has life of the red blood character. Since appearing in pictures he has become proficient in riding, shooting, auto driving, and is good in other athletics, including boxing. He is 5 feet 10 inches tall, weighs 165 pounds, and has dark hair and eyes. Mr. Holt about the studio is known as the "movie fan," for he is said to spend a good portion of his time at the motion picture theatres. He attempts to see all the principal productions.

WILLIAM DUNCAN, LEADS, VITAGRAPH

WILLIAM DUNCAN, leading man appearing in Blue Ribbon Vitagraph features released through the V-L-S-E program, and in Vitagraph subjects of the General Program, is Scotch, his birthplace being Lochee Dundee, Scotland. When a lad he came to America with his parents and received a common school and college education.

At college he excelled in sports, particularly wrestling, boxing and football, and later won a number of amateur boxing tournaments. His ability as an athlete secured for him the position of director of McFadden's Physical Culture Health Home, where he remained for some time, and later established his own school of physical culture.

While at this institution he met Sandow and went into vaudeville, appearing on the larger circuits with the great wrestler. At the end of this engagement he became leading man in the Fairpaugh stock company at Philadelphia. His ambition to conduct his own show caused him to organize a company of which he remained the head for six years.

During this time he wrote several plays, including "The Fifth Generation," and later compiled "The Sporting Editor," a vaudeville playet in which he appeared on U. B. O. time.

It was while he was playing in this sketch that he met Thomas Nash, then manager of the Selig studio at Chicago, who induced him to enter pictures. His first engagement for the camera was that with the Selig company at Chicago, where he appeared in leading roles and became director. During this engagement he played leads with such well-known screen stars as Myrtle Stedman, Lester Cuneo, Rex Roselli, Tom Mix and many others.

He went with the Selig company to Colorado, and later played with them in New Mexico. After a year and a half with the Selig company he went to California for a vacation, and it was while there he met R. S. Sturgeon, managing director of the Vitagraph studio, at Santa Monica, and was engaged for Vitagraph productions.

In the most recent Sturgeon Blue Ribbon Vitagraph feature, "The Chalice of Courage," Mr. Duncan appeared in the leading part, and has been complimented on every hand for his excellent performance in this. He is particularly proud of his work in "The Offending Kiss," "His Golden Grain," and in the name part of "The Man from the Desert."

Mr. Duncan stands 5 feet 10 inches, and weighs near the 200 mark. His athletic training stands him well in hand, and he does not appear in many subjects but what some of his past training serves him well.

GEORGE KUNKEL, LEADS, VITAGRAPH

GEORGE KUNKEL, character leading man at the Vitagraph Santa Monica studio, is of a family of professional actors and singers. He was born in Baltimore in 1866. In 1883 Mr. Kunkel played his first engagement with an opera company at Baltimore. His qualities as an actor, and his excellent baritone voice, won for him instant position. He played engagements with some of the best opera companies, including the Jennie Winston, McCall, J. C. Duff and the Boston Lyric. He took part in both comic and grand opera. After a tour of Australia and the colonies he returned by the way of Honolulu, where he played a long engagement, followed by a season in stock at the Tivoli theatre in San Francisco, and a second tour with the Walter Sanford dramatic company to Australia. Returning to America he was with the Aborn company, and for a season was in stock at the Orpheum theatre, Cincinnati. Mr. Kunkel came to the Pacific Coast three years ago, and to the Vitagraph company, of which he has since been a prominent member.

In the Blue Ribbon feature, "Capt. Alvarez," he appeared in the part of chief of police, and in "The Sage Brush Gal" as McTuirk. His part in "The Child of the North" was that of Cal Johnson, and in the recent Vitagraph Blue Ribbon feature, "The Chalice of Courage," produced by R. S. Sturgeon, Mr. Kunkel appeared in the part of Robert Maitland.

Mr. Kunkel is about six feet in height, weighs two hundred and ten pounds, has brown hair and gray eyes. He swims, rides skilfully, and his hobbies are amateur photography and stamp collecting. He has a large number of compositions to his credit.

MARY ANDERSON, LEADS, VITAGRAPH

MARY ANDERSON, leading woman of the Santa Monica Vitagraph studio, recently transferred here from the Eastern producing plant of this company, is a New York girl, born in 1897. Completing the public and high school course, she had little difficulty in securing a place in the Vitagraph stock company, and since 1913 has been a member. Her first part of any consequence was that with John Bunny in "Father's Flirtation." She scored a decided success at once.

After this she played an important part in "The Old Maid's Baby," and later in "The Wardrobe Woman." When production of "The Goddess" was taken up she was selected to play the part of "Waif," and appeared in a number of these releases.

Miss Anderson went to the Santa Monica, California, studio the first of August and has been featured in several subjects there. One was that of "Cal Marvin's Wife"; and the comedy, "He Got Himself a Wife." She has just completed scenes in the name part of "The Hoyden," which she believes will be her best subject.

Miss Anderson is scarcely five feet tall, has brown hair and blue eyes. This actress has a very pleasing personality, and her talent as an actress is now established. Her work before the camera has caused the directors to give her conspicuous parts, and those who have followed her screen career believe she is destined to become a very popular screen star.

Miss Anderson is a good swimmer, and since going West has added riding to her attainments for screen work.

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NELL SHIPMAN, SCENARIO WRITER AND ACTRESS

NELL SHIPMAN, the scenario writer and actress who shortly will also be known as a director, began scenario writing four years ago. Since then she has written many scripts to order for such screen stars as Jack Warren Kerrigan, Francis X. Bushman, Arthur Shirley and William F. Russell.

Miss Shipman's last screen work has been the portrayal of the Woman in the Vitagraph Blue Ribbon feature, "God's Country—and the Woman." Previous to beginning this engagement she contracted to write six feature scripts for the Palo Alto Film Corporation. Two of these have already been delivered, the first, "Wanda of the Red Street," being already produced, and the production of the second started.

Nell Shipman was born in Victoria, British Columbia, of British parentage.

She made her stage debut seven years ago with Paul Gilmore in his play "At Yale." She played in stock under the management of Oliver Morosco, Frederick Belasco and George Baker.

She reconstructed the play of "The Barrier" so that the heart interest of the hero and heroine dominated instead of the sympathetic interest which before had been awarded to the father, John Gale. This construction was so commendable that Theodore Roberts, the original John Gale in this production when launched under the management of Klaw & Erlanger, stated that it had improved the play one hundred per cent. As a consequence of this revised version it started on tour three years after Messrs. Klaw and Erlanger were through with it and realized more than $20,000 profit.

DANIEL F. WHITCOMB, SCENARIOS, THOMAS H. INCE

DANIEL F. WHITCOMB, scenario writer, late of Balboa company and now with Thomas H. Ince at New York Motion Picture Corporation studio at Culver City, Cal., is a former newspaper man and fiction writer, whose contributions to the legitimate stage include both drama and vaudeville sketches.

He first became interested in writing motion picture plays in 1910, and shortly afterwards left the newspaper field to devote all his time to this work. In his present position he has contributed several very notable picture plays, one of which was made in five reels, and after being viewed by the manager of Pathe, Inc., was sent to Paris to be hand colored, and will be when completed the largest hand colored film ever released. He resides in Hollywood, Cal.

As it is with many dramatists and photoplaywriters, Mr. Whitcomb's newspaper experience has served him in valuable stead in his career as scenario writer. At present he is working on feature subjects to be released through Triangle.

ANTHONY GAGE

Business Manager

KALEM STUDIO

Glendale, Cal.

VIVIAN REED, SELIG ZOO STUDIO

VIVIAN REED is leading woman at the Selig company Zoo studio. She was born in Chicago in 1893, and educated at El Paso, Texas. She chose a theatrical career, played in stock, and then going to the Coast joined the Oz Film Company, where she was featured as their trade mark girl, and played leads in "The Last Egyptian." She supported Mrs. Leslie Carter in the film version of "The Heart of Maryland," and this year has been playing leads for the Selig company, where she has been featured in one reel animal subjects.

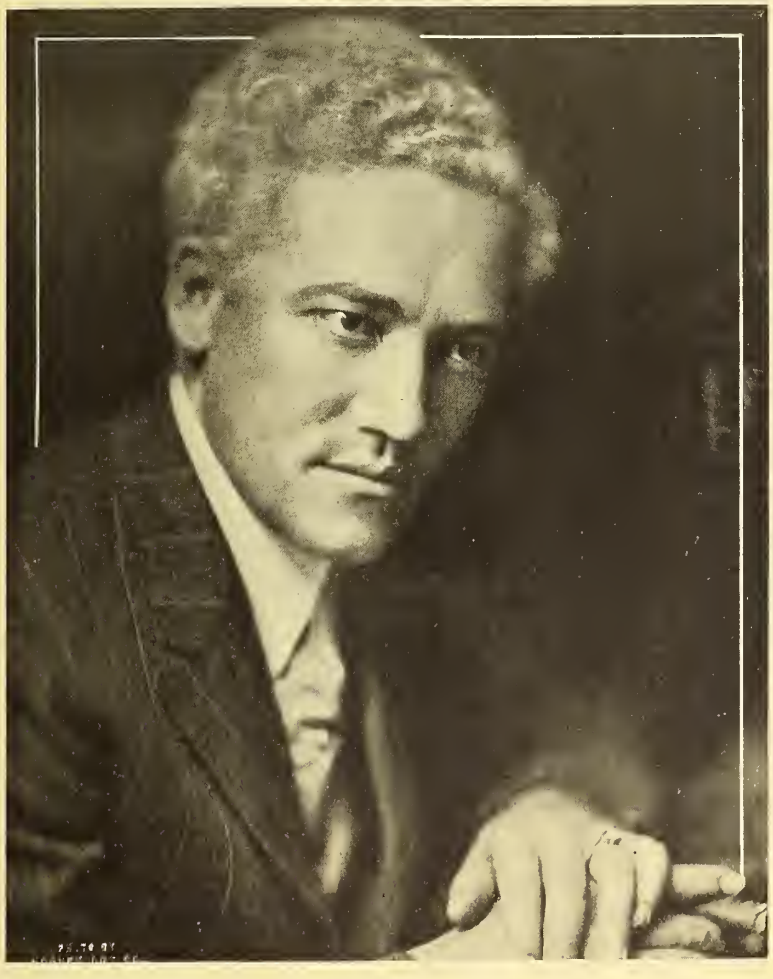
Miss Reed is a good swimmer, rows, and rides horseback, and is devoted to athletics in all forms.

Though a young woman, Miss Reed's beauty and ability point to an enviable future for her as a screen favorite.

FRED J. BALSHOFER, PRESIDENT OF QUALITY PICTURES

PIONEERING in the motion picture industry was the work that Fred J. Balshofer took upon himself, and for the past fourteen years he has been engaged in this work, his duties reaching to every part of the industry from exhibitor and laboratory man to that of president and general manager of his most recent perfected organization, Quality Pictures Corporation, which releases its subjects featuring Francis X. Bushman, Beverly Bayne and Marguerite Snow on the Metro program.

Mr. Balshofer was born in New York in 1877. He first took up work pertaining to photography when a lad. When motion pictures were first invented he was affiliated with Underwood and Underwood at New York, and had charge of the laboratory in the manufacture of stereopticon views, and it was from this position that he went to become a member of the Siegmund Lubin staff at Philadelphia. At that time motion pictures were but a side issue for Mr. Lubin as he devoted a greater portion of his time to a very lucrative optical business. Mr. Balshofer became superintendent of the motion picture laboratory, then he learned the operation of a camera, and later operated the camera and directed the making of pictures. Mr. Balshofer remained at the Lubin plant until he, with Adam Kessel and Charles O. Baumann, organized the New York Motion Picture Corporation.



In 1897 Mr. Balshofer was made vice-president and general manager, and he had charge of the making of the first Bison brand pictures. The first subject made was that with Davey Crockett in "Hearts United," from which eighteen copies were sold. "The Fisherman's Daughter" was next produced and twenty-two prints disposed of. The third subject was "A Disinherited Son's Loyalty" and from this twenty-five copies were sold.

Charges for infringements were made by the New York company by the Patents company, and attempts were made to stop productions of this company. It was brought out that a non infringing camera was used which was not built along lines covered by the patents of the Patents company. The time needed to prove this was not lost by Mr. Balshofer, for he served as salesman of the company visiting exchanges, for at that time everything produced by independent manufacturers was sold on the open market. Shortly after this came the Sales company, which handled the films of this and other independent producers, and later still the organization of the Universal.

Mr. Balshofer came West with a company of players and established in Los Angeles the second motion picture studio. This was located on one of the lots now occupied by the Keystone Film Company's plant in Edendale, Los Angeles. For one month everything ran smoothly, production continued, only to be interrupted by a war for possession. Representatives of the releasing company were sent to Edendale to take possession of the company's plant and books, and a merry little time ensued. Day and night Mr. Balshofer retained a guard of twenty-four men about the premises, and Fred Mace then served for the first time as captain of police, but at this time he was not filmed in that makeup. Ultimately the agents of the releasing company entertained the guards royally and got possession of the office, where they dynamited the safe and secured the books. Shortly after a cash compromise was reached.

Prior to the time of opening the Edendale studio, Mr. Balshofer had leased the 101 Miller Brothers ranch in the Santa Inez Canyon along the coast beyond Santa Monica, which is now known as Inceville. The Bison brand was then renamed the 101 Bison, and by the compromise referred to this title name became the property of the Universal Company, and is one of the few remaining pioneer brands of this organization. Mr. Balshofer continued as general manager of the New York plant, and with him as directors were Thomas H. Ince and Francis Ford. He remained in this capacity until in 1913 when he sold his interests in the company consisting of twenty-five per cent. to the present owners, Messrs. Kessel and Baumann.

Early in 1914 Mr. Balshofer organized the Sterling Motion Picture Company and secured a release of two reels weekly on the Universal program. In many of these he featured Ford Sterling. At the end of the contract for release this company was disbanded and Mr. Balshofer went to New York, where he organized the Quality Pictures Corporation. Mr. Balshofer remains at the producing plant, which occupies property owned by him and which was the original home of Nestor subjects for the Universal Company and the Sterling Motion Picture Company.

While affiliated with the New York Motion Picture Corporation, Mr. Balshofer also organized and conducted film exchanges at Los Angeles, San Francisco and New York known as the F. B. Film exchanges. All subjects were bought on the open market. He disposed of his Western branches to M. L. Markowitz and Earl Miles, and the two exchanges then became known as the California Film Exchange, Inc. These were purchased by the Universal Company in the latter part of 1914.

In the production days of the original Bison subjects, Mr. Balshofer wrote all the plays for the brand which consisted of two and a half reels a week, and did the camera work and directed one company. During most of this time there were detectives hovering about to learn of any infringements on patents and it required a general to keep a plant active.

Perhaps there is no one man now engaged in the business who has had the varied experience as that of Mr. Balshofer, and in all instances he has been successful. He personally supervises the production work at the studio, and gives his attention to the details of making the Quality pictures live up to their name.

Recently while in New York Mr. Balshofer made arrangements for the completion of a studio there which the Quality picture players will use six months in the year. The companies left for the East about the fifteenth of October to take up the filming of "Richard Carvel" and other big plays.

FRANCIS X. BUSHMAN, STAR, QUALITY

THE story of the very eventful life of a Southerner who became a wrestler, artists' model, sculptor, matinee idol, and motion picture star, who has been signally honored by prominent people and publications, who was the first person of the profession, either on the legitimate stage or in pictures, to have a day set aside for him by an International exposition, as well as being chosen king of another exposition—Francis Xavier Bushman. The public career of Mr. Bushman began at the age of nine, in "The Lady of Lyons," at a Baltimore theatre, with Louise Bushman, a sister, as star in the name part.

Mr. Bushman was born at Norfolk, Va., and studied at Ammendale College, Maryland. While in school he showed a distinct liking for amateur dramatics and athletics, and won numerous honors in each.

At fifteen he began wrestling, and until he was twenty met many of his own weight, and threw a number who were much heavier. He took up bicycle racing, and with his brother as a team mate, carried away prizes at every meet they entered.

After finishing school Mr. Bushman tried many vocations, in all accepting thirty-seven different positions, each from a half day to three weeks. This varied experience has helped him materially in the realistic portrayal of the many different parts he has played on the stage and in pictures. The experience also indicated to him that he liked dramatic work best.

Francis X. Bushman's first engagement was with the George Fawcett stock company at the old Albaugh theatre at Baltimore, as juvenile lead. Later he joined the "At Yale" company. The season ended in New York, where he was selected as juvenile lead for the Dillingham production of "The Red Mill."

Sculptors of New York saw Mr. Bushman while he was playing in "The Red Mill," and he was sought by a number for him to pose. He was a model for more than four years, with engagements two years ahead.

He posed for Leyendecker, Wenzell, the Kinneys, French, Flagg, Alonzo Kimball, Konti, Ellerhausen and others. Mr. Ellerhausen, sculptor, in 1914 made the figure which he named "Conception" from memory, Mr. Bushman being the model.

Mr. Bushman returned to the stage as juvenile for "The Top o' the World" production.

Later he was juvenile in "The Queen of the Moulin Rouge," which had a long run at the Circle theatre, New York. Then he joined the road company producing "Going Some." In 1909 Mr. Bushman played juvenile and leads with the Colonial stock at Columbus, Ohio; later he played leads for forty-four weeks to successful business in Camden, N. J. The long engagement resulted in poor health, and Mr. Bushman went to the counrty. While recuperating he received an offer from Essanay.

For four years, with the exception of four months, he was with that company, appearing in featured leading parts. During the four months referred to, Mr. Bushman made a speaking triumphant tour of the theatres.

During his engagement with the Essanay company his first subject was "Lost Years," in one reel. He appeared in "The Richard Neal" series; "Graustark"; "Under Royal Patronage," and "Dear Old Girl."

In the popularity contest conducted by the *Ladies' World* in 1913 and 1914, Mr. Bushman was selected by a popular vote to play the leading part in the film adaptation of the magazine serial. In this contest he received eight hundred thousand more votes than the nearest candidate. "One Wonderful Night" was made in six reels, but exhibitors induced the Essanay company to cut this to four reels.

In March of this year Mr. Bushman accepted the offer of Fred J. Balshofer when the Quality Pictures, with a release on the Metro program, was formed. Mr. Bushman went to Hollywood in May. The first subjects to be made were "The Second in Command," "The Silent Voice" and "Pennington's Choice."

The officers of the Panama-Pacific Exposition set aside July 14 as Metro Day and selected Mr. Bushman to preside. The event proved most successful. This led to Motion Picture Day and a contest through the newspapers of California for the selection of a king and queen. From the opening Mr. Bushman led, securing more votes than any other candidate. Beverly Bayne, leading woman for Mr. Bushman, was similarly honored.

In October Mr. Bushman and players went East, where he played the name part in "Richard Carvel."

INTIMATE GLIMPSES OF BEVERLY BAYNE, LEADING WOMAN OF THE FRANCIS X. BUSHMAN QUALITY PICTURES COMPANY, FROM FIVE OF HER LATEST AND BEST PHOTOGRAPHS.

BEVERLY BAYNE, LEADING WOMAN BUSHMAN QUALITY PICTURES COMPANY

IN this day of photoplay fanism—and more young women every day are desirous of becoming motion picture actresses—it is refreshing to learn of an instance such as that of Beverly Bayne, leading woman of the Francis X. Bushman Quality Pictures Corporation Company, who was pleaded with on a number of occasions before she would consent to attempt to act before the camera.

This story has a setting in Chicago, the home of Miss Bayne—also the Essanay Film Manufacturing Company. It was during her visit to this studio that she was asked by a director who was having difficulty in securing a type, to play a leading role in a production.

Miss Bayne was dubious as to whether she would be capable of handling the part or not, as she had never had any theatrical experience.

So, at the age of seventeen Miss Bayne appeared in her first motion picture and in the leading role. This happened three and a half years ago, and the story produced, "The Loan Shark," filmed by the Essanay Company to aid the Chicago *Tribune* in its fight to rid the Windy City of its Shyloeks, proved to be not only a great success for the Essanay Company, but showed that Miss Bayne, not only photographed well, but had talent, which, if developed, would prove a great asset to her.

From that day until now, this actress has been leading woman, appearing in both dramatic and comedy subjects. When it is considered that she took up the work without any previous training or legitimate stage experience and made a success, in itself it bespeaks her natural talents better than can words.

Such is the beginning of the career of a motion picture actress who is today the leading woman of one of the most prominent producing organizations, and playing opposite Francis X. Bushman, who was selected by tens of thousands of American people as the most popular photoplay actor.

Very recently it was demonstrated that Miss Bayne had become equally popular in a voting contest conducted by the California-Panama Exposition officials in connection with southern California newspapers in which she was voted to be the most popular actress playing in southern California, and thereby selected as queen of the San Diego Exposition for Motion Picture Day.

Miss Bayne was born in Minneapolis, Minn., twenty years ago, and attended school there, at Philadelphia, and graduated from the Hyde Park High School in Chicago. Among her most important subjects released under the Essanay trade-mark are "The Soul Reclaimed," "The Masked Wrestler," "Under Royal Patronage," "The Crimson Wing," and the big feature production from the George Barr McCutcheon novel, "Graustark."

She includes in her best subjects "Any Woman's Choice" and "The Love Route."

Immediately upon going with the Quality Pictures she took up the interpretation of the dual role of Eugena and Myria Blondeau in "Pennington's Choice," which has now been completed by the Quality Pictures Corporation, with Francis X. Bushman appearing as Mr. Pennington.

Miss Bayne is now in the East with the Bushman Quality Company, where she will play the leading part in the photoplay, "The Yellow Dove," a diplomatic story dealing with the present European war, in which she will have the most thrilling experience of her career, that of riding in an airship.

A conversation with Miss Bayne will lead one to think she is a daughter of the South. Her mannerisms likewise will add to this impression. She has a soft, musical voice that makes one regret that she is playing in the silent drama.

Miss Bayne has dark brown hair and large attractive brown eyes, is but a trifle more than 5 feet in height, which will be a surprise to many. In some roles she appears as much taller, while in others she plays parts personifying girls much smaller than herself.

In other words, Miss Bayne has the rare ability of playing any part from that of ingenue to an elderly woman. Since becoming a motion picture leading woman, Miss Bayne has found her athletic training during her high school days most beneficial.

In addition she has learned to ride, drive racing cars, and has never hesitated in the making of a picture.

But recently Miss Bayne was selected by one of the large news syndicating organizations in America, the Newspaper Enterprise Association with offices in practically all of the leading cities, to write a series of articles of fashions and beauty hints. These are appearing under the title of Beverly Bayne's Beauty Hints, and carried by newspapers from the Atlantic to the Pacific, from the Lakes to the Gulf. Newspaper readers in all parts of the country are burdening her now with questions, and prior to her departure to New York it required the aid of stenographers to answer the big mail. Remarkable as was the entrance of Miss Bayne as an actress it is overshadowed by the success she has made as leading woman in five hundred and more subjects.

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HOWARD ESTABROOK

HOWARD ESTABROOK has enjoyed an almost meteoric career upon the legitimate stage, and it should be said to his great credit that when he flashed across the picture horizon as a star, he gave to his work an intent and conscientiousness of effort as he had never given the legitimate stage. Pictures seemed made for him, his natural mode of expression and his work was instantly noted for its utmost thought and care, as well as for the exceptional photographic qualities of his face. The result was magical. In "Officer 666," his first picture, he accomplished a success of such magnitude as to place him, by merit as well as reputation, in film's front rank. Then there followed a series of features, each one excellent to a degree limited only by the opportunities of the story. Perhaps his most interesting recent work was done in "Four Feathers," the Metro production of Mason's great story, and in "The Closing Net," declared when released to be the best Pathé Gold Rooster feature to date. Following this, Pathé bound him by a long-term contract, not allowing him to appear on the speaking stage again.

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Mr. Estabrook was born in Detroit, Mich., where his father is president of the Iron and Wire Works, one of Detroit's leading industries. It is interesting to note how he came to adopt a theatrical career. His uncle was county treasurer, and young Estabrook's first position after leaving school was as assistant cashier in his uncle's office.

It happened that a short distance down the street from the county treasurer's office was a theatre playing stock. They needed a juvenile and young Estabrook applied for the job and got it. For a while he held down both positions at the same time. Then came his chance. The stock company put on "Shenandoah," and he was offered a good part. He took it and made good with a bang. The result was that he wrote to Mr. Seymour, of Charles Frohman's interests, applying for a job, and got it—with William Collier in "The Dictator." This took him to London, where he played with Collier in repertoire half a year. "On the Quiet" was his next engagement, and with it he came back to New York. "Brown of Harvard" saw his first important part, and in it he made a big hit.

At this time he joined the Lambs Club, and was tendered a number of very flattering offers. Clyde Fitch made one of them and got the prize for which they were all angling. The medium in which he was placed was "The Straight Road." This was followed by the lead in "The Boys of Company B," under Daniel Frohman's management.

After that engagement he married Gretchen Dale, the daughter of a San Francisco banker, and a wedding trip of a year's duration took him to Europe again. During this time he had written "Mrs. Avery," which had its New York production at Weber's Theatre. As a result he was elected to membership in the "Society of American Composers and Dramatists." Then followed engagements with Holbrook Blinn in "The Boss," and one with Wilton Lackaye, in both of which he assisted in the stage direction, and as a "side line" at this time directed the production of a number of one-act plays for vaudeville.

He was in the original cast of "Within the Law," and when that play was sold by Mr. Brady was withdrawn and placed in the part of Laurie in "Little Women," scoring so that Mr. Brady placed him under a two years' contract and announced him as a star-to-be.

Leading man with Grace George in several of her plays and revivals came next, and then the leading part in "Things That Count," which had an all-season run at the Playhouse. Lack of a suitable play for him enabled David Belasco to secure him for the lead in "The Vanishing Bride," and then finally when "Search Me" was put on at the Gaiety last August he was brought forward in the star role. At the same time he was appearing in the Pathé "Closing Net" production, and following another appearance with Elsie Janis in "Miss Information," at the Cohan, he was placed under the Pathé contract, and it is probable that the speaking stage will not see a great deal of him in the future, as he is finding pictures a field of expression far less limited than his previous work.

Mr. Estabrook has also been placed under contract for personal business management by Chamberlain Brown, Aeolian Hall, New York, who attends to all his business affairs.

PEARL WHITE (Pathé)

"PERILS OF PAULINE" "EXPLOITS OF ELAINE" "NEW EXPLOITS OF ELAINE"
"ROMANCE OF ELAINE" "HAZEL KIRKE"

OSCAR C. APFEL

Director of Features—Fox Film Corporation

LESTER SCOTT—Assistant

RICHARD R. NEILL

LEADING MAN

KATHARINE KAELRED

LEADING WOMAN

JOHN COLLINS
Director

VIOLA DANA
Ingenue Leads

EDISON

LAWRENCE B. McGILL
Director

HARVEY F. THEW
ALBERT S. LeVINO
Scenario Writers

invite the critical attention of
Trade and Public to
their work in

"THE WOMAN'S LAW"

Featuring
MISS FLORENCE REED
and
MR. DUNCAN McRAE

Arrow-Pathe Gold Rooster Feature

BERT. ADLER

M. P. Management
Advertising
Selling
Organization

MANAGER UNIVERSAL STUDIO
Coytesville, N. J.

MARGUERITE BERTSCH
Scenario Writer and Director
VITAGRAPH

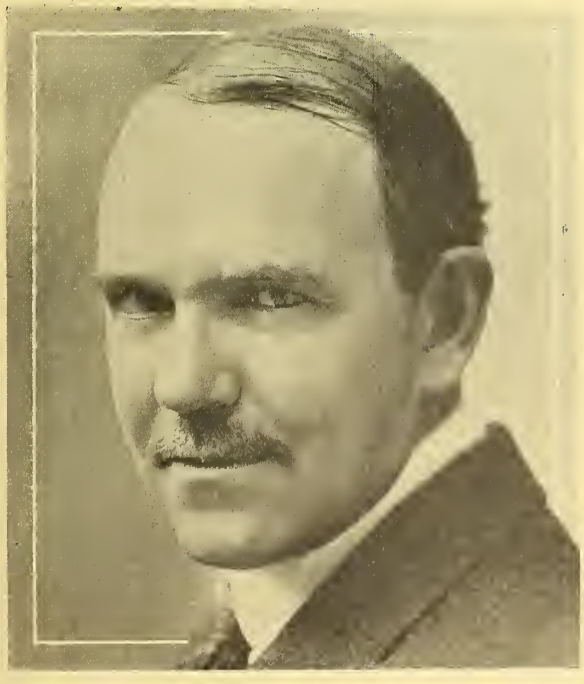
ARTHUR LEEDS
Scenario Writer

MARC EDMOND JONES
Editor

FRANCES MARION
Scenario Editor
PEERLESS-WORLD

OSCAR EAGLE
Director
WORLD FILM CORPORATION

JAMES KIRKWOOD
Director
FAMOUS PLAYERS

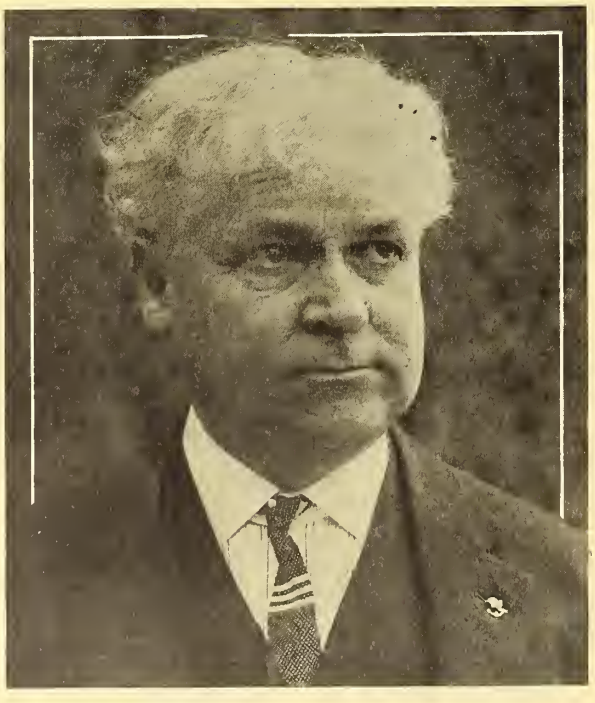


MARSHALL FARNUM
Director of Features

JOHN W. NOBLE
Director
METRO

HARRIS GORDON
Leading Man
THANHOUSER STUDIO

BERT DELANEY
Leading Man
THANHOUSER



EUGENE MOORE
Director
THANHOUSER

EUGENE NOWLAND

DIRECTOR

THANHOUSER

GRACE WILLIAMS

Leading Woman

EDISON

WILLIAM F. HADDOCK

Director Rialto Star Features

GAUMONT

ETHYLE COOKE

Leading Woman

THANHOUSER

EDWIN AUGUST

Star, Director, Author

PEERLESS STUDIO

J. G. HAWKS, AUTHOR, N. Y. MOTION

J. G. HAWKS, of the Thomas H. Ince staff of photoplay authors, began life in San Francisco in 1876. His varied career started shortly after he finished high school, when he shipped as an ordinary seaman on the harkentine *General Fairfield.*

One voyage sufficed to quell his nautical ambitions, and he went to the I. K. Ranch, near Douglas, Ariz., where he rode as a cowboy for a number of years. Stories of the fortunes to be made from abalone and pearl on the Lower California coast so interested him that he left the ranch and organized an expedition.

The venture proved too unprofitable to warrant a second trip. Returning to San Francisco, he seized the opportunity to join the Henley-Boucicault stock company in San Francisco. He was doing "bits" and "general business" at the time of the declaration of war with Spain. Joining the First California, United States Volunteer Infantry, he was made a sergeant in Company F of that regiment, which was part of the first expeditionary force.

At the close of the Philippine uprising, Mr. Hawks returned to New York, where he was honorably discharged, and joined the David Belasco forces. For the next four years he appeared in Belasco productions in which Blanche Bates and Henrietta Crosman were starred.

Late in 1904 he joined the Maryland Opera Company, and in 1905 became stage manager and director for Hill and Elmendorff, which position he filled until he went to San Francisco, and experienced the great earthquake and fire that destroyed the city.

During the fire he had charge of a dynamite squad, and later assisted Dr. Blue in his crusade against the bubonic plague.

In 1911 Mr. Hawks resigned as deputy tax collector for Alameda County, a position which he had held for two years, and devoted his energy to directing the production of Belasco repertoire in the leading stock companies of San Francisco, Los Angeles and Portland.

Early in 1912 the demand for photoplays had caused producers to advertise their wants far and wide. Mr. Hawks had written two dramas, "Kathleen Acushla" and "Down Nogales Way," and such vaudeville sketches as "Other Men's Wives" and "The Deputy Sheriff," which had popular runs in the West.

He decided to write photoplays. So successful was he that in 1913 he was employed to direct productions for the Monarch Film Company, and in 1914 became a director for the Vim Motion Picture Company of Alameda.

He constantly kept at his writing, and in 1915 was made associate editor of the Ince staff of writers. Among his most noteworthy contributions to the screen are: "The Hammer," "The Conversion of Frosty Blake," "The Shadowgraph Message" and "The $100,000 Bill." He is now engaged in writing original photoplays for the Triangle program.

GEORGE IRVING

General Producing Director

FROHMAN AMUSEMENT CORPORATION

STUDIOS

Alberg, 116 W. 139th St.
Albuquerque Film Co., 1745 Allesandro St., Los Angeles.
American Film Laboratories, 69 West 90th St., New York City.
American Film Mfg. Co., Santa Barbara, Cal.
Arrow Studio, School St., Yonkers, N. Y.

Balboa Amusement Co., Long Beach, Cal.
Banner Film Co., 719 Grand Building, Los Angeles.
Biograph, Girard and Georgia Sts., Los Angeles.
Biograph, 807 East 175th St., New York City.
Bostock Jungle Film Co., Main and Washington Sts., Los Angeles.
Bosworth, Inc., 201 North Accidental Boulevard, Los Angeles.
Burkee, D. L., 5821 Moneta Ave., Los Angeles.

California Motion Picture Corp., San Rafael, Cal.
Centaur, Bayonne, N. J.
Colonial Studio, 228 West 35th St., New York City.
Columbia, 3 West 61st St., New York City.
Comet Film, Hanan Mills Building, Detroit, Mich
Continental, Philadelphia, Pa.
Crown City Film Mfg. Co., 40 W. Mountain Ave., Pasadena.
Crystal Studio, 430 Claremont Parkway, New York City.

Daly, Arnold, 517 West 54th St., New York City.

Eastern Film Corp., 17 McKinley St., Providence, R. I.
Eclair Studio, Fort Lee, N. J.
Edison, Thos., Inc., Decatur Ave. and Oliver Place, New York City.
E. & R. Jungle Film Co., 1720 North Soto St., Los Angeles.
Equitable, Flushing, Long Island, N. Y.
Equitable, 310 West 52d St.
Essanay, 1333 Argyle St., Chicago; Niles, Cal., and Los Angeles.

Famous Players, 128 West 56th St., New York City.
Fine Arts, 4500 Sunset Boulevard, Hollywood, Cal.
Fox Studio, Fort Lee, N. J.
Frohman Amusement Corp., 517 West 54th St., New York City.

Gaumont, Flushing, Long Island, N. Y.
Gaumont, Jacksonville, Fla.
Gauntier, Gene, 517 West 54th St., New York City.

Horsley, David, Main and Washington Sts., Los Angeles.

Kalem Studio, Cliffside, N. J.
Kalem Studio, West 19th St., New York City.
Kalem, 1425 Fleming St., Hollywood, Cal.
Kalem, Verdugo Road, Glendale, Cal.
Keystone Film, 1702 Allesandro St., Los Angeles.
Kleine, Geo., 807 East 175th St., New York City.

L-Ko Motion Picture Co., 6100 Sunset Boulevard, Hollywood, Cal.
Lasky, Jesse L., 5284 Selma Ave., Los Angeles.
Liberty Film Corp., San Mateo, Cal.
Liberty, Germantown, Philadelphia.
Lincoln, E. J., Grantwood, N. J.
Lubin Mfg. Co., Bettswood, Philadelphia.
Lubin Mfg. Co., 20th St. and Indiana Ave., Philadelphia.
Lubin Mfg. Co., Jacksonville, Fla.
Lubin Mfg. Co., 4560 Pasadena Ave., Los Angeles.

Matthews, H. C., Sunset Boulevard and Gower St., Los Angeles.
Melies, 204 East 38th St., New York City.
Mirror Films, Inc., Glendale, Long Island.
Mittenthal, School St., Yonkers, N. Y.
Morosco, Oliver, 201 North Occidental Boulevard, Los Angeles.

Nash Motion Picture Co., Fourth floor, Garland Building, Los Angeles.
National Film Corp., Baltimore, Md.
Navajo Film Co., 719 Grand Building, Los Angeles.
New York Motion Picture Corporation Studios, Fort Lee, N. J.
New York Motion Picture Corp., Inceville, Santa Monica, Cal.
Nola Film Corp., New Orleans, La.

Ocean Film Corp., School St., Yonkers, N. Y.

Paragon Studio, Fort Lee, N. J.
Pathé Freres, 1 Congress St., Jersey City, N. J.
Peerless Studio, Fort Lee, N. J.
Popular Plays & Players, 228 West 35th St., New York City.

Quality Pictures, Inc., 3 West 61st St., New York City.

Reliance Studio, 537 Riverdale Ave., Kingsbridge, New York City.
Rolfe, B. A., Inc., 3 West 61st St., New York City.

Santa Barbara Studio, Santa Barbara, Cal.
Selig Jungle Zoo, 3800 Mission Road, Los Angeles.
Selig Polyscope Co., 1901 Allesandro St., Los Angeles.
Solax, Fort Lee, N. J.

Thanhouser Studio, Jacksonville, Fla.
Thanhouser Studio, New Rochelle, N. Y.
Triumph, 430 Clarmont Parkway, New York City.

Universal City, Hollywood, Cal.
Universal, Coytsville, N. J.
Universal Studio, Leonia, N. J.
United States Amusement Corp., Fort Lee, N. J.

Victor Studio, 553 West 43d St., New York City.
Vitagraph, Bayside, Long Island, N. Y.
Vitagraph, Second St., Santa Monica, Cal.
Vitagraph Studio, East Fifteenth St., Flatbush, Brooklyn, N. Y.

Wharton Bros., Ithaca, N. Y.
World Studio, Fort Lee, N. J.

OLGA PRINTZLAU,
Scenario writer, actress and musician.

A scene from a melodrama in which Miss Printzlau (in private life Mrs. Clements) and Mr. Clements were featured.

HAL CLEMENTS,
Actor and director, now playing in Lasky Paramount subjects.

TWO talented people connected with the motion picture industry are Hal Clements and Olga Printzlau, Mrs. Clements in private life. Both have been identified with the profession a number of years, following experiences with allied professions which have given them training valuable in this field.

Mr. Clements is an actor, director, and has been at the head of a film manufacturing company. Miss Printzlau is an artist, musician, actress and scenario authoress.

Mr. Clements was born in New York City thirty-eight years ago, and shortly after finishing his education he became affiliated with the theatrical profession in New York, where he played many engagements to his credit. Later he appeared on big-time vaudeville circuits in a headline act.

His first experience in the motion picture field was with the Solax Film Company, six years ago, where he began first as actor, and later served as director. From this company he went to the Kalem, where he remained for more than four years, serving as both director and actor.

Of the mementos he prizes most are letters from the officers of the Kalem company complimenting in very glowing terms the pictures he has produced, some being referred to as the best sellers.

After a four years' engagement with the Kalem company in Florida, where he remained with the producing company, he went to Santa Monica. Mr. Clements organized the United States Film Corporation, which opened a studio at San Diego and produced a number of pictures, some of which were released on state rights bases, and others through programs.

His next engagement was with the American company at Santa Barbara, where he played in a number of Mutual Masterpictures, the list including "The Lure of the Mask," "House of a Thousand Scandals," "Secretary of Frivolous Affairs" and "At the End of the Road." He is now fulfilling an engagement with the Jesse L. Lasky Feature Play company, his first work for this organization being in support of Charlotte Walker in "Out of the Darkness." Since he has played in support of Blanche Sweet in "The Secret Sin" and is now taking part in the first Edna Goodrich Lasky subject.

Mr. Clements' years of experience in the motion picture field fully qualify him as an actor and director, and he is thoroughly competent to assume charge of the business end of a manufacturing plant. He is popular with photoplayers, and has a big following of friends in film circles.

MISS PRINTZLAU was born in Philadelphia in 1893, of Russian-Danish parentage; she inherits a literary taste from her father, a successful fiction writer, and she owes a musical and artist's talent to her mother.

Miss Printzlau began studying music when she was nine years of age, and at twelve gave musicales in Philadelphia which resulted in her parents deciding to educate her for a piano virtuoso. She went to California and studied art and opened a small studio, which she successfully conducted for some time, during which her ambition was to be a famous artist.

This ambition was swept aside by the motion picture industry, for Miss Printzlau decided that she could write scenarios, and in 1911 sold her first story, "The White Fawn," which was produced by D. W. Griffith with Mary Pickford in the name part.

To get a better insight into scenario writing, Miss Printzlau secured an engagement under Searle Dawley, head of the Edison company at Long Beach, where she acted and wrote several stories.

When this plant was purchased by H. M. and E. D. Horkheimer, Miss Printzlau was retained as scenario writer, and eighteen of her stories were filmed, including "Abide with Me," "Moth and Flame" and "The Path of Sorrow." The Majestic purchased several one and two-reelers by Miss Printzlau. She accepted a position as scenario editor of the Santa Barbara Motion Picture Company, where she remained for a number of months, and later joined the staff of the American. Her best story for this release was "Motherhood," which was, in the opinion of Miss Printzlau, her start as a scenario writer. Since, this company has produced "The Dream Baby" or "The Divinity of Motherhood," which is a sequel to "Motherhood." Miss Printzlau is writing a series of flower stories, in all twenty-five reels, in which Mary Fuller will be featured.

This series of scripts secured for Miss Printzlau an engagement by the Universal company as a staff author. Since taking up this work she has written "The Scarlet Sin," in which Hobart Bosworth was featured, and "Coral," another Universal Broadway feature.

Miss Printzlau is now engaged in writing a series of pictures of a strong dramatic character, which will be known as "The Heart Throb Series." Each subject will consist of three reels. The marriage of Miss Printzlau and Mr. Clements occurred in October, 1914, and the couple have a pretty little bungalow on Sanborn avenue, Hollywood. Miss Printzlau's recent success is the multiple-reel subject entitled "Nante of the Marshes," which has been sold to D. W. Griffith, of the Fine Arts Films Company.

WILL M. RITCHEY, SCENARIO EDITOR, BALBOA

WILL M. RITCHEY, scenario editor-in-chief, Balboa Amusement Producing Company, was born in Evansville, Ind., 1879, and attended the University of Wooster, Ohio. He studied medicine in the University of Western Pennsylvania, and at Northwestern University, but gave up this intended career to enter the newspaper field.

He was trained as a reporter and copy desk man on newspapers in Pittsburgh, Chicago and Fort Worth; was with the *Times-Democrat*, of New Orleans, for five years, as assistant city editor, then as telegraph editor; with the *Evening Express*, Los Angeles, for four years, the latter two years as city editor and news editor. He left the *Express* to take up photoplay writing.

His first engagement as scenario editor was with Western Lubin. He also contributed to the Selig, Vitagraph, Usona, Majestic - Reliance and other companies. He joined the Balboa Amusement Producing Company in 1914.

Mr. Ritchey has written hundreds of produced photoplays. A notable achievement is the authorship of the "Who Pays?" series, twelve three-reel problem plays produced by the Balboa company and released by Pathé. With the exception of one, the plots of these stories were original with Mr. Ritchey. The working scenarios of the rest were his own. Mr. Ritchey is now devoting all his energy to the creation of big productions, and organizing the scenario department of Balboa.

He is a member of the Phi Gamma Delta fraternity, and charter member of the Photoplay Authors' League, Inc.

SHERWOOD MACDONALD, DIRECTOR, BALBOA

SHERWOOD MACDONALD, director for the Balboa Amusement Producing Company at Long Beach, was born in New York City. He attended Yale University and graduated from the law department.

For seven years Mr. MacDonald practiced law, devoting a portion of his time to the writing of short stories which were published in leading periodicals. He has to his credit a number of playlets; the list includes: "Just in Time," "The Goal," and "The Phantom of Happiness."

Mr. Macdonald never had any stage experience, but on going to California in 1913 decided to enter the motion picture field. He was first affiliated with the Mutual Company as an actor and appeared in character parts for a year. He then went to the Balboa Company where for two months he continued as an actor and was then appointed director.

Since that time he has made a number of the best pictures coming from his studio, and in the long list the following are conspicuous: "Ill Starred Babbie," with Jackie Saunders; "The Message from Reno," with Ruth Roland; "The Adventures of a Madcap," and others.

In addition to directing, Mr. Macdonald has turned his attention to writing scenarios, and he has written and produced the following:

"Rose Among the Briars," four reels; "The Web of Crime," three reels (released through Selig); "Straws in the Wind," three reels; "The Maid of the Wild," and others, which will be released by Pathé. Mr. Macdonald is a very capable director and original in his scripts.

THEODOSIA HARRIS, SCENARIOS, HORSLEY STUDIOS

THEODOSIA HARRIS, photoplay writer and editor at the David Horsley studios, was born at Virginia City, Nevada, in 1880. She was educated at Denver, Salt Lake and Los Angeles.

Miss Harris is the author of "The Light Woman," "James Lee's Wife," produced by the Smalleys, "The House of Scandals," an American Mutual Masterpicture produced by Thomas Ricketts; the Fine Arts Films subject, "Martyrs of the Alamo," released by the Triangle.

Miss Harris has just finished a feature for the David Horsley studio which will be given a big production with an all star cast which promises much novelty, and has many decidedly original ideas, which are clearly discernible in her scenarios.

GEORGE RIZARD, CAMERAMAN, BALBOA

GEORGE RIZARD, cameraman Balboa company, Long Beach, is a native of Paris, who has been in America twenty years. He first became master of home portraiture and miniatures. When motion pictures were invented, he became a keen student of this phase of photography. He was with Pathe Freres for five years, and since with Masterpiece company.

HANS M. TEICHMANN, STUDIO TECHNICAL DIRECTOR

HANS M. TEICHMANN, studio technical director, has been connected with the motion picture industry since 1908. He is a native of Leipsic, Germany, born November 28, 1886, and was educated in Berlin. He was first with the Kinomatagraph company at Hamburg, Germany. In the United States he has been stage manager for Bosworth, Inc., and was with B. A. Rolfe Photoplay Company. For a time he served Bostock Film Company as technical director.

LORETTA BLAKE, LEADS, FINE ARTS-TRIANGLE

LORETTA BLAKE, leads in Fine Arts-Triangle subjects, was born April 17, 1898, at Akron, Ohio. Without previous experience she was chosen to play ingenue part in "For Those Unborn," opposite Blanche Sweet, a Majestic release, and later supported Walthall in "Ghosts," and "Pillars of Society," Mutual Masterpictures. In Triangle's "The Sable Lorcha" she played lead.

MARION WARNER, SELIG ZOO STUDIO

MARION WARNER, leading woman for the Selig company at Los Angeles, was born at Indianapolis, Indiana, 1893. Graduating from the public schools she attended St. Annis Academy at Victoria, B. C. Her first engagement was with the New York Motion Picture Corporation in 1912, where she remained until 1914. Since, she has appeared in Selig subjects.

THOMAS B. MIDDLETON, CAMERAMAN, AMERICAN STUDIOS

THOMAS B. MIDDLETON, cinamatographer for the American company, is a native of Lafayette, Ind., and was educated in the public schools of Brazil, Ind., and Crawfordsville High School and DePauw University.

When a young man he took up professional photography, conducted a number of studios in Indiana and Illinois, and has served twenty-four years in every branch of portrait making in all parts of the United States. He did his first work for the American company in 1912, and has been with them continually ever since. Among his noteworthy productions are "Jim," "Damaged Goods," "Ancestry," "Senor's Silver Buckle," "Out of the Ashes," "The Water Carrier of San Juan," "The Key to the Past" and others.

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PROMPTLY EVERY WEEK, PLEASE
ADVISE US.

C. GARDNER SULLIVAN, chief of the Thomas H. Ince staff of photoplay authors, was born in 1886 in Stillwater, Minn. His early experience was gained in newspaper work. He sold his first script to the Edison Company, and then started to write for the New York Motion Picture Corporation.

In all, Sullivan sold sixty stories to the company, and then permanently associated himself with the Ince staff at Inceville. Among his best known dramas are "The Italian," "The Cup of Life," "The Darkening Trail," "Toast of Death," and "The Man from Oregon."

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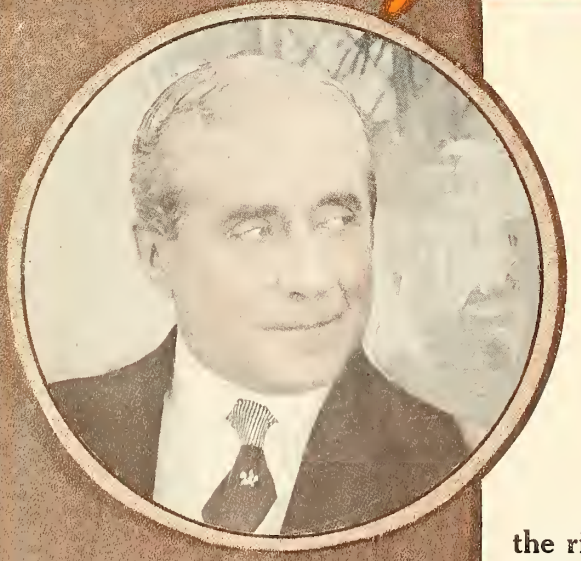

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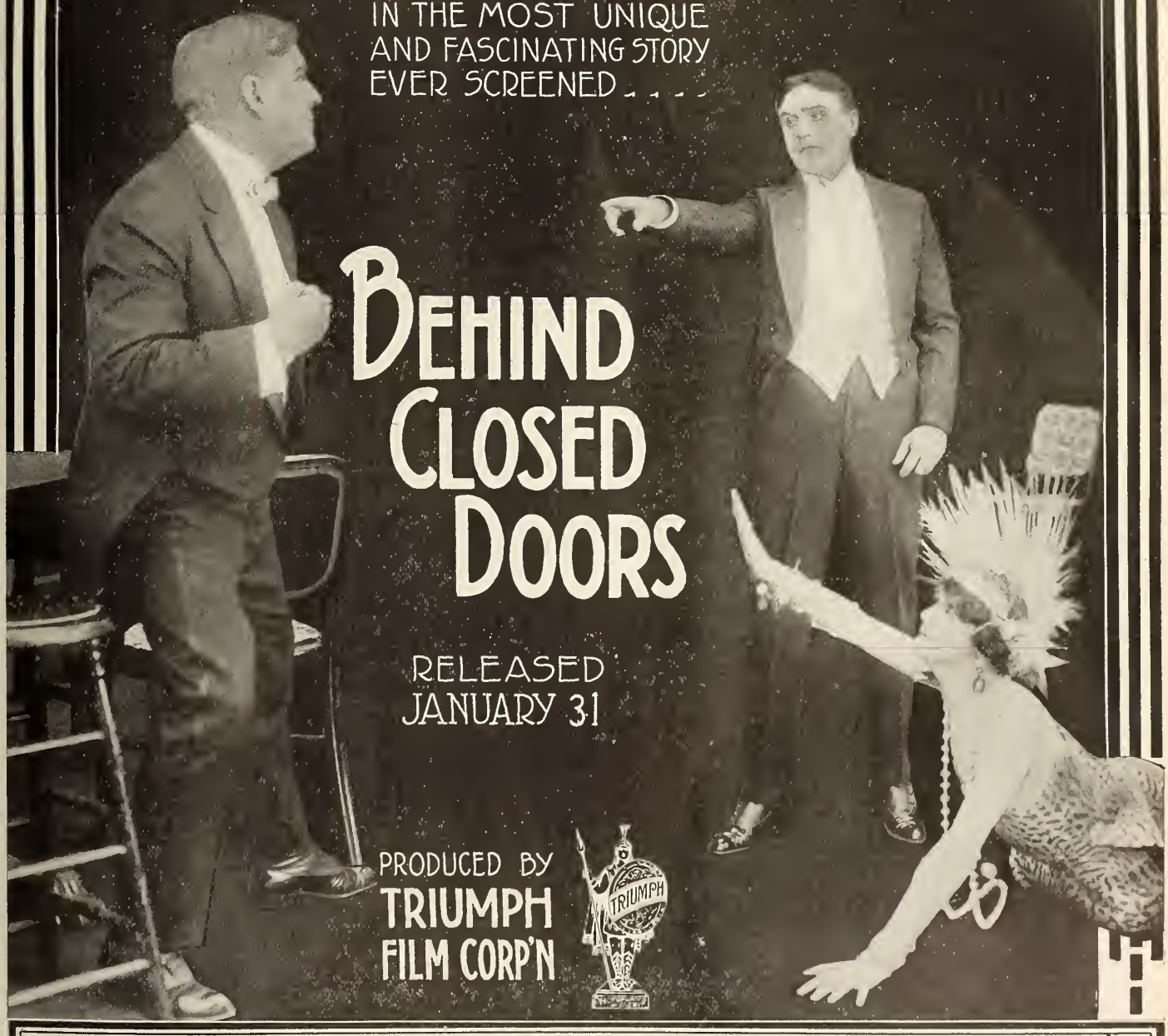

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Written by ARTHUR STRINGER and adapted by GEO. B. SEITZ; complete in 12 installments of two chapters each. Produced by the FEATURE FILM CORP'N under the personal supervision of EDWARD JOSÉ.

Released Feb. 28th.

EXCHANGE inc.

OFFICES
NEW YORK

THE RED

IS A 100% EFFIC-

Efficient in cast—
RUTH ROLAND

Efficient in scenario—
WILL M. RITCHEY

Efficient in production—
BALBOA

Efficient in story—
ALBERT PAYSON TERHUNE

Efficient in publicity—
It's in the newspapers everywhere!

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HAZEL

The best loved play
with a truly wonderful
PEARL

WILLIAM RILEY HATCH, BRUCE MCRAE,
FLORENCE EDNEY, each one of whom is
"HAZEL KIRKE," as a photoplay will repeat
Sumptuously produced by the
GOLD ROOSTER play

The PATHÉ
EXECUTIVE
25 WEST 45th ST.

PRESENTS
KIRKE

of the last thirty years,
cast headed by
WHITE

CREIGHTON HALE, ALLEN MURNANE and
a real headliner.
the triumphs of the original production.
WHARTONS and released as a five part
January 28th.

EXCHANGE inc.
OFFICES
NEW YORK

Triangle Applause Continues

From North and South, East and West, the stream of congratulatory letters and telegrams praising TRIANGLE Service continues. Sometimes a big-city millionaire theatre owner wires us of the wonderful results TRIANGLE Plays are bringing him, and then a letter is received the same day from a little fellow in a small town advising that his business is better than ever. The big and the little alike are pleased with present results and are enthusiastic over the outlook for further profits in the future.

Here is a telegram from Turner & Dahnken which every exhibitor should read.

San Francisco, Cal.
January 16th, 1916.

Triangle Film Corporation,
71 West 23rd Street
New York City.
All San Francisco records shattered with TRIANGLE opening at Tivoli Opera House today. TRIANGLE Plays enthusiastically received. Thousands turned away.

Turner & Dahnken.

Unsolicited praise of this kind from people of this high standing should be the very best proof that a prospective TRIANGLE exhibitor could possibly desire. No amount of selling talk or enthusiasm displayed by a salesman over the merits of TRIANGLE Plays is as convincing as the many recommendations which have been received from hard-headed business men.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

January 30th Triangle Releases Will Crowd the Box Office

There's an indefinable something about TRIANGLE Plays which draws the crowds back to the box-office window and compels returns.

This week Orrin Johnson in "The Price of Power" gives a wonderful characterization of the strong working man who set out to win a fortune. Nothing deterred him and he won the victory, but the price he paid makes a story that your patrons will surely appreciate. Seldom has there been a play of such strength —a play that arouses hate for the man as he exercises his power and sympathy in his troubles. This is the kind of a play that will make your first-performance patrons increase the number of people who attend the second show.

As for the second picture, no stronger drama—no play dealing more intimately with the rocks on which so many matrimonial bargains are wrecked has yet been seen than "The Green Swamp," in which Bessie Barriscale and Bruce McRae appear. Every husband and wife will appreciate this true story of domestic American life. It's a tale that holds the interest throughout and never lets a moment lag.

As for the Keystones, there are a couple of corkers this week— "He Did and He Didn't" and "Love Will Conquer." Fatty Arbuckle and Mable Normand appear in the first play and Fred Mace in the second. These three popular Keystone stars will keep your house alive with laughter.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST NEW YORK

VITAGRAPH

¶ *Make Friends*
For Your Goods
There is only one rule
In advertising—

Make Friends
For Your Goods!

* * *

Let your patrons feel
That you know motion pictures
From A to Z.
They will then understand
That your photoplay house
Is selling amusement
That will stand under the test.

* * *

¶ All Vitagraph productions
Will make friends
They should be ***YOUR*** goods.
Book them.
Thru the G. F.

Regular Releases

"Jane's Bashful Hero"
Comedy—Monday, January 31st
Featuring EDITH STOREY, Donald MacBride, Billy Bletcher, and Edward Elkas

* * *

"The Wrong Mr. Wright"
Comedy—Friday, February 4th
Featuring Garry McGarry, Jewell Hunt, Charles Wellesley and Harry Fisher

* * *

Broadway Star Feature

"Bill Peters' Kid"
Three-part drama—Saturday Feb. 5th
Featuring MARY ANDERSON, William Duncan, William Bainbridge and Fred Behrle.
Produced by Rollin S. Sturgeon.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

If exhibitors
Could only realize that
Three fundamentals
Make a successful photoplay
They could easily choose
their subjects

* * *

Heart interest
Self-preservation and the
Love of a man for a woman
Are the three fundamentals necessary

* * *

Cyrus Townsend Brady

Is a student
Of psychology.
He wrote

"The Island of Surprise"

* * *

This Blue Ribbon Feature contains
Heart interest
Self-preservation and the
Love of a woman for a man.

* * *

It is William Courtenay's First screen success.

* * *

It is a Vitagraph
Superlative picture.

Produced by Paul Scardon

Released January 24th

Thru V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

¶ Need we make any further announcement

Than the fact that

MAY ROBSON

Known the world over

As a stage favorite

Of the highest order

Appears in

"A Night Out"

By Charles T. Dazey

Author of "In Old Kentucky"

* * *

This picture is the
First and Only
Screen appearance of
May Robson

* * *

It is a Blue Ribbon Feature,
of course.

Released January 31st

Thru V. L. S. E.

* * *

COMING

Superlative one reel comedies with

Frank Daniels

The greatest comedian of this Generation.

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES

EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.

NEW YORK · CHICAGO · LONDON · PARIS

ON THE STREET OF MAKE OR BREAK

The West Side, meaning Broadway and Riverside Drive, between 77th and 110th Streets, is the residential section of New York's most representative citizenship.

Here live the better-than-average substantial people—the class with incomes of $5,000 or better—a class not too fastidious to appreciate capably produced film dramas, but so discriminating that only the best will tempt it.

Exhibitors in this district probably must exercise greater care in the selection of their features than any other in the United States. Their houses are grouped so near that prospective patrons may pick that which most appeals to their taste. In addition, these managers have the fiercest competition in the world—that of New York's theatrical district—only a minute's ride away.

Sunday is the biggest day in the week in these theatres, and New Year's Sunday, naturally, one of the biggest of all.

On January 2nd last, of the nine theatres in this area, V-L-S-E features were exhibited in four. The fact that the pictures displayed in the other five houses were the product of five different companies is of added significance. In other words, Big Four had but one less booking than all other feature organizations combined.

That this is not an exceptional representation is best evidenced by the fact that the forty-six features released by the V-L-S-E from May 1st, 1915 to January 1st, have had so far all told 214 bookings in the nine theatres of this district.

The Riverview Theatre, for instance, has run forty-three out of the forty-six subjects and repeated on many of them. The Adelphi Theatre has shown twenty-two, some of them for two and three days, an uncommon occurence in New York City, and, as Manager Wolf says, "expect to take the rest of them right down the line." The Olympia has featured twenty-six of them and is rapidly extending its bookings.

Here, then, is the crucible of film features, and the record which V-L-S-E productions have made in it.

"A wise success-seeker", some one has said, "profits by the experience of those who have camped along the trail before him."

Are you one of these?

V. L. S. E. Inc.

The Fact that The Coming Release

"MY LADY'S SLIPPER"

features

ANITA STEWART

and

EARLE WILLIAMS

was written by

CYRUS TOWNSEND BRADY

and produced by

RALPH INCE

is sufficient unto itself
to warrant the un-
animous support
of all exhibitors

THE VITAGRAPH COMPANY OF AMERICA

Released through **V. L. S. E.** *Inc.*

LUBIN

RICHARD BUHLER

Supported by

ROSETTA BRICE

in

"THE GODS OF FATE"

Written by

Daniel Carson Goodman

Produced by

JACK PRATT

A red blooded drama of modern industrial life, teeming with high tensioned interest and the heart throbs of thwarted love.

LUBIN FEATURE

Released through V.L.S.E. *Inc.*

SELIG
Offers

Regina Badet

The Versatile Actress, in

"NO GREATER LOVE"

A Selig Red Seal Play in Five Soul-stirring Reels Presenting a Story of Passionate Mother-Love

SELIG

Released through **V.L.S.E.** *Inc.*

THE MISLEADING LADY

in 5 Acts

Presenting

Henry B. Walthall

and

Edna Mayo

The story of the kidnapping of a bride and a cave-man wooing in modern society.

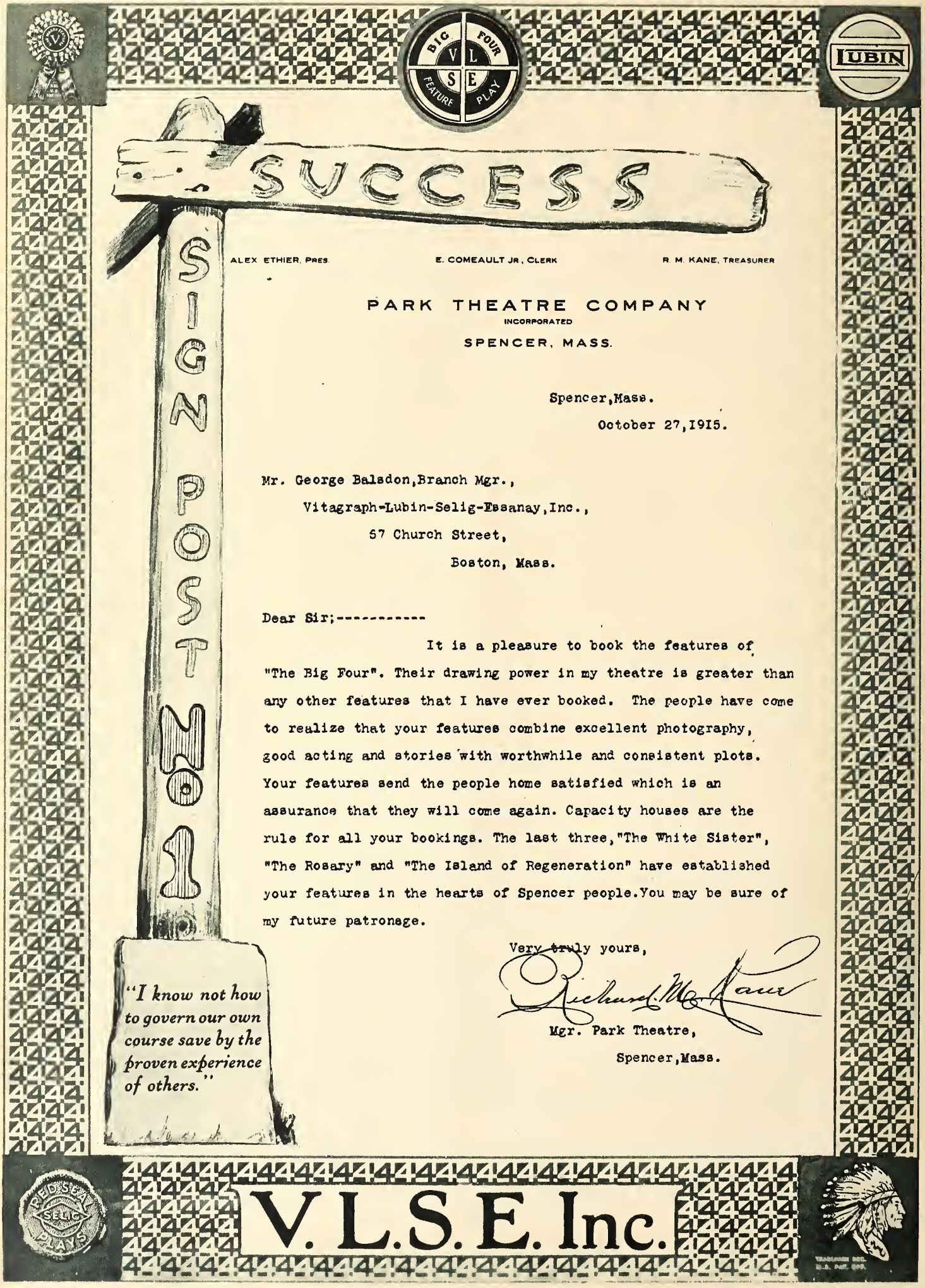
It lays bare the naked savage soul of man, throbbing with all the intensity of the raw, primitive passions of love and hate.

Adapted by H. S. Sheldon from the great stage success of Charles W. Goddard and Paul Dickey. Directed by Arthur Berthelet.

Essanay

FIRST TO STANDARDIZE PHOTOPLAYS

Released through V. L. S. E. Inc.


BIG FOUR
V L S E
FEATURE PLAY
LUBIN
SUCCESS
SIGN POST NO 1
"I know not how to govern our own course save by the proven experience of others."
RED SEAL SELIG PLAYS
V. L. S. E. Inc.

ALEX ETHIER, PRES. E. COMEAULT JR., CLERK R. M. KANE, TREASURER

PARK THEATRE COMPANY
INCORPORATED
SPENCER, MASS.

Spencer,Mass.
October 27,1915.

Mr. George Balsdon,Branch Mgr.,
Vitagraph-Lubin-Selig-Essanay,Inc.,
67 Church Street,
Boston, Mass.

Dear Sir;----------

It is a pleasure to book the features of "The Big Four". Their drawing power in my theatre is greater than any other features that I have ever booked. The people have come to realize that your features combine excellent photography, good acting and stories with worthwhile and consistent plots. Your features send the people home satisfied which is an assurance that they will come again. Capacity houses are the rule for all your bookings. The last three,"The White Sister", "The Rosary" and "The Island of Regeneration" have established your features in the hearts of Spencer people.You may be sure of my future patronage.

Very truly yours,

Richard L. McKane

Mgr. Park Theatre,
Spencer,Mass.

VITAGRAPH

Comparisons

* * *

If you are not convinced that

Hearst-Vitagraph

Is the greatest news pictorial
In the world

Investigate

* * *

You will find that
In addition to
The breeziest news
The best cartoons
The most up-to-date fashions and
Latest views of the European struggle

Hearst-Vitagraph

Has the most efficient
Advertising Campaign
Of any news reel
On the market.

* * *

You can get
Lobby display
Window cards and posters
(In addition to the greatest publicity Campaign ever launched)

In time for
A top run release.

* * *

This is an additional service
Which means
Increased box office receipts.

* * *

Investigate

(Thru V. L. S. E.)

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
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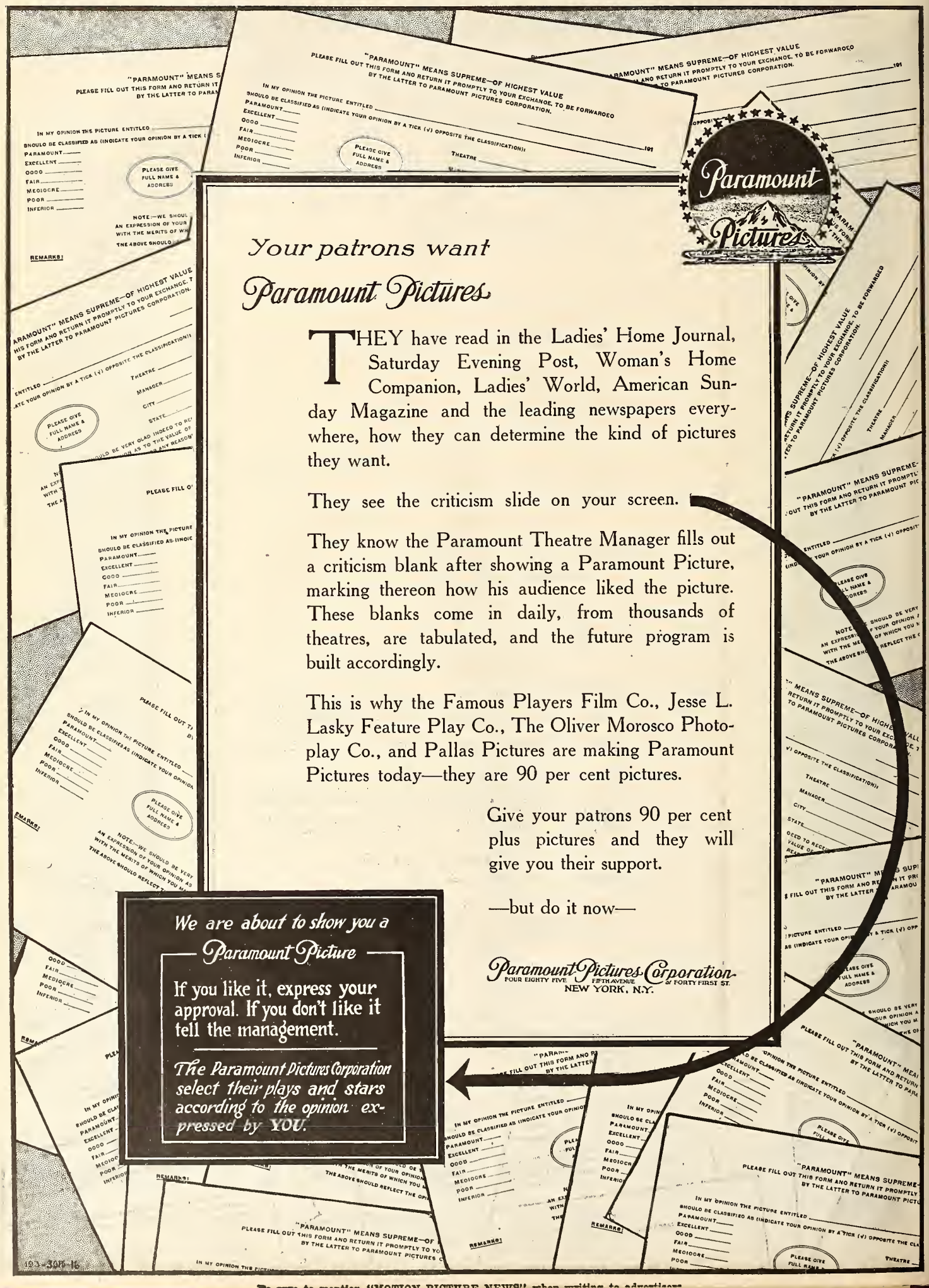
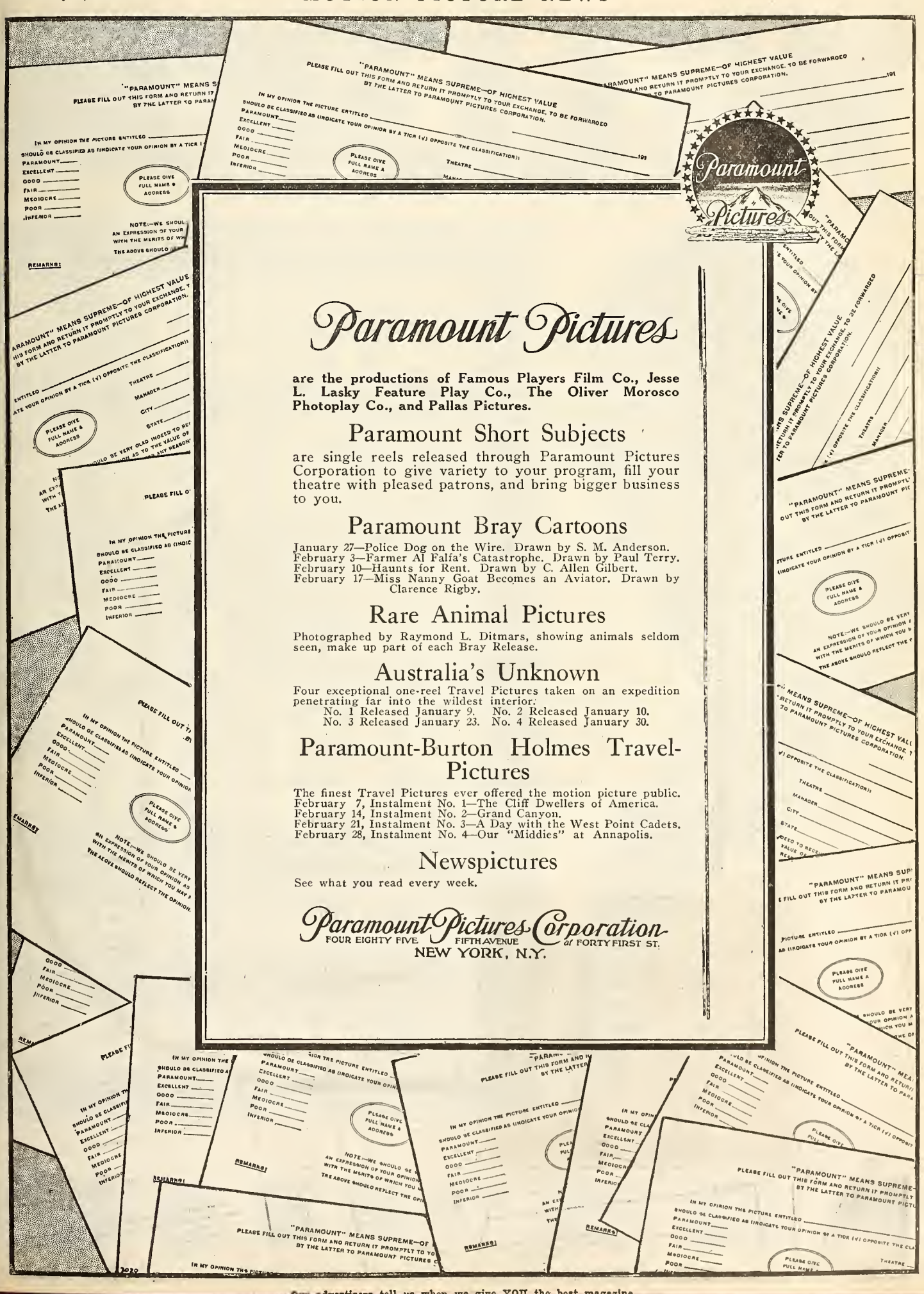

Paramount Pictures
Your patrons want
Paramount Pictures
THEY have read in the Ladies' Home Journal, Saturday Evening Post, Woman's Home Companion, Ladies' World, American Sunday Magazine and the leading newspapers everywhere, how they can determine the kind of pictures they want.
They see the criticism slide on your screen.
They know the Paramount Theatre Manager fills out a criticism blank after showing a Paramount Picture, marking thereon how his audience liked the picture. These blanks come in daily, from thousands of theatres, are tabulated, and the future program is built accordingly.
This is why the Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., and Pallas Pictures are making Paramount Pictures today—they are 90 per cent pictures.
Give your patrons 90 per cent plus pictures and they will give you their support.
—but do it now—
Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.
We are about to show you a Paramount Picture
If you like it, express your approval. If you don't like it tell the management.
The Paramount Pictures Corporation select their plays and stars according to the opinion expressed by YOU.


"PARAMOUNT" MEANS SUPREME—OF HIGHEST VALUE
PLEASE FILL OUT THIS FORM AND RETURN IT PROMPTLY TO YOUR EXCHANGE, TO BE FORWARDED BY THE LATTER TO PARAMOUNT PICTURES CORPORATION.
IN MY OPINION THE PICTURE ENTITLED
SHOULD BE CLASSIFIED AS (INDICATE YOUR OPINION BY A TICK (√) OPPOSITE THE CLASSIFICATION)
PARAMOUNT
EXCELLENT
GOOD
FAIR
MEDIOCRE
POOR
INFERIOR
THEATRE
MANAGER
CITY
STATE
PLEASE GIVE FULL NAME & ADDRESS
NOTE—WE SHOULD BE VERY GLAD TO HAVE AN EXPRESSION OF YOUR OPINION AS TO THE VALUE OF WHICH YOU MAY BE WITH THE MERITS OF WHICH YOU MAY BE THE ABOVE SHOULD REFLECT THE OPINION.
REMARKS:
Paramount Pictures
are the productions of Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., and Pallas Pictures.
Paramount Short Subjects
are single reels released through Paramount Pictures Corporation to give variety to your program, fill your theatre with pleased patrons, and bring bigger business to you.
Paramount Bray Cartoons
January 27—Police Dog on the Wire. Drawn by S. M. Anderson.
February 3—Farmer Al Falfa's Catastrophe. Drawn by Paul Terry.
February 10—Haunts for Rent. Drawn by C. Allen Gilbert.
February 17—Miss Nanny Goat Becomes an Aviator. Drawn by Clarence Rigby.
Rare Animal Pictures
Photographed by Raymond L. Ditmars, showing animals seldom seen, make up part of each Bray Release.
Australia's Unknown
Four exceptional one-reel Travel Pictures taken on an expedition penetrating far into the wildest interior.
No. 1 Released January 9. No. 2 Released January 10.
No. 3 Released January 23. No. 4 Released January 30.
Paramount-Burton Holmes Travel-Pictures
The finest Travel Pictures ever offered the motion picture public.
February 7, Instalment No. 1—The Cliff Dwellers of America.
February 14, Instalment No. 2—Grand Canyon.
February 21, Instalment No. 3—A Day with the West Point Cadets.
February 28, Instalment No. 4—Our "Middies" at Annapolis.
Newspictures
See what you read every week.
Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

WILLIAM

WILLIAM CLAIRE in RULING

PRODUCED IN THE HERBERT

FOX FILM

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

FOX PRESENTS

ESSANAY-CHESNEY WHITNEY

The PASSION

WEST INDIES

by BRENON

CORPORATION

The more YOU read these advertisements the more useful to YOU we can make the "News."

MUTUAL MASTERPICTURES
DE LUXE EDITION

MUTUAL FILM CORPORATION
Presents

THE DEAD ALIVE

A Tense Drama that Teems with Mystery and with Strong, Heroic Action - FIVE REELS

STARRING THE FOREMOST PLAYERS

MARGUERITE COURTOT
AND
SIDNEY MASON

RELEASED the WEEK of FEB. 14TH

Produced by GAUMONT

Book through

MUTUAL MASTERPICTURES
DE LUXE EDITION

MUTUAL FILM CORPORATION
Presents

WHAT DORIS DID

AN ENGROSSING DRAMA OF SOCIETY LIFE. TRULY AN ARTISTIC TRIUMPH—FIVE REELS

featuring
The BEAUTIFUL STAR

DORIS GREY

RELEASED the WEEK of FEB. 14TH.
Produced by THANHOUSER
Mutual Exchanges

MUTUAL MASTERPICTURES
DE LUXE EDITION

MUTUAL FILM CORPORATION
Presents

THE CRAVING

A drama with terrific "punch". Great football scenes; amazing action—FIVE REELS

featuring the POPULAR STARS

WILLIAM RUSSELL
—and—
CHARLOTTE BURTON

Released the Week of FEB. 14TH.

Produced by AMERICAN

Book through

MUTUAL PICTURES

MUTUAL FILM CORPORATION
Presents

A
THREE-REEL
THANHOUSER PRODUCTION

OUTWITTED

A picture of powerful dramatic action

featuring

"LADY"

the famous Thanhouser collie and a cast of players headed by.....

WAYNE AREY

Released the week of FEB. 14TH.....

Mutual Exchanges

Many a packed house is directly traceable to an advertisement in the "News."

MUTUAL SPECIAL FEATURE

BOX OFFICE RECORDS SMASHED!

EXHIBITORS from coast to coast proclaim "The Girl and the Game" the most stupendous box office success of all their experience. Their telegrams, hot off the wires, and letters are jammed with "capacity" reports. Read some of this titanic testimony about this electrifying serial, the definite thrills in each chapter of which are guaranteed by President Hutchinson

This Telegram Tells!

All records broken on The Girl and the Game. Wonderful picture. Wonderful photography. In fact great. Keep up good work as established in first chapter and success will be yours. If succeeding chapters are on par with first, all series or serials will fade in oblivion.

RALPH KRETZER, Colonial Theatre, Springfield, O.

Turned Them Away!

At the first presentation of "The Girl and the Game" on last Monday evening, our only regret was that our house was not twice its present size as its capacity would even then be taxed with the number we turned away. Notwithstanding a vaudeville house situated directly across the street with a seating capacity of 1500 seats gave a first night performance, and three other picture houses in the next block were all bidding for the business.

CHAS. WALKER, Mgr., Academy Theatre, Pittsburgh

Attendance Marks Shattered!

For your information the Jitney Theatre, Minneapolis, played to 3100 people on the opening night of "THE GIRL AND THE GAME." This breaks all records for attendance at this theatre on opening night for any serial or series photoplay.

L. E. DAVIS, Representative.

Biggest and Best Serial!

I must say that this undoubtedly is the biggest and best serial ever produced. Helen Holmes is at her best and the first glimpse of the picture assures you that the photography is the same, the standard of perfection the Signal Film Co. has always adhered to. We turned them away last night and in closing will say—let me talk to any exhibitor who is afraid to tackle this money getter.

S. E. BUETTELL, Amuse Theatre, Dubuque, Ia.

Showing To Packed Houses!

This great serial is simply immense and we are showing to packed houses every Thursday — Thursday has always been my quietest day, but the way this picture has stimulated my business is wonderful,

GEORGE LAENHARDT,
Varsity Theatre, Champaign, Ill.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

Ran 1st Episode of "THE GIRL AND THE GAME" Tuesday to the largest crowd that ever attended theatre. Started show at 6:15 p. m., and held them out until 10 minutes of ten. The most remarkable feat was that it was raining so hard. It was just pouring down and I had them standing to the car tracks.

SYLVESTER GUETLE, Mgr.
Center Theatre, Cincinnati, O.

Thousands of Theatres Book Big Profits!

Line up the big crowds at *your* box-office. Start this half-million dollar serial *now*—fifteen two-act chapters—one chapter released each week. *Every* chapter a terrific thriller! Chapter Six now appearing—shows daring Helen Holmes' fearful leap from open jack-knife bridge!!

Show to *big money*. "The Girl and the Game" nights are enormous payers—establish enthusiastic patronage. *Act now*—clinch record receipts for fifteen weeks!

For booking Information apply to "The Girl and the Game" department of any Mutual Exchange, or at Mutual Home Office, New York City.

SIGNAL FILM CORPORATION

SAMUEL S. HUTCHINSON, President
Publicity Offices: 222 South State Street
CHICAGO, ILLINOIS

Success!!

No previous serial success has ever received more than half the newspaper co-operation given "The Girl and the Game." Over 1000 newspapers are publishing, for millions of readers, Frank H. Spearman's tremendous railroad film novel.

New York World
Pittsburgh Press
Atlanta Constitution
Omaha Bee
Buffalo Courier
Indianapolis Star
Chicago Evening Post
Detroit Journal
Baltimore American
Boston Globe
Cincinnati Times-Star
Kansas City Journal
Los Angeles Tribune
and One Thousand Others.

Dallas Journal
Milwaukee Sentinel
Philadelphia North American
Memphis Commercial Appeal
New Orleans Times-Picayune
San Francisco Chronicle
St. Louis Globe-Democrat
Seattle Post-Intelligencer
Cleveland Leader
Louisville Herald

The "News" advertisers believe YOU worth while; justify them.

MUTUAL PICTURES

Lillo of the SuluSeas

A *rare gem* in a *golden setting!*

A tremendous three-part "Flying A" wonder play, portraying intensely romantic exploits among the pearl fishers and traders of the South Seas. A pulsating drama of intrigue, love, adventure—with a thrilling shipwreck and rescue. New, unique, vivid situations superbly acted by a big company headed by

Harold Lockwood–May Allison

Released February 8th

According to St. John

A throbbing tale of regeneration in the western country. A vital, red-blooded drama of love, crime and self-sacrifice.

Three-Reel "Mustang" Drama

With Anna Little and Jack Richardson

Directed by Tom Chatterton

Released February 11th

Won by One

Neva Gerber
Wallace MacDonald
Dick Rosson

Single Reel "Beauty" Comedy

Directed by Arthur McMackin

Released Feb. 9th

Here's the Latest Style in Laughs

Billy Van Deusen and the Vampire

The vampire turns out to be a "he"—a stunning surprise, the climax of ludicrous happenings.

Carol Halloway — John Steppling
John Sheehan

Directed by Arthur McMackin

Released February 13th

American Film Co., Inc.

SAMUEL S. HUTCHINSON, *President*

Chicago, Illinois

All "Flying A," "Beauty" and "Mustang" productions are distributed thro'out the United States and Canada exclusively by Mutual Film Corporation.

MUTUAL PICTURES

Bungling Bill, Burglar

Slapsticks With a Reason

VOGUE COMEDIES

FOR plain and fancy "bungling," Bill is a sensation! His merry burglar work provides another uproarious Vogue comedy success. The scenes are as fast as the automatic shooting iron of the Bad Man—*and as sure to hit!*

Released—January 27

Acts Just the Same as Laughing Gas!

He Thought He Went to War

Released—January 30

CROWD your house and lobby with Vogue comedies—the funniest plays ever filmed. The greatest box-office successes.

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

VOGUE FILMS, Inc.

Executives:
JOSEPH H. FINN
SAMUEL S. HUTCHINSON

Publicity Offices:
222 South State St.
Chicago, Ill.

One of the "rapid-fire" scenes in Bungling Bill, Burglar.

MUTUAL PICTURES

EDWIN THANHOUSER
PRESENTS EVERY WEEK,

TWO
FALSTAFF COMEDIES

AND WANTS TO KNOW WHETHER YOU KNOW THAT IN FALSTAFFS ARE FOUND

THE PRETTIEST

DINKIEST GIRLS

THE SMARTEST

NIFTIEST BOYS

THE FALSTAFFIEST

FUNNIEST FUNMAKERS

EVEN THE TITLES ARE LAFF-LIFTERS

CLEVER COLLIE'S COME-BACK — 1 REEL — TUES. FEB. 1ST.

HARRY'S HAPPY HONEYMOON — 1 REEL — THURS. FEB. 3RD.

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

MUTUAL PICTURES

Edwin Thanhouser

Presents

The Knotted Cord

3 REELS

A Mystery Drama that cannot fail to please. Strong situations, surprises and swift action!

With

Bert Delaney

And a Splendid Cast

Released Wed. Feb. 2

Staged by

William Parke

THANHOUSER Film Corp.

New Rochelle N.Y.

MUTUAL MASTERPICTURES

DE LUXE EDITION

"THE IDOL OF THE STAGE"

Released February 3

MALCOLM WILLIAMS

The Broadway Favorite

A Spectacular Romance of Stageland, Society and Convict Camp

"THE DRIFTER"

Released February 7

ALEXANDER GADEN

What Happens When The Gambling Passion Seizes a Divinity Student

"THE DEAD ALIVE"

Released February 17

AMRGUERITE COURTOT

America's Greatest Film Star

Is She His Wife? Two Lovely Courtot Parts in One Production

GAUMONT CO.

FLUSHING, N.Y. **MADE IN AMERICA** JACKSONVILLE, FLA.

MR. CHARLES H. RYAN, manager of the Garfield Theatre, Chicago, remarking on the growth, progress and consistency of METRO PICTURES, writes:

> ***"Your features at the present day are better than anything on earth—or anywhere else."***

We appreciate Mr. Ryan's enthusiasm especially because his opinion is shared by so many exhibitors throughout the world.

Metro Pictures Corporation

METRO PICTURES

METRO PICTURES CORPORATION

presents

THE UPSTART

Contrived and Directed by EDWIN CAREWE

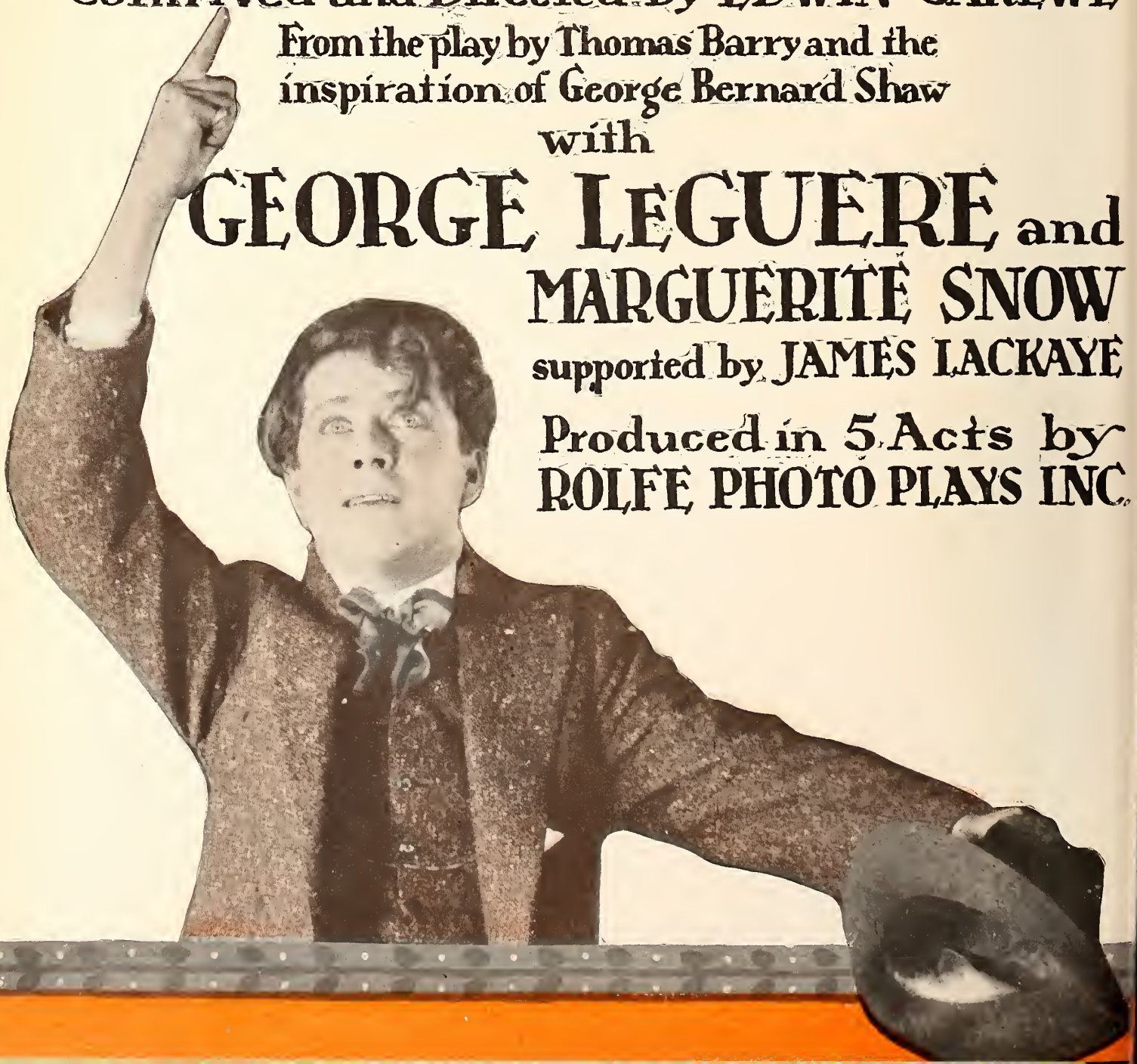
From the play by Thomas Barry and the inspiration of George Bernard Shaw

with

GEORGE LEGUERE and MARGUERITE SNOW

supported by JAMES LACKAYE

Produced in 5 Acts by ROLFE PHOTO PLAYS INC.



The
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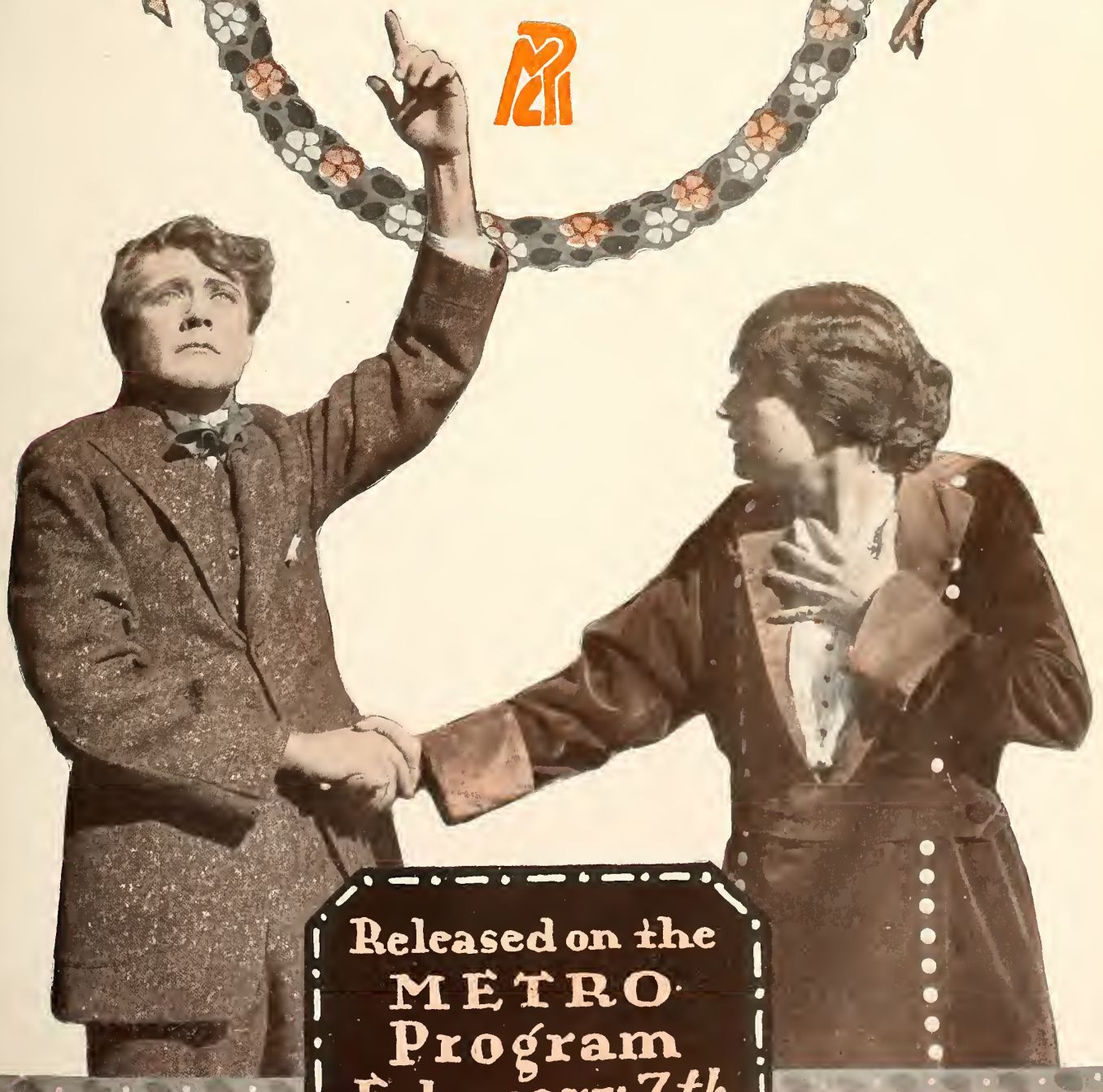

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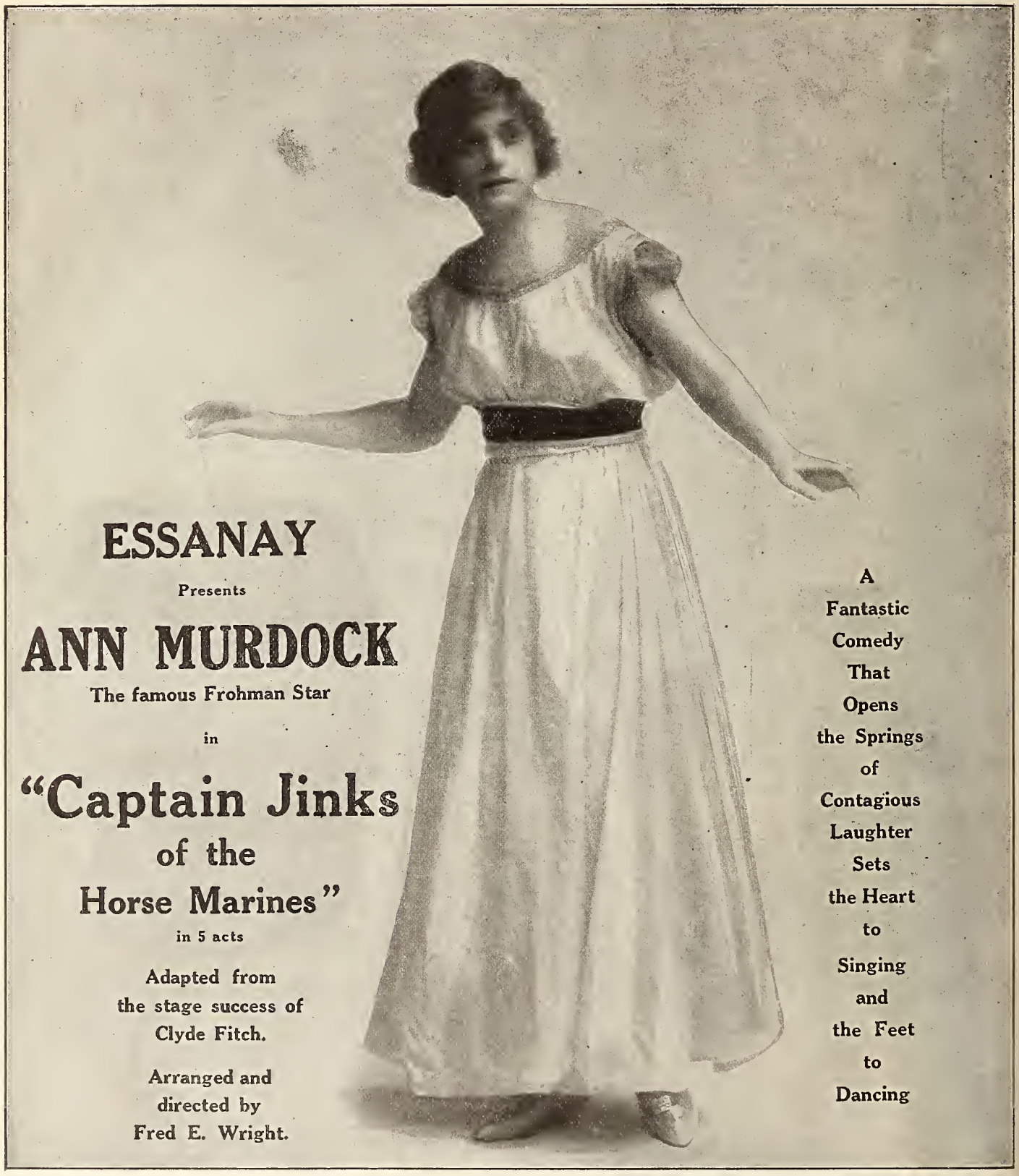

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Volume XIII FEBRUARY 5, 1916 No. 5

With the Gloves Off

THE Federal Censorship bill and what has grown out of the Washington hearings present a crisis of greater import than any situation which has ever faced the industry.

If every exhibitor and producer who thinks at all upon matters of common interest doesn't think so, he had best begin thinking at once.

The situation is grave, so grave that in handling it the gloves should come off.

* * *

WHEN the Hughes bill lifted its head this year, there were exceedingly few in this industry who saw or foresaw it. If it had not been for the Board of Trade there would have been very few at Washington to oppose it.

To be more specific, there would have been a few self-sacrificing exhibitors, a few trade-journal editors and one or two producers—nobody else.

The Board of Trade obtained a hearing and led a movement to Washington which put up a large and united front—*and did things.*

* * *

ALL credit to every sincere and hard-working man who fought this bill and its common menace; but it is a fact that before unity of action developed at Washington, there were very few in the industry among those who journeyed there who knew what the bill was and why it was wrong.

Also—and most importantly—only now do we know what we want instead of censorship.

We want something—*something else.* We want it for the sake, the *practical sake* of the industry as a whole.

We want it for ourselves as well as for the picture and the public.

That something is—*regulation.*

* * *

WE are all agreed, it would seem, upon this point: that regulation is *essential* and that regulation is *bound to come.* We not only *must* have it; *we will have it.*

The only point we may not be clear upon is the ways and means by which the best possible regulation can be had.

* * *

RIGHT here let us get down to bed-rock: when we say, "we want regulation," what do we mean?

Is it not just this: that the reputable and respectable producer who makes sound, decent and legitimate pictures wants the good name of the business and its standing with the public protected against the harm the maker of indecent and obscene films can do, if he is allowed to market his product side by side with the responsible producer?

EVERY business has faced a similar problem at one time or another—the problem of protecting the health of the business against the unhealthy elements in it.

And every one in this business is agreed upon regulation to this extent and for this end.

But upon the form the regulation shall take comes the conflict.

We have two courses open:

Regulation, *with protection,* under Section 245 of the Federal Penal Code, as amended; and censorship.

* * *

REGULATION under Section 245, gives you these guarantees:

(1) That you, as a producer, are presumed to be a maker of decent pictures, and are permitted to transact your business unmolested, until competent evidence to the contrary is lodged against you.

(2) That anyone who charges you with making an obscene picture must prove his case, according to the rules of evidence, in a court of law, where you and he are equal in the eyes of the law.

(3) That your judges will be men trained in the weighing of fact and the interpretation of law, and competent to appreciate the merits of your case.

(4) That you as a reputable producer, are entitled, through your Board of Trade or any similar body, or as an exchangeman, or an exhibitor, through your local associations, to demand that the Federal District Attorney's office in your district proceed against any one in the business you know to be making or marketing indecent or obscene pictures.

(5) That all this entails no cost to you, but is a part of the State's service to you as one of its tax-paying citizens; *and that the man who pays is only the man who is proven to have violated the law.*

* * *

WHAT does censorship guarantee you?

(1) That every one of your pictures is presumed to be obscene until the censors have satisfied themselves they are not.

(2) That whether clean or unclean, you must pay a stipulated fee per picture, for the examination of them by the censors.

(3) *That the censors have all the authority of a court of law, while you are deprived of all the rights and privileges of a defendant on trial, even though you are charged with a crime.*

(4) That the censors are not chosen by any standards of fitness or eligibility to their position, and that you shall have no voice whatever in naming them, or in recommending candidates for those offices.

(*Continued on page* 668.)

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Reg. U. S. Pat. Off.
MOTION PICTURE NEWS EXHIBITORS' TIMES
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With The Gloves Off

(*Continued from page 667.*)

(5) That in passing upon your pictures, they are enforcing no specific provisions of a law, but are merely authorized by the law to make their private, personal opinion of your picture, binding upon you, regardless of your intent in producing it or of the original from which it was taken.

(6) That no matter how arbitrary, or narrow, or biased, or at variance with facts their judgment of your picture may be, you have no redress except in a court of law; and that this will be an added expense to you, besides the licensing fees you must pay.

(7) That when your business and property is put in jeopardy, instead of having the benefit of judges trained by both education and experience to weigh the merits of the facts in such cases, and exclude all external and immaterial considerations, you are at the mercy of a miscellaneous group of untrained private citizens armed with unlimited authority, and acknowledging no kind of restraint; and that their hastiest, most careless decision is as binding upon you as the carefully considered verdict of the gravest magistrate of the bench.

* * *

WE admit that the condition against which censorship is aimed exists in this business to some extent.

But we will not concede that censorship is the weapon with which it should be fought.

Censorship is the most dangerous means conceivabe to the end desired.

It is inflicting a greater evil upon the business to stamp out a lesser one.

That censorship can stamp it out is uncertain. What is *terribly certain* is that once censorship is fastened upon the motion picture, is can never be shaken off.

Even those who favor censorship admit that the condition of affairs they wish to change is only temporary; that in the natural evolution of the business it will disappear.

Then why open one's arms to a permanent evil for the sake of eradicating one that is admittedly temporary?

* * *

IT is as if a householder should one day find a valuable building of his infested with vermin, and, instead of fumigating it or calling upon the regularly constituted Board of Health, he should apply a torch to it and burn it to the ground.

The vermin may be exterminated—or they may escape. But of the fate of the house there is no doubt.

Where Many Directors Fail

BECAUSE the screen is a magnificent medium for story telling, directors ought to be very sure that in building a picture they are really telling a story. Appallingly few pictures show that their directors have any comprehension of what a story is.

Most pictures are weak in dramatic contrasts. They keep one line of action going, to be sure, but as for contrasting, by means of parallel action and cutbacks, the vital elements of the plot—here most of them fail.

That the screen needs genuine, gripping stories is an undeniable fact. But the best story in the world can be reduced to a mere shadow by incompetent and careless direction.

The players may be the highest type of screen artists. Their individual acting may be ever so convincing. But unless the director knows when, how and where to parallel and cutback, the work of his players will be individually brilliant, and his picture as a whole will be a failure. Surprisingly few directors, as yet, have mastered these two divisions of screen art. When they attempt to put them into play, they end by making the plot confusing, disjointed and unconvincing.

The parallel and the cutback are not the whole story, by any means; but until a director learns how to employ them, he is in danger of spoiling every plot given him for production.

We assign failure along this line to directors rather than to scenario writers, because it is the director nowadays who, more than anyone else, is responsible for the photoplay as it appears in its final form.

"Germanophobia" and Pictures in Canada

WE have seen hysteria in various forms, but we have yet to look upon any manipulation of it more pathetic or unworthy of rational human beings than that displayed by the censors and officials of British Columbia during the last few months.

First it was "Judy Forgot." Some nervous and suspicious British official read the word "Heidelberg" in a subtitle, and banned the film as a piece of German propaganda.

Then it was "Carmen"—the Farrar "Carmen." The picture itself was not attacked, but the Canadian officials remembered that Farrar had been a favorite in German musical circles, had made her debut and her first success in Berlin—in short, was pro-German.

Instantly mayors, newspaper editors, exhibitors, officials join in a "hymn of hate" against the prima donna. They take pleasure in forbidding to allow "Carmen" to be shown, in refusing to book it, in writing nasty and vitriolic letters to the press about it.

It's too bad. Pitiful enough when it shows itself in one individual, it is ten times so when a whole people sink to such contemptible puerility.

Evils of Federal Censorship Made Evident to House Committee by Motion Picture Board of Trade

Many Who Went to Hearing on Smith-Hughes Bill Favoring Enactment of the Measure Change Opinions After Speakers Against Proposed Law Present Their Arguments—This Action Is Rendered Conspicuous in the Case of Congressman Towner, Who Finally Introduced Measure Embodying Recommendations Made by the Body Representing the Industry

Special to Motion Picture News

Washington, D. C., Jan. 22.

THE series of hearings granted to the Motion Picture Board of Trade on behalf of the industry, by the House Committee on Education, in connection with the Smith-Hughes censorship bill, came to an end last Wednesday evening.

The dramatic features of the closing sessions were, however, overshadowed by the definite news, twenty-four hours after the termination of the hearings, that Congressman Horace M. Towner, of Iowa, had introduced into the House the measure embodying the recommendations made by Motion Picture News through the Board of Trade, consisting of the amendment of Section 245 of the Federal Penal Code, bringing motion pictures specifically within the provisions of the act.

This measure is known as House Bill No. 5921, and has been referred to the Judiciary Committee of the House.

Throughout the hearings, Congressman Towner has been foremost in his questioning of the witnesses offered by the Board of Trade. Consequently his act in introducing the substitute measure came as a distinct surprise to many who had been present.

Towner Wanted the Facts in the Case

In an interview with the representative of Motion Picture News, Congressman Towner disclaimed any preconceived hostility to the motion picture and declared his sole object in his searching cross-examinations had been to arrive at exact facts.

He added that his introduction of the bill amending Section 245 should not be construed as aligning him with either side in the censorship struggle.

He believed, he said, that whether the Hughes bill became a law or not, Section 245 of the Federal Penal Code should be amended as the Board of Trade had suggested.

The section of the Federal penal code under question, as it would read if amended, is herewith reprinted from an earlier issue of Motion Picture News, the amending words being printed in italics:

Amended Section of Penal Code

"Whoever shall bring, or cause to be brought into the United States or any place subject to the jurisdiction thereof, from any foreign country, or shall therein knowingly deposit or cause to be deposited with any express company or other common carrier for carriage from one state, territory, or district of the United States or place non-contiguous to but subject to the jurisdiction thereof, to any other state, territory or district of the United States or place non-contiguous to but subject to the jurisdiction thereof, or from any place in or subject to the jurisdiction of the United States through any foreign country to any place in or subject to the jurisdiction thereof, or from any place in or subject to the jurisdiction of the United States to any foreign country, any obscene, lewd or lascivious, or any filthy book, pamphlet, picture, *motion picture film,* paper, letter, writing, print, or any other matter or indecent character . . . or whoever shall knowingly take or cause to be taken from such express company or other common carrier any matter or thing, the depositing of which for carriage is herein made unlawful, shall be fined not more than $5,000, or imprisoned not more than five years, or both."

Two dramatic episodes broke the even current of the sessions. The first was the speech of Martin W. Littleton, of New York, denouncing the Hughes bill.

It was pronounced one of the most stirring pieces of oratory ever delivered in a Congressional committee room.

Arguing that the individual states have both the right and the power to regulate what their people shall see and hear, he asked: "Why attempt to wrench this power from the state? Why try to pull the whole police power of the state through the knot hole of interstate commerce?"

Attacking the method which the advocates of Federal censorship of motion pictures are attempting to invoke Mr. Littleton said:

Congress Must Not Leave Matter to Commission

"If Congress acts in a matter of any importance it is obliged to translate into specific law, as nearly as may be, the will of the people.

"Congress must not impose the burden of finding out what the will of the people is upon an appointive, irresponsible commission.

"If we have come to the point as a nation where we are willing to enter upon law-made censorship of what we shall see and read and hear, then Congress must act as the medium through which the people express their will and not set up an oracular oligarchy of five bureaucrats as the medium for the expression of the will of the people.

"What is an immoral picture or film? Who can answer that question? If Congress is speaking for the people, will it write into the law an answer to this question, or will it remit us to an appointive board for an answer?

"If Congress cannot define what is or what is not an immoral picture and cannot write a law which will fix a standard, then how can we say that five nominees of the President will be blessed with the wisdom or endowed with the genius to strike the line of cleavage between a moral and an immoral picture?"

Friend Appears for Paramount, World, Equitable and Metro

The other incident which partook of the dramatic was the appearance of Arthur S. Friend, general counsel for the Lasky company, representing the Paramount Pictures Corporation and Famous Players Film Company and, semi-officially, the World Film, Equitable Pictures and the Metro Pictures Corporations.

The film men had scored their point and the curtain was just about to come down upon the reformers when Mr. Friend made his entry and introduced evidence that would tend to show that censorship was a necessity. A letter from R. A. Rowland, president of the Metro Pictures Corporation, addressed to W. W. Hodkinson, president of the Paramount Pictures Corporation, he offered in evidence. The letter read as follows:

"Dear Mr. Hodkinson:

"We have been opposed to the spirit and essence of censorship because it places on the few the responsibilities of judging for the many, because censorship is often construed as an invitation to censoriousness and because in operation it bears fruit in rulings that are hampering, petty and needless. Such a condition makes against progress in any art.

"On the other hand we welcome regulation, not censorship, that will protect the producer of clean and entertaining pictures from the competition of salacious pictures.

"In our opinion such regulation should in plan and operation be broad, sympathetic and designed solely for the protection of the public and the manufacturer against pictures that are indecent, obscene, or inciting to crime.

"The regulation should be free from the influence of the professionally virtuous, free from the whims of politics, and operative in so hard-headed and sensible a manner as to solve the problem for the entire country.

"We hope that this makes our position clear on the subject.

"Yours very truly,

"R. A. Rowland,

"President, Metro Pictures Corporation."

There was a hush in the hearing room while Mr. Friend delivered his address on censorship. Then the lawyer offered to lend his aid, and that of the companies interested, in formulating a law for the "regulation of motion picture films." His remarks were made capital of by the proponents of the bill in an effort to offset those of previous speakers in defence of the industry.

That the motion picture men had the bill practically defeated was

evidenced by the fact that at the final session Dr. Crafts offered an amended bill which, in his belief, offset the objections of the film men. He read it in haste and thrust it upon them for consideration almost at the closing minute.

Crafts Proposes Salaries of Censors Raised 100 Per Cent.

He omitted the feature of seals and certificates; raised the proposed salaries one hundred per cent. that there might be assurance that capable men could be obtained to act as censors, entered a clause permitting the board to meet at such place or places that might be most convenient in their work, and made it imperative that if after the expiration of six months it was found that the cost of inspection could be lowered, that course be taken.

He increased the amount of the initial appropriation to $80,000, entered a clause that required the prompt inspection of all films offered for censorship by a manufacturer or importer, and provided that from time to time the commission shall make a report containing recommendations of pictures particularly suitable for children, and suggestions regarding the recreational and educational uses of the films.

The film men had the adherents sparring for time for Canon Chase followed with further recommendations that news pictorials be relieved of censorship; that a provision be made for appeal to the courts, either in the United States District Court in Washington, or in the court of the district in which the film was produced, and he would give the commission the power to make rules and regulations for carrying the law into effect.

The film men left the city, however, feeling that they had put up a good fight and while they were unable to say that their testimony would cause the bill to die in committee, yet they were sure that they had been successful in bringing about a division of opinion within the committee so that if the bill does come up for serious consideration, the chairman will find among the members those who are unalterably opposed to any type of censorship.

Noticeable Change in Attitude of Committee Members

When the hearings were recommended last week there was a noticeable change in the attitude of some of the members of the committee.

At the hearing the previous Saturday evening Mr. Rucker, of Missouri, plainly announced his opposition to the bill, and on the following Monday, Mr. Powers, of Kentucky, showed his friendliness towards the motion picture interests by the questions he propounded which allowed of the insertion in the record of very favorable testimony.

Congressman Towner's name and fame will go down into history as the man who had the courage to openly state that the press should be censored and would be censored were not its power so greatly feared, and intimated that the censoring of motion pictures was favored because no such fear was present.

The feature of Monday evening was the dramatic recitation of W. Stephen Bush, who held his audience spellbound when he outlined "The Resurrection," and told of how little such a play could affect the mind of a child. He literally pulled to pieces the testimony of some of the opposition and did much to change the opinion of the committee.

Congressman Towner Slaps the Press

In referring to the controversy that if there is need for censorship of motion pictures there is a greater need for the censorship of the press, Congressman Towner said: "Everybody recognized that the press ought to be consored, but they fear doing it.

"The fear that you have and that I have is that perhaps such a board of censorship might prove more of a harm than good, but you think there is no question about it."

The possible political misuse of censorship was brought out by Mr. Bush in calling attention to the fact that with a partisan board motion pictures might be used with powerful effect by the party in conrol of the destinies of the country in the advocacy of its principles as against those of the opposing political party.

His remarks were supplemented by those of Congressman Powers. There could be no fairness, for there is no provision for an appeal to the courts from a decision of the commission—the appeal would be only to the Secretary of the Interior, a Presidential appointee and naturally a follower of the party in power.

"The passage of this bill would only multiply boards," declared J. W. Binder, who led the fight of the motion picture men.

"When this bill had been introduced, I asked this specific question of Governors Capper of Kansas and Brumbaugh of Pennsylvania, both states that have state censor boards: 'If Federal government enacts a censorship law covering motion pictures would your state accept its findings and abolish your local boards?'

" 'If the Federal government censors pictures in line with Kansas ideas, the Legislature might repeal the state law. At present Kansas cannot accept rulings of outside boards,' wired Governor Arthur Capper of Kansas.

" 'Pennsylvania prefers to maintain its own censorship of motion pictures,' is the answer made by Governor Martin Brumbaugh of Pennsylvania."

Helen Varick Boswell, of New York City, chairman of the Committee on Education of the General Federation of Women's Clubs of the United States, and president of the Women's Forum of New York City, said:

"This commission would be forced to sit on one horn or another of a dilemma. Either it would be so liberal that the persons creating it would rebel or it would be so narrow that states, cities and towns would laugh it out of court. It is impossible to criticise films both for the mature and the immature. Children's pictures must be selected and exhibited under positive, constructive plans and not by censorship. The parents of the land have shirked their duty, heretofore, and have given a foolish liberty to their children. It is their responsibility, not that of the nation, to formulate safeguards."

Mrs. Howard S. Gans, president of the Federation for Child Study of New York concurred.

From the Edison laboratory at Orange, N. J., came the following terse telegram: "We are opposed to the principle of all governmental censorships."

From Rev. Thomas Dixon, Jr., noted author: "If I write a book no censorship board asks to see the proofs. If I convert the same ideas into a play and keep within the bounds of decency provided by the common law no censor can interpose his 'I forbid.' Get rid of this censorship bugaboo and let the motion picture realize the brilliont future before it."

David Horsley, of Los Angeles, Cal., telegraphs: "I protest vigorously against the tearing down or hampering of the wonderful work being carried forward by motion pictures through professional reformers who will no doubt carry their reform ideas into the next world when they go and sit around criticising the quality of the coal instead of doing their share of the shovelling."

Dissatisfaction with Pictures an Exaggeration

The Rev. Dr. Abram Simon, of the Eighth Street Temple, of Washington, also appeared in opposition of the bill. "I must admit to a change in my whole attitude towards this question," he said. "I was one of the very violent attackers of the 'movies' a short time ago. I have learned several things. First, I have learned to feel that the dissatisfaction with them is an exaggeration. I do not believe the country is so stirred up as we are led to believe about the immorality of the pictures. I believe we have a good deal of 'movie hysteria' and I am honest enough to admit that I was hysterical some years ago."

Canon William Sheafe Chase, representative of all sorts of societies for the prevention of crime, etc., led the attack for the advocates of the bill. He said that from thirty-three to forty per cent. of the attendance at the theatres was by children. These must be protected.

He declared that he had read that obscene pictures made the best business and that the legitimate pictures felt this sort of competition to a great extent. The Hughes bill, if enacted into law, would protect the industry and cure this condition.

At the Tuesday hearing Canon Chase took exception to the remarks previously made by Dr. Brady to the effect that the movement for censorship originated with the church and that there was a desire to bring about a union of the church and state.

"In my opinion," he said, "one of the most foolish things the manufacturers could do would be to resist this movement, because if they resist more and more censorship is going to grow in the states. Already a bill has been drawn up in the State of New York and in order to get it through it is necessary to have some financial consideration for the passage of the bill. They will not have a bill that will put any more expense on the state, but if a tax can be gotten from the industry the bill is going through."

Federal Censorship the Alternative, Canon Chase

Canon Chase stated that the alternative was Federal censorship. "Instead of that bill going through all that would be necessary would be to say that 'no picture shall be shown in the State of

(*Continued on page 723.*)

Los Angeles Attitude Toward Film Makers Changes

Following the Formation of the Motion Picture Producers' Protective Association to Combat the Unwarranted Attacks of the Authorities on the Industry, and the "Hold-up" Abuses of Many Merchants Having Dealings with Picture People, City Adopts Conciliatory Policy

ACCORDING to Jesse L. Lasky, president of the Jesse L. Lasky, Feature Play Company, who arrived in New York last week, the recent unsatisfactory attitude of the citizens and government of Los Angeles toward motion picture producers located there, has changed to one of co-operation.

Some of the producers went so far as to contemplate removing their interests to other cities. Many of them admitted they had received generous offers to locate elsewhere.

This lack of co-operation, which took various forms, led the producers to form the Motion Picture Producers Protective Association. The object of the organization is to protect its members against the unwarranted attacks and interference of meddlers, the exchange of ideas to prevent a continuance of "hold-up" abuses, including contract jumping, and to work for the general betterment of mutual interests.

The members are: Thomas H. Ince, New York Motion Picture Corporation; David W. Griffith, Fine Arts Film Company; Mack Sennett, Keystone Film Company; Frank E. Woods, Majestic; H. M. Horkheimer, Balboa; Thomas Parsons, Selig; Frank E. Garbutt, Morosco; Winfield R. Sheehan, Fox; Jesse L. Lasky, of Lasky; H. O. Davis, Universal; Henry "Pathé" Lehrmann, L-KO; David Horsley, and others. Eastern manufacturers will be invited to join the association.

Friction Between City and Studios

For a long time, it appears, there has been considerable friction between the manufacturers and the city folk. The manufacturers assert they were hindered by the "hold up" schemes of merchants, red tape methods of city employees, and objectionable censorship of pictures by self-constituted moralists.

The spark of discontent was fanned to a flame the other day when a Los Angeles clergyman denounced motion picture studios in the city as places tending to immorality.

Stirred by the possibility of losing a commercial asset worth at least $25,000,000 annually to the city, Mayor Sebastian appointed a joint committee, composed of representatives of important civic, industrial, and financial organizations, forming the Motion Picture Conservation Association to meet the producers' committee, comprising David W. Griffith, Jesse L. Lasky and David Horsley. The meeting was held in the City Council Chambers on January 4.

David Horsley, one of the speakers, pointed out that the producers would be willing to carry a credit line, "Made in Los Angeles," on films where the illusion would not be destroyed thereby. Los Angeles booster organizations have sponsored a movement to have the credit line appear on all films produced there.

Mr. Horsley declared that the producers were not receiving fair play from the city. He told of the abuses heaped upon the industry by so-called moralists; how the producers had been annoyed in their work by petty police regulation and red tape methods; how the city building department had persecuted the producers by injudicious tactics; how merchants had pursued "hold up" arrangements, etc.

Fair Play Lacking from City

If any producer had been guilty of any unlawful acts, the process of law should be invoked against him, Mr. Horsley asserted. The entire industry should not be indicted for one man's offense, if there were any offense.

As a result, the Motion Picture Conservation Association adopted the following resolution:

"Resolved, That it be the sense of this meeting that the various civic bodies of Los Angeles be requested to indorse this organization, and also indorse its activities in shielding the motion picture industry and the motion picture producers of Los Angeles from the attacks of sensation mongers."

The newspapers of Los Angeles took up the matter with much gusto, presenting Mr. Horsley's long speech in full, and called on all citizens for a proper appreciation of the industry's worth in their midst.

Horsley Points Out Abuses

The following day, January 5, Mr. Horsley was the principal speaker for the producers at the Realty Board Luncheon. He backed up his remarks of the evening before by specifically naming instances of unfair treatment.

Upon his arrival in New York, Mr. Lasky, discussing the ideas back of the producers' new organization, said:

"One of the association's first steps in the big city coast organization in and around Los Angeles will be the elimination for all time of the constantly recurring difficulties between the studios over players who disregard contracts.

"With the Eastern manufacturers, also members of the association, this adjustment can be made to cover all the companies. Contract jumpers, so called, present only one problem that has arisen as a result of the rapid and extraordinary growth of the motion picture industry.

"Members of the association also believe that with such an organization some equitable solution will be reached in the salary question.

"I do not hesitate to say that at the present time the salaries received by some of the stars are wholly out of keeping with good business and sound growth.

Film Colony Numbers 15,000

"During one of our first meetings it was estimated with some degree of correctness that there are approximately in Los Angeles fifteen thousand persons actively engaged each day in the motion picture industry.

"It is also estimated that approximately twenty-five million dollars annually is spent by the film companies in and around Los Angeles. I think this is a modest estimate.

"About a year ago there developed in Los Angeles, a feeling of hesitancy in extending co-operation to motion picture manufacturers. I should like to say, however, that now, partly as a result of the newly formed organization and because of other causes, the people and the city government of Los Angeles are inclined to meet the producers more than half way.

"For this reason, I feel that if any eastern producers contemplating moving to the West have hesitated about doing so, I may give them every assurance that the present conditions in this respect are splendid.

"When it was first reported that there was a certain dissatisfaction among the Los Angeles producers, it was interesting to note the cordial invitations which were extended to the film companies by other cities.

"These invitations which came to the Lasky studio probably are good illustrations of invitations received by others as well.

"One community in California even went so far as to offer the Lasky company a large tract of land and a studio built and equipped after designs drawn by us if we would move from Hollywood and produce near their city.

"The proposition was so attractive that we gave it investigation and also discovered that if we moved it would have meant the emigration from Hollywood of approximately fifteen hundred men, women and children representing our employees and their families.

"Needless to say, in view of the improved conditions, we refused the invitation."

L. A. QUILL JOINS GOES LITHOGRAPH FORCE

L. A. Quill, recently connected with the "Universal Weekly," has left that company and is now managing the New York office of the Goes Lithograph Company. Temporarily, Mr. Quill is making his headquarters 206 Broadway.

He is, however, planning to open an uptown office in the very near future. The most recent paper which has been turned out by this office is that of the Raver Film Company on their recent picture "The Other Girl."

AUGUSTUS PHILLIPS JOINS "U" FOR PART IN "WHY MRS. KENTWORTH LIED"

Augustus Phillips, late Edison star and director, has joined Universal. Manager Julius Stern has assigned him to a strong part in "Why Mrs. Kentworth Lied," which Director Matt Moore is producing and also appearing in making two directors in the acting cast of one picture.

George Kleine Elected President of General Film

George K. Spoor Becomes Vice-President, Frank J. Marion, Secretary, and Paul G. Melies, Treasurer—P. L. Waters and W. N. Selig Are Two New Members of Directorate

THE annual election of the General Film Company took place Wednesday, January 19, following the annual stockholders' meeting. New officers were elected as follows: George Kleine, president; George K. Spoor, vice-president; Frank J. Marion, secretary, and Paul G. Melies, treasurer.

Mr. Kleine is one of the best known and most successful film manufacturers in the industry. He is one of the group of men who has made the motion picture business what it is today. He succeeds J. A. Berst, who resigned to return to Pathé Freres as vice-president and general manager.

George K. Spoor, now vice-president, is president of the Essanay Manufacturing Company, and represents that organization upon the board of directors of the General Film Company.

Frank J. Marion, who was formerly vice-president, and who is now secretary, is president of the Kalem Company, another of the group of manufacturers who distribute their products through the General Film Company. As in the past, Mr. Marion represents the Kalem Company as a director of the General Film Company.

The new treasurer of the General Film Company is Paul G. Melies, who is president of the Melies Manufacturing Company.

The executive committee, it is announced through the officers of the company, 200 Fifth avenue, will consist of President Kleine, Frank J. Marion, and Albert E. Smith. Mr. Smith is treasurer of the Vitagraph Company of America.

At the directors' meeting which preceded the election of officers, but two changes in the directorate were made. P. L. Waters, of the Biograph, succeeds J. L. Kennedy of the same organization; and Col. W. N. Selig, president of the Selig-Polyscope Company, becomes a director.

The complete board and the manufacturing organization which each director represents is as follows:

George Kleine, Kleine; Frank J. Marion, Kalem; Paul G. Melies, Melies; W. N. Selig, Selig; Ferdinand Singhi, Lubin; Albert E. Smith, Vitagraph; George K. Spoor, Essanay; P. L. Waters, Biograph; and C. H. Wilson, Edison.

It is stated authoritatively that there will be no changes in the policies of the General Film Company.

Paramount Furnishes Novel Paper with Bray Films

Posters and Press Matter Will Shortly Be Issued with the Burton Holmes Travel Pictures —Sheet Devoted to "Colonel Heeza Liar's Waterloo" Designed by Gil-Spear

THAT the short reels obtainable through the Paramount Pictures Corporation must come up to the high standard set by the Famous Players Film Company, Lasky Feature Play Company, Oliver Morosco Photoplay Company and Pallas Pictures in the production of long photoplays is one of the strongest contentions of the Paramount executives.

For this reason such men as J. R. Bray have been chosen to produce films which will lend variety to the program of any high class house and the Paramount Pictures Corporation has done its share by furnishing with the productions of the Bray Studios Inc., and the Bray-Gilbert Films, Inc., the best lithographs and press aids to the exhibitor obtainable.

While the same thing applies to the Paramount—Burton Holmes Travel Pictures if anything to an even greater extent, the paper for the latter is not yet ready, and therefore cannot take its place in the accompanying illustrations, which show clearly the kind of material Paramount is offering.

The sheet devoted to "Colonel Heeza Liar's Waterloo" was designed and executed by Gil-Spear. White letters on a purple background make a beautiful and unusual effect, while the still of the funny little colonel cannot but attract the eye.

"Inbad the Sailor," the first Silhouette Fantasy produced for Paramount by Bray-Gilbert Films, Inc., is represented by an unusually artistic drawing made by C. B. Falls, the celebrated artist. White lettering on a dark blue background with the figure of the witch in black is extremely effective and decidedly out of the ordinary.

For "Farmer Alfalfa's Cat-Astrophe," by Paul Terry, a production of the Bray Studios, to be released on February 5, Joseph Edelman, of the Sterling Advertising Service, has prepared an especially attractive design, and executed it in his striking manner.

While the three sheets are entirely different in idea and coloring, yet there is a certain distinctive quality which marks them all.

WALTER EDWIN DIRECTING A THEATRE SCENE FOR "OUR LADY OF LAUGHTER" (Kleine-Edison)

F. LUMSDEN HARE, WORLD, PLAYED WITH PROMINENT STARS

A new World Film acquisition is F. Lumsden Hare, a leading English actor well known to the legitimate stage. He was born in Tipperary, Ireland, and educated at Saint Dunston's College in London.

LUMSDEN HARE

He followed the sea four years before going on the stage. In London he appeared in such important roles as "Ben Hur," "John Storm" in "The Christian" and "The Admirable Crichton."

He has also appeared in South Africa and throughout the Orient, landing in America in 1904. Since then he has played leads with John Drew, Ethel Barrymore, Fay Davis, Amelia Bingham, Billie Burke, Gertrude Elliott, Maude Adams, and Grace George.

He is an ardent golfer and motorist and is a member of the Lambs' and Players' Clubs. His favorite hobby is fruit farming on his Long Island estate.

Mr. Hare is playing the leads in two World Film features, "Love's Crucible" with Frances Nelson and "As in a Looking Glass" in support of Kitty Gordon.

"SALAMANDER" STATE RIGHTS SOLD FOR NEW YORK, NEW ENGLAND AND SOUTHWEST

During the past week B. S. Moss has disposed of "The Salamander" for fifteen states. Among the concerns which purchased territory were the Amalgamated Feature Photo Company, for New York City, New York state and Northern New Jersey; Union Film Supply Company of Boston, for the New England states; Central Film Company, Chicago, for Illinois and Indiana; L. Santikos, for Texas and Oklahoma; and Edward Nussbaum, for California, Nevada and Arizona.

The rights for Australia and New Zealand have been absorbed by the Australasian Film Company, Ltd., Millard Johnson, the New York representative, engineering the deal.

The Press, Press Representative and the Picture—XVII

Well, Well! What Do You Think of This? A Buffalo Manager With an Implicit Faith in "Circus Methods" Hits Upon the Idea of Importing a Press Agent Formerly with P. T. Barnum to Load Up City Editors with (Stuff They'll Never Use)—Rational Copy and Good Photos Get Results

A BUFFALO, N. Y., manager, in voicing his ideas on the "right kind of publicity and publicity directors," made the following statement: "I am going to bring a man from Toronto to take care of my advertising. This man used to be with P. T. Barnum and knows how to get big stuff across in the papers. I wouldn't give a cent for a press agent that could not get a theatre business."

Shades of P. T. Barnum! What talk from a 1916 manager of an up-to-date house. First of all if that man does come from Toronto and try to put over "circus stuff" in Buffalo, he will never get his copy further than the city or the dramatic editor's desk, as the case may be. Buffalo newspapers have long since "tabooed" so called "circus advertising" in connection with theatrical publicity.

Space has become too valuable in present day newspapers to waste on stories which a few years ago found columns in the press. White paper is literally kept in the safe these days and orders have gone out from the proprietor's office to "cut everything to the bone, slash it and trim it."

Theatrical publicity today must be dignified. Tales about such and such a star being a devotee of snake culture, or taking his daily milk bath, are noticeable by their absence.

There is not one Buffalo paper, and there are six of them, which will use this matter. And this is the kind of copy that the manager mentioned expects to put across in Buffalo through his "P. T. Barnum press agent."

Must Be Real News

When special stories do get into print in Buffalo they must be of extraordinary interest. For example, the coming to Buffalo of Geraldine Farrar in motion pictures was a good excuse for some extra space and the local papers were very liberal in granting it.

However, all the copy on this subject was written in a dignified manner, told of Miss Farrar's entrance into the silent art, why she entered and some of her experiences in the West while appearing before the camera—so on and so forth.

Now if our P. T. Barnum press agent had gone to the city desk with a story of how Miss Farrar had started a craze in Los Angeles for bouquets worn on the ankle, putting the fact that she was going to Buffalo in a filmization of "Carmen" or "Temptation," the story would have been accepted by the editor, but accepted only to get rid of the press agent, and when said press agent had made himself "persona non grata" that story would have found its way with many others like it, into the waste basket.

Managers should not be deluded by the idea that just because the motion picture is sweeping the country with a wave of popularity, that the press will accept any old thing as long as it refers to some phase of the film business, especially "circus copy."

As a matter of fact as soon as an editor sees that the copy refers to motion pictures or is from a motion picture theatre he marks at the top of the copy "Cut," or "slash it."

This is because, in the first place, some theatre managers believe that when they give the business office a one inch single column ad, they are entitled to a column writeup free. And this is just what, a few months ago, caused several of the local business managers on papers to get "up in arms," and put a damper on special stories.

Newspapers Compelled to Draw Line

Every time an ad was inserted the manager expected his press agent to get across a special story. This, of course, was fine from the manager's point of view, but such a proposition was greeted with "42-centimeter" growls by the business manager.

The result was that the papers faced a situation that when one theatre got a story, another rival house which was also placing ads immediately demanded one also, until the columns became clogged with this matter and, at last, a "good thing" became a "bad thing."

At last one local business manager announced that no theatre would get a line outside of the Sunday notice, the Tuesday criticism and the Thursday midweek notice.

The theatre managers were shocked, several quite seriously. But that order stood and still stands. Other local papers followed suit and today there is a noticeable absence of "special stories."

Just as this situation has reached a climax, the writer was unfortunate enough to hear about the manager who was going to bring his "P. T. Barnum press agent" from Toronto to get across something big.

Therefore, this story just had to be lifted from the writer's chest. If Buffalo motion picture houses want to get copy into the papers there is only one way to do it and that is by consistent, daily and weekly advertising, day in and day out, the year around.

This sort of advertising establishes confidence in the theatre by the paper and added space in writeups is the result. This coming along with a one inch ad on Sunday and expecting a big writeup for it is ended and that is as it should be.

Exit All "Circus Copy" from Papers

Papers are printed to make money, theatres are built for the same purpose and at present both have big expenses to face. So why not both be fair. Buffalo papers no longer stand for "circus copy," they want readable matter. A theatre gets just as much space in writeups as it gives in advertising.

In fact that system is in vogue in local editorial rooms. A list is sent to the editorial department at the end of each week, upon which is shown in black and white the amount of avertising matter placed by each and every theatre using that paper. That list decides the amount of reading matter and the position given in the makeup of the dramatic page.

It is understood that this same manager is authority for the remark that "Photographs are of no value in theatre publicity." This statement requires no answer in 1916, because it is an established fact that the right kind of a photograph is invaluable.

Few people can resist the temptation to look at an interesting picture. And it might be mentioned that there is a noticeable improvement in the class of photographs which manufacturers are sending to the desks of motion picture editors.

The old blurry photos are disappearing with the substitution of artistic photographs. This move is a most commendable one. Real pictures of real stars usually find space in real illustrated sections. There they do unlimited good in a publicity way for the house which is fortunate enough to have its name in the cut line over or beneath that picture.

The writer hopes that someone will disillusion the manager who is going to bring his circus press agent to Buffalo, before he makes the move, and later finds that he must send him home.

The theatre that plugs along every day is winning out in Buffalo and it is noticed that in the regular notices they are getting just as much space as the legitimate theatres. It is the every day advertising that counts.

But circus copy has met its Waterloo in Buffalo, and photographs are still firing away their messages. Selah!

CHARLES B. TAYLOR.

COCHRANE WILL PRODUCE SUBJECT FEATURING CARMEN PHILLIPS FOR "U"

George Cochrane, brother of Robert H. Cochrane, vice-president of the Universal Film Manufacturing Company, who for the past few months has been acting as assistant director to Sydney Ayres, was this week placed at the head of a dramatic producing company of photoplayers at Universal City.

The first picture which he will make is a one-reel story adapted for screen purposes by F. McGrew Willis from the story by Laura Oakley. In it Carmen Phillips and Douglas Gerrard plays the leading roles.

PHILADELPHIA "TELEGRAPH" HAD SPECIAL PICTURE EDITION FOR NEW YEAR'S

The Evening *Telegraph*, the first Philadelphia paper to carry a "Right Off the Reel" page, celebrated the New Year by a special picture edition.

F. M. Armato, photo play editor, had several pages of local ads., crisp interviews, histories of prominent film folk and other interesting matter.

Berst Is Elected Vice-President of Pathé Company

New Official Returns to Company in Which He Held the Same Position for Several Years—Knows the Industry from Manufacturing to Selling

AT a meeting of the Pathé board of directors, held last week, J. A. Berst, president of the General Film Company, was elected vice-president and general manager of the Pathé Exchange, Inc., to succeed L. J. Gasnier, who resigned last week. Mr. Berst, who for years has been one of the big men of the motion picture industry, thus again allies himself with the organization in which for years he held the same position to which he is now called.

Pathé's new vice-president was born in Paris, France, and up to December his entire business career was bound up with the house of Pathé. His first position was that of Pathé's only employee, way back in 1896, when he was called upon to do everything from manufacturing to selling.

In 1904 he was sent by Charles Pathé to the United States to develop the market for Pathé films here. The stock of films he brought with him was small and some of them were as short as fifteen feet. Mr. Berst rented offices on Twenty-third street, New York, and marketed the films himself at prices that seem very low nowadays.

His infant business prospered—so much so that he engaged a cashier and office boy. Each year saw such increases that in 1908 it was decided to install a factory equipment at Bound Brook, N. J., where the main Pathé American factory has ever since been located.

The year following the big studio in Jersey City was built, and Louis J. Gasnier, also for many years identified with Pathé interests, came over from France to be chief studio director. At this time was begun the production of Pathé American dramas and comedies, and the stock company formed, which later was to contain such players as Pearl White, Henry Walthall, Gwendoline Pates, Paul Panzer, Crane Wilbur, Octavia Handworth, Lillian Wiggins, the late Joseph Graybill, Charles Arling, Francis Carlyle, Eleanor Woodruff and Irving Cummings.

The all-around experience which Mr. Berst had received in the Pathé factory and office in France, united with his selling experience in this country, stood him in good stead and took concrete form in the phenomenal growth of the business. In telling of those early days Mr. Berst mentions the fact that the first long Pathé picture in any way comparable to the modern features was the four-part Passion Play which was brought over from France in 1906.

In December of 1913, Mr. Berst resigned and became treasurer of the General Film Company. Early in 1915 he was proffered and accepted the position of vice-president and general manager of the Selig Company. Several months ago he resigned to accept the presidency of the General Film Company, which office he now resigns to go back with Pathé.

Mr. Berst knows the film business as do few men. With all its branches of manufacturing, producing and marketing he is thoroughly familiar. He has made a most enviable record as an executive and business builder, and the news that he again is with the organization which he so materially aided in bringing to its present importance, will interest the entire film world.

Mr. Gasnier, whom he succeeds, will very likely become the Pathé director of production, that end of the business which has always been the nearest to his heart.

BROCKWELL SCENARIO, "A LAW UNTO HIMSELF," ACCEPTED BY HORSLEY FOR WILBUR

David Horsley has accepted from Lillian V. Brockwell, actress, literateur and photoplaywright, an original scenario entitled "A Law Unto Himself," which is now being picturized in five acts for release as a Mutual Masterpicture, De Luxe Edition. Crane Wilbur is the player featured in it.

Miss Brockwell, who has had extensive dramatic and literary experience, has been writing scenarios successfully for the past three years. Her theatrical service covered a period of years, during which time she appeared under the management of J. B. Haviland, and Billy Mack; in stock at the Lafayette theatre in Washington, D. C., and as leading "heavy" woman in Charles Frohman productions for three years.

She gave up the stage in order to take up literary work, toward which she had always been inclined. Among the periodicals to which she has been a prominent contributor is *Everybody's Magazine*.

Three years ago she wrote her first scenario, which was produced so successfully that she had devoted most of her time to that occupation ever since.

STATE RIGHTS BUYERS ATTRACTED BY QUALITY OF STAR COMEDY CARTOONS

The Star Comedy Cartoons, which are being sold on a state-right basis by the Herald Film Corporation of 126 West Forty-sixth street, New York, are meeting with such success wherever shown that the demand for these cartoons by the independent state-right buyers is very flattering considering the short time these cartoons have been on the market; and the territories are being disposed of very rapidly.

These cartoons, which are being drawn by John C. Terry and H. M. Shields for the Movca Film Service, Inc., of San Francisco, California, differ from the ordinary run of cartoons in that they depict the actions of the most popular moving picture stars of the day.

Each reel, which runs from five hundred to six hundred feet in length, requires from two to three thousand drawings to give it smoothness of action and to give its story a proper balance.

The twenty subjects now ready include the celebrated "Charlie" series, pronounced by all to be the best cartoons yet produced. Mabel Normand, who saw several of these cartoons, said: "They are the greatest cartoons I have ever seen."

OTTO LEAVES WEST COAST TO MAKE "U" FEATURE IN EAST

Henry Otto, Western Universal director, who recently completed "Undine," has been sent to New York by President Laemmle, where he is to direct feature productions for the Big U organization.

Otto will proceed directly to the new studios of the Universal company at Leonia, N. J., which have just been completed at a cost of a half million dollars, and which are known as "Universal City Junior."

Otto, who has gained a reputation as an artistic director, has been looking forward to returning to New York where, five years ago, he was an exponent of the spoken drama under the management of Henry Savage. He is a member of the Friars' Club and other Gotham organizations.

IRVING CUMMINGS JOINS IVAN FOR "THE IMMORTAL FLAME"

Ivan Film Productions, Inc., has secured for the male lead in their next subject the services of Irving Cummings, star of the Mutual serial, "The Diamond from the Sky."

The vehicle in which Mr. Cummings is to be starred is entitled, "The Immortal Flame," an original drama conceived especially for the screen by Ivan Abramson.

A strong cast is being assembled by Director Abramson to support Mr. Cummings in his forthcoming feature. It is expected that work on this new story will commence within a week and that the entire company will shortly go to Washington for the locale of several of the exterior settings in the new production.

"WOMAN'S LAW" WILL BE FIRST ARROW-PATHE

The first Arrow Gold Rooster play in the Pathé program, to be released in March, is "The Woman's Law," in which Miss Florence Reed is starred. Duncan McRae is seen in a dual role opposite Miss Reed.

"The Woman's Law" was adapted for the screen from the famous novel of American society life by Mrs. Maravene Thompson. The five reel scenario was written by Harvey F. Thew and Albert S. LeVino. Lawrence B. McGill is directing the picture.

Some of the prominent members of the cast, which is a comparatively small one, are Miss Anita Scott, Miss Lora Rogers and Master Jack Curtis.

HAMILTON, "HAM," OF KALEM SIGNS LONG-TERM CONTRACT

The Kalem Company announces that Lloyd V. Hamilton last week affixed his signature to a long-term contract that assures his continuing as a star in the "Ham and Bud" comedies for a long period.

This announcement sets at rest rumors that "Ham" might be giving consideration to luring offers from other companies which he is known to have received since returning to active screen work recently.

Since his return from the hospital "Ham" has completed three or four subjects, so that he will make his return bow on the screen some time in February.

SCENES FROM "THE ELECTION BET," "A REFORMATION DELAYED" AND "A MODERN PAUL," LUBIN OFFERINGS

JULIUS STEGER FINISHES FIRST METRO FEATURE IN JACKSONVILLE

Julius Steger, the well-known stage star, who recently signed a contract to appear in Metro productions, has just finished his first five-part feature, "The Blindness of Love."

The final scenes for the Metro play were made in and around Jacksonville, Fla., which is fast becoming a center of motion picture making for exterior scenes during the winter season.

While in Jacksonville, Mr. Steger and

JULIUS STEGER

members of the Metro organization were extended most unusual courtesies by the city officials, including the mayor. Permission was asked to rope off and use part of a street when the company first arrived.

The mayor replied that they could have anything they wanted, and that he would call out the fire department, or entire police force, if they wanted to use them in a picture. Director Charles Horan availed himself of this opportunity to obtain some novel and remarkable results.

Arrangements Completed for Board of Trade Dinner

First Annual Banquet, at Which President Wilson and His Bride Will Be Present, Will Become Notable as Event Marking New Era of Full Recognition to Industry

THE officers and committees of the Motion Picture Board of Trade of America have completed tentative arrangements for the board's first annual dinner, at which President Woodrow Wilson will be a guest and the principal speaker. The latest announcement is that the President's bride, formerly Mrs. Norman Galt, will honor the affair by her presence, occupying a balcony box with a party of friends from Washington and New York.

This will be the initial visit of Mrs. Wilson to New York as the First Lady of the Land, and that fact alone will make the dinner one of unique interest, especially in view of the fact that it has been decided to invite ladies to occupy seats at the tables on the floor.

The great ball room of the Hotel Biltmore, seating 850 people, will be entirely filled, the tables being occupied by from six to ten persons. The dinner itself will not vary greatly from the annual affairs to which New York is accustomed, such as Chamber of Commerce dinners and those of the other large commercial and civic organizations. The positive statement was made that there will be no "stunts" or other special features. The speeches will be the thing.

The affair will mark the full recognition of the motion picture industry as one of the most substantial in the country from the standpoint of capital invested and the character of the men engaged in it.

"The future is veiled to a certain extent, of course," said J. W. Binder, executive secretary of the board. "But the recent past has shown what can be done in the way of upbuilding and broadening. The public realizes that the motion picture is one of the three or four great forces in the moral, intellectual and social life of America. The visit of the President and Mrs. Wilson as our guests is auspicious and significant."

Commodore J. Stuart Blackton will be the toastmaster. Other than the President and Mr. Blackton, the speakers chosen are Judge Samuel Seabury, of the Court of Appeals; the Rev. Cyrus Townsend Brady, Senator Henry A. Ashurst of Arizona, Collector of Port of New York Dudley Field Malone, Martin W. Littleton, Dr. Stephen S. Wise and, it is expected, Thomas A. Edison and Governor Martin G. Brumbaugh of Pennsylvania.

Governor Whitman and Mayor Mitchel are on the guests list, and others who have been asked to occupy seats at the guest table are Cardinal Farley, William F. McCombs, Admiral Robert E. Peary, Admiral Charles B. Sigsbee, Major General Leonard Wood, George Eastman, Melville E. Stone, Governor Arthur Capper of Kansas, Governor Frank B. Willis of Ohio, David Bispham, Robert J. Collier, Roy Howard, Edwin Markham, Hudson Maxim, Robert Adamson and George H. Bell.

The committees in immediate charge of the affair are made up as follows:

Invitations—J. Stuart Blackton, Vitagraph; J. E. Brulatour, Eastman Kodak Company; William A. Johnston, Motion Picture News; J. W. Binder, ex officio.

Arrangements—Walter W. Irwin, general manager V-L-S-E; John R. Freuler, president Mutual Film Corporation; J. A. McKinney, Universal Film Manufacturing Company; Watterson R. Rothacker, president Industrial Motion Picture Company of Chicago; Paul Gulick, Universal; J. W. Binder, ex officio.

Secretary Tumulty and Dr. Cary Grayson will be in the presidential party and will have seats near Mr. Wilson. Secretary Tumulty long has been a friend of the motion picture and is an appreciative patron of the picture theatres in Washington.

According to officers of the board, there was never any question of the wives and other feminine members of the motion picture men and their guests attending the affair.

The dinner will start at 7:30 o'clock, and it is expected that the arrival of President Wilson and the White House party will not be long delayed.

EDESON CAST FOR OUIDA BERGERE PLAY FOR PATHE UNDER FITZMAURICE DIRECTION

The motion picture adaptation of "Big Jim Garrity," the A. H. Woods Broadway success, which was purchased by Pathé, has been finished by Ouida Bergere and the working script turned over to George Fitzmaurice, who will produce it.

Work will begin shortly in the Jersey City studios, and while the entire cast is not yet ready to announce, it is known that Robert Edeson has been signed, through Miss Bergere, to play the lead.

PITTSBURGH LEAGUE BRANCH ADDS MEMBERS EACH WEEK

Secretary Delves, of the Pittsburgh local of the Motion Picture Exhibitors League of America, states that the organization is enjoying a healthy growth and that new members are being added each week to the membership. The organization here is in better shape than at any time in its career.

New members are being taken in at each meeting and the exhibitors of this section are taking a more lively interest in its work with each succeeding week.

The motion picture exhibitors are slowly awakening to the fact that there is safety for all in co-operation and the time has come when they need protection against adverse legislation which will be brought up at the next session of the state legislature.

This organization is taking a most active interest in the business end of the exhibition work and so far valuable assistance has been rendered by its officers and membership to many of the exhibitors who are not on its rolls.

ELSIE MACLEOD IS NOW A STAR WITH VIM

Elsie MacLeod is now in comedies with Vim. Miss MacLeod has done much dramatic, as well as comedy, work, having begun her moving picture career with the Edison Company, playing child parts and shortly afterward becoming the youngest leading lady with that concern.

The opinions of her admirers are varied, for while all agree on her aptitude for the humorous, her recent portrayal of Michaela in "Carmen" for Fox will long be remembered.

ELSIE MacLEOD

When Twcedledum, whose name is on the lips of every European screen patron, and whom now is with the Vim Company, at Bungles, came to this country a few months ago, Miss MacLeod played with him in his first American film.

His vast experience has taught him to recognize intrinsic value in an artist immediately; thus it happened that they have played together since then. With the banner of the Vim Company flying over them, it is only reasonable to expect startling results from them in the not far distant future.

Claridge Films, Inc., Enters Field with Mrs. Cobb

Vice-President and General Manager of the Company, Identified with the Industry for Seven Years, Announces Policy—Organization Planning to Supply State Rights Buyers

CLARIDGE FILMS, INC., a new state rights organization, of which Mrs. Agnes Egan Cobb is vice-president and general manager, has entered the field.

The announced policy of the company is to offer state rights buyers and exhibitors clean, strongly dramatic pictures with well known stars and good stories.

MRS. AGNES EGAN COBB

The first release, "The Heart of New York," features Robert T. Haines, and was directed by Walter McNamara.

Mrs. Cobb has been identified with the motion picture business for the past seven years. She has held secretarial and selling positions in about ten of the leading film companies of the country, and has thus been brought into relations with exchange men, state right buyers and exhibitors.

She will leave immediately for a trip which will take her to state rights and exchange centres throughout the country.

Discussing the policy and plans of the Claridge Company, Mrs. Cobb said:

"Claridge Films are chosen with the utmost care and deliberation to suit the needs of the exhibitor whose aim it is to attract to his theatre a class of people who love clean pictures with heart interest stories well acted by stars and companies whose reputations are universally known.

"Our first release has a strong story and the production has been staged with careful attention to detail. The paper is very striking, without bordering on the repellently sensational.

"The picture is offered on the state rights plan. We have ready a number of releases the names of which will be made known at once."

A nationwide publicity campaign will be promoted by the company, it is announced and Mrs. Cobb's tour will further this plan.

The company's offices are in the Longacre Building, Forty-second street and Broadway, New York City.

One Thousand Jamaica Children as Gnomes in a Fox

Groups of Youngsters Representing Fishermen, Millers, Boatmen and Shepherds Rehearsed Separately for Weeks Before—All Appeared in Cast at Once

ONE of the largest casts of child actors ever used in any theatrical or screen offering is seen in the William Fox million-dollar photoplay, starring Annette Kellerman,, which is being made in Kingston, Jamaica, by Herbert Brenon, director-general of the Fox studios in Jamaica.

One thousand Jamaican youngsters, ranging from two to nine years of age, took part in the scenes of the Gnome Village, which is claimed to be one of the most unique fantasies in connection with the Kellermann production.

The Gnome Village itself was built on the banks of Roaring River, one of the beauty spots of the West Indies. A force of sixty carpenters and masons labored three weeks in its construction.

The setting called for the erection of innumerable thatched huts to serve as the domiciles of the gnomes; raised bowers in which the gnomes might make love; giant toadstools on and under which they could disport themselves; and mills and shops in which they were supposed to ply their respective trades.

The Gnome Village was built in miniature. The huts, fences, bridges and other objects in the setting were made of a size in keeping with the stature of the gnomes, and the properties, such as casks, wheelbarrows, sacks and so forth, were also made on a small scale.

The children who took part in the scene were drilled for several weeks before the making of the scenes was attempted. They were divided into groups, with a supervisor for each group, and the groups were divided vocationally.

Certain children were assigned to play the part of fishermen, millers, boatmen or shepherds, as the case might be. They were rehearsed in the business of their respective parts, and then the entire cast was rehearsed collectively.

The gnomes were dressed in little brown jerkins, wore peaked caps, and were made up to have long, gray beards, white eyebrows and fawn-shaped ears. Two make-up specialists were employed for the children until it was discovered that the children first made up bore little resemblance to gnomes by the time the finishing touches had been added to the faces of the others. Consequently the make-up force was increased to fifty persons.

The cost of the Gnome Village was $22,000, part of which sum was expended in temporarily diverting Roaring River from its beaten channel. The total cost of the scene, figuring in salaries to the performers and the value of the costumes, was $29,000.

LILLIAN WALKER WEARS FASHION CREATIONS FOR PICTORIAL

Lillian Walker, the Vitagraph "Dimples," is spending her spare moments these days, while waiting to appear in photoplays, by wearing the latest fashion creations from noted modistes and having her picture taken for the Hearst-Vitagraph News Pictorial.

Having Miss Walker's smiling face to watch, the male film fans find a new interest in these fashion shows which are meant primarily for women. The Vitagraph star adds a great deal by her personality, besides displaying the gowns to their very best advantage.

LILLIAN WALKER

Kalem's "Hazards" Will Appear as Two Reelers

Railroad Pictures Featuring Helen Gibson Bring Complimentary Letters from Exhibitors to Officials of the Company, Which Buys More Railway Equipment for New Stunts

REPORTS from the Pacific Coast of increased activity at the Kalem studio producing railroad pictures have been explained by the announcement this week that the "Hazards of Helen" will soon become a two-reel series.

The "Hazards" have now been running for well over a year as a single reel series, and this latest announcement, taken in connection with the recent purchase of a considerable quantity of railroad equipment, indicates a strong belief in the future of the pictures, which already hold the record for longevity in the series field.

In explaining the decision to increase the length of the railroad pictures a Kalem official explained that it was made after a serious discussion with exhibitors in all parts of the country and because of a desire to do the railroad pictures full justice.

"A number of exhibitors," says this official, "have written us declaring that they find the "Hazards" among the most popular offerings on their programs, and that while they feature them strongly now, the series would offer even greater advertising possibilities if produced in two reels.

"This has had considerable to do with our decision to make the change. Then again, as we increased the equipment and otherwise strengthened the company, and secured better and better stories, we found it becoming more difficult to do the subjects justice in the single reel length.

"For instance, Helen Gibson, who was well known as a circus rider before we enticed her to pictures, has been continually urging us to allow her to show some thrilling feats on horseback in the pictures.

"At different times we have introduced some scenes of this kind in the single reel pictures but with the series produced in two reels, Helen, who is as reckless on horseback as she is in railroad stunts, will have full opportunity to prove the claim that she is 'the most daring actress in pictures.'

"I wish that I were at liberty to tell you some of the thrilling exploits that she has suggested in letters to us and others that the authors have laid out for her.

"Our railroad atmosphere in all of our pictures is authentic, for in addition to having the stories written by railroad men, we have always had the hearty co-operation of the railroad companies in staging the pictures."

HELEN GIBSON OUTSIDE HER DRESSING ROOM AT THE KALEM GLENDALE STUDIOS

The date of the change and the release of the first two-reel "Hazards" has not yet been announced.

Whartons Now General Producers on Large Scale

Expansion of the Plant at Ithaca, N. Y., Enables Them to Handle Subjects for Other Companies Than Pathé, Who Had Practically Taken Their Entire Output for Sometime

THE Wharton brothers, Theodore and Leopold, announce that henceforth they are to be general producers of motion pictures, operating at their plant at Ithaca, N. Y.

From the time they launched into the contract producing business, three years ago, their output has been contracted for exclusively in advance.

They have increased their equipment so extensively that they are no longer obliged to decline contracts that hitherto they have been prevented from accepting. They now throw open the doors for general business from substantial distributing firms.

The Wharton plant has grown steadily until it covers some forty-five acres of land at Ithaca. The Whartons have been picture producers for many years. Theodore began with the Edison Company over ten years ago, after a long career in theatricals. He was subsequently identified with Kalem, Pathé and Essanay.

Leopold Wharton began producing about eight years ago with Pathé and remained in the employ of that company until he embarked in business with his brother at Ithaca.

General contract producing on a large scale, involving the taking over of a play for complete production from beginning to end, has been carried on for some time by the Whartons.

Pathé has been taking practically the entire output of the plant. The plant has now grown to such proportions, it is announced, that more film can be turned out than any one firm can use, hence the invitation to reputable film distributing companies to take advantage of the facilities of the Wharton plant.

The plant is set in twenty-five acres of beautiful park land. It formerly was known as Renwick Park, an amusement resort that was owned by the Ithaca trolley company, and lies at the shore of Cayuga Lake, just outside of Ithaca.

The park was taken over intact with its wharfage, boats, buildings, its miniature railway, roller coasters, bridges and arbors.

ELECTION ORDERED IN TEXAS TOWN TO SETTLE SUNDAY OPENING

The city commissioners of Waco, Texas, have ordered an election to be held to determine whether or not picture shows can run on Sundays. Strong opposition to the election has been waged by the church people and the election may be restrained by a court injunction.

NO CHECK BY FIRE OF ACTIVITIES IN TRIANGLE STUDIOS

Notwithstanding reports circulated in New York of a fire stated to have occurred in an important studio of the Triangle Film Corporation at Santa Monica, California, H. E. Aitken, president of the corporation, said yesterday:

"The reports have been grossly exaggerated. The fire was a comparatively minor affair, occurring in the cutting room of the studios and covered by insurance. No negatives or stock of any importance were destroyed.

"We have just received a telegram from the studios from Mr. Ince, saying that he is personally at work on production. Mr. Ince states that some employees were slightly injured but the occurrence will not in any case affect the output of Triangle plays nor hamper in any degree the operations of this company."

RED FEATHER
TRADE MARK
PHOTO PLAYS
Present
A Lavish Production of a Masterly Drama
Based on a Man's Clever Duplicity
"Sons of Satan"
Produced under the Direction of
GEORGE L. TUCKER, Producer of "Traffic in Souls"
A remarkable plot produced in a big way. A crook to escape detection poses as a detective. His ingenious devices for evading the law will keep any fan keyed up to the highest pitch of intense interest.
Don't overlook the earliest opportunity to book this through your nearest Universal Exchange.

Yes, Mr. Laemmle—

"The Play's the Thing"

BUT—

Don't forget that there isn't another program on earth which gives the public a chance to see as great a number of players—popular players—good, capable players—as they see on the regular Universal Program.

The Play may be the Thing, but we believe people are just as anxious to see:

Mildred Adams
King Baggot
Sherman Bainbridge
Harry Benham
Mother Benson
Curtis Benton
Henry Bergman
Hobart Bosworth
Paul Bourgeois
Neal Burns
Harry Carey
Harry Carter
Lon Chaney
Fred Church
Wallace Clark
Harry Coleman
Betty Compson
Peggy Coudray
Howard Crampton
Doc Crane
Juan de la Cruz
Grace Cunard
Dorothy Davenport
William C. Dowlan
Adele Farrington
Marc Fenton
Gloria Fonda
Francis Ford
William Franey
Mary Fuller
Jane Gail
Ray Gallagher
William Garwood
Jos. W. Girard
Douglas Gerrard
Maud George
Olive Fuller Golden
Myrtle Gonzales
Ray Griffith
Ella Hall
Hobart Henley
Gale Henry
Allen Holubar
Jack Holt
Little Clara Horton
Alice Howell
Mina Jeffries
Rupert Julian
J. Warren Kerrigan
Yona Landowska
Gretchen Lederer
Pathe Lehrman
Robert Leonard
Helen Leslie
Louise Lovely
Ethel Lynne
Eddie Lyons
Cleo Madison
Edna Maison
Charles (Pop) Manley
Luella Maxim
Violet Mersereau
Matt Moore
Lee Moran
Harry Myers
Eva Nelson
Frank Newberg
Jane Novak
Laura Oakley
Charles Ogle
Louise Orth
Paul Panzer
Val Paul
Lillian Peacock
Peggy Pearce
Carmen Phillips
Dorothy Phillips
Eddie Polo
Victor Potel
William Quinn
Herbert Rawlinson
Stella Razeto
Ned Reardon
Billie Rhodes
Billie Ritchie
Franklin Ritchie
Marc Robbins
Edith Roberts
Rex de Rosselli
Gertrude Selby
Ernest Shields
Master Antrim Short
Phillips Smalley
Frank Smith
Richard Stanton
Rosemary Theby
Grace Thompson
Louise Vale
Agnes Vernon
Fatty Voss
Marie Walcamp
Lule Warrenton
Lois Weber
Glen White
Ben Wilson
Marie Wierman
Elsie Jane Wilson
Lois Wilson
William Worthington
William Welsh.

We have secured good advertisers to talk to YOU. Listen to them!

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

MILWAUKEE EXHIBITORS LIBERAL ADVERTISERS IN SENTINEL

Milwaukee's first real photoplay section has been inaugurated by the Milwaukee *Sentinel* with very good results. Not only have the advertisers responded liberally, but the section, which is now a few weeks old, has proven a valuable circulation builder.

The work of J. W. Martin and Newton Levi, when they were press-agenting the Rothapfel visit to this city, is said to have much to do with the inauguration of this section. The section, however, was the idea of Earl Stumph, of the *Sentinel,* and it was due to his enterprise that the idea has successfully been put over.

The section, which is in four pages, is printed on a special blue paper and is attractive. At the present time the amusement and the music are carried in the section, but it is expected that the photoplay end will soon outgrow its present limit of two pages and, and that this section will then be enlarged or the drama and music transferred to another portion of the paper. It is expected that a number of other papers will soon follow the example set by the *Sentinel.*

TWO SHOWS FOR THE PRICE OF ONE ADMISSION

The Arcade and the Gem theatres at Paducah, Ky., are under the same management. On certain days recently the public has been given "bargains" by the management in that the theatre patron was enabled to see a show at each theatre for the price of one admission.

The innovation has proven so successful that these "bargain" days will be given from time to time. A patron may buy a ticket at either the Arcade or Gem, and then go and see the other show on the same piece of pasteboard.

CANADIAN UNIVERSAL ISSUES LIVE WIRE FOLDER

The Canadian Universal Film Company, Ltd., Toronto, has issued a neat folder entitled "Getting After the Business," containing live wire stunts that have proven successful. Most of the ideas are taken from this department in MOTION PICTURE NEWS and full credit is given to the paper for them.

This is a good piece of exchange advertising, and will be of service to Canadian exhibitors. W. A. Bach, who prepared it, deserves credit for his enterprise.

MERRILL THEATRE, MILWAUKEE, WIS., ISSUES GOOD HOUSE ORGAN

A program that shows the possibilities of a combination program and house organ is the program of the new Merrill theatre, Milwaukee. This program which is in eight pages, not only contains the cast of the week's attractions, but four pages of news of coming attractions, is gotten up in a newsy manner and with regular news heads. The program is gotten out by the Press Publicity Company of Milwaukee, under the direction of J. W. Martin and has caused much favorable comment among theatre-goers in Milwaukee, who are keen critics of such matters.

GETTING SUGGESTIONS FROM PATRONS A GOOD LIVE WIRE STUNT

"Stage and Screen," house organ of the Columbia theatre and Bath Opera House, Bath, Me., carries on the first page of its first issue a column under the heading "Suggestions Wanted," asking patrons to make suggestions for the improvement of the theatres.

This sort of personal appeal is a good thing to emphasize in the house organ. Exhibitors ought to make it their business to find out just what their patrons think of their pictures and their houses. Of course, every exhibitor does work along this line to some extent, but he ought to systematize it, and find out what as many patrons as possible think about every picture he runs. The only way to do this successfully is to keep reminding patrons that this information is desired.

SPECIAL BOOKLET FOR TRIANGLE THEATRE

With the installation of the Triangle program at Moore's Garden theatre, Washington, D. C., a neat special booklet has been issued which is pretentious in the color scheme of the cover. With a background of black the central ornamentation is a triangle of yellow in the lower point of which is the trademark of the Triangle corporation in red and green with the central T of white. This is surmounted within the yellow triangle by the mask of laughter.

The inscription "Triangle Plays produced under the supervision of D. W. Griffith, Thomas H. Ince, and Mack Sennett" forms the most conspicuous read-

HOUSE ORGAN SERIES NO. 18: A FOUR PAGE NEWSPAPER COVERING THE ACTIVITIES OF TWO THEATRES

STAGE and SCREEN

VOL. I | ISSUED ON SATURDAYS | BATH, MAINE, JANUARY 8, 1916 | COPIES FREE | NO. 1

STAGE AND SCREEN

First Issue of New Publication Devoted to Theatrical Productions at Bath Opera House and Columbia Theatre.

Today you are receiving the first issue of a new weekly published in the interests of the Bath Opera House and the Columbia Theatre. As you have already noted from its heading its official title is "STAGE AND SCREEN." This little paper is printed for the purpose of better informing our friends and patrons from week to week of what we are offering in the way of clean, high class entertainment for the amusement of the public of Bath and vicinity. You will find in its columns news of coming attractions, items of interest concerning coming plays and players and of those in whom you are interested. Numerous cuts will bring to your attention scenes from plays which are th be presented upon our screens or of players who are well known, in

Greatest Comedy Ever Screened

Scene From the Comedy "JANE," Released on the Paramount Program, to Be Presented at Columbia Theatre Next Friday and Saturday

GREAT COMEDY COMING TO COLUMBIA

SUGGESTIONS WANTED

Readers of the New Weekly Are Invited to Send Their Ideas as to What Can Be Done th Better Please Them.

In an line of business deep the public take o greater interest than in matters theatrical and the great growth and popularity of the vaudeville and picture theatres, charging minimum prices of admission, has brought the great public into closer touch with matters pertaining to the stage and screen than could possibly have ever been brought out before the coming of the silent drama. The person who does not attend a theatre at least once a week in these days is the exception rather then the rule. As they become better acquainted with the theatres, the plays and players they become more critical and demand improved service which they are bound th receive, providing they

STAGE AND SCREEN 3

SCREEN GOSSIP

Bits of Information About the Plays and Players to Be Seen Here

The screen production of Denman Thompson's "Old Homestead," which will be seen at the Columbia, January 31 and February 1, is said to th many ways excel the stage production.

Charles Frohman's great comedy "Jane" is the Paramount feature at Columbia tonight.

When the Paramount feature, Lou Tellegen in "The Unknown," appeared for the first time in New York last month, the New York Times selected it as the best feature photo play appearing in New York City that week. This picture comes to the Columbia next Monday and Tuesday.

Everyone is anticipating the coming to Columbia of Macklyn Arbuckle in "The Reform Candidate" on January 24 and 25.

Bath people are fortunate in being able th see "Trilby" on the screen. It comes th the Bath Opera House the last half of next week with Wilton Lackaye in his old role of Svengali. The picture will do a tremendous business.

One of the greatest features yet produced according to "Variety," the standard theatrical weekly, is the Paramount picture "The Explorer" play company. This vehicle is a fitting one for the introduction of Miss Collier to Paramount patrons, for it affords her an excellent opportunity of displaying her many qualifications.

Anita King, the Paramount Girl, will make her next screen appearance featured th "The Travelling Salesman," in which Victor Moore is th star, soon to be seen at Columbia. It was found advisable th delay the production of the Paramount Girl's first starring vehicle, founded on her transcontinental trip, until the weather and the roads are more propitious.

Mae Murray, the beautiful Lasky-Paramount star, has begun rehearsals for the production of Marion Johnston's famous story, "To Have and th Hold," under the direction of George H. Melford, of the Lasky staff of directors. This picture will be a feature at Columbia Theatre.

Cecil B. De Mille, the Lasky Company director general, has taken up rehearsals for the appearance of Charlotte Walker th the photodramatic production of "The Trail of the Lonesome Pine," a Paramount picture. It was in this play that Miss Walker made such a great success on the speaking stage, and it was secured especially for her by the Lasky Company. Patrons of Columbia await its coming with interest.

Alan Hale, who has been with the Biograph for so long, playing leads, has left that company and has been engaged by the Lasky-Paramount Company.

Fanny Ward has just completed the taking of the photodramatic version of Bret Hart's famous story, "Tennessee's Partner," a Lasky-Paramount picture, and will shortly be seen at Columbia in this piece.

Anna Held, the celebrated French comedienne, who is soon to be seen at the Columbia in the Paramount picture, "Madame La Presidente," produced by the Morosco Company, sent over 3,000 New Year's postcards to soldiers in the French trenches and hospitals, where, prior to her coming th America, she had spent a great deal of time.

"The Cheat," the Paramount picture produced by the Jesse L. Lasky Feature Play Company, and which comes to the Columbia January 31 and 32, has received no end of favorable comment from every section of the country. Max Spiegel, of the

COLUMBIA THEATRE
MONDAY AND TUESDAY
Jesse L. Lasky presents the famous romantic star
LOU TELLEGEN
(who achieved great success in the Paramount picture, "The Explorer") in
"THE UNKNOWN"
Founded on L. A. R. Wylie's novel "The Red Mirage," and produced by arrangement with the Bobbs-Merrill Co.
A thrilling play of adventure on the Sahara Desert.
A great star supported by a great company of players
Wonderful pictures of the Sahara's mysteries
PARAMOUNT SOUTH AMERICAN TRAVEL PICTURES
Other Select Photo Plays
WEDNESDAY AND THURSDAY

VERY GOOD IN GENERAL, BUT THE ITEMS SHOULD BE BRIEFER AND THE PAGE BROKEN BY A LARGER NUMBER OF HEADINGS

ing matter, the name of the theatre holding a lesser position. Triangles in various sizes and colors form an attractive border, while these same triangles are strewn irregularly upon the basic black as if thrown upon it.

Within, the folder contains the program of the present week and the coming week, as well as pictures of the stars and the list of future attractions.

EXCELLENT FILM DEPARTMENTS IN TWO NEWSPAPERS

A single day's mail brings us specimens of the photoplay departments of the Toledo *Blade*, and the Sunday *Times-Union*, Jacksonville, Fla.

The *Blade's* department consists of cleverly written gossip in short paragraphs and a theatre directory. The editor has taken the press agents' patter and boiled it down to a sentence or two in each case. For example:

"Valli Valli will appear soon in a new play directed by William Nigh. It is 'Her Debt of Honor.' Nigh is the man who produced 'The Yellow Streak' for Lionel Barrymore, so you may look for something good."

Reducing publicity items to their lowest terms enables the editor to get in a lot of them. That is, it enables him to tell the news, and omit the adjectives. Incidentally, this sort of publicity does the exhibitor more good than stories of half a column. People will read short items, particularly if they are crisply written.

Which leads us to remark that exhibitors ought to keep urging manufacturers to feature the short item in the publicity which goes to the newspapers.

The *Times-Union's* department covers nearly two pages, is embellished with cuts, carries a calendar of the week's features at Jacksonville theatres, and is interesting throughout. We note that the *Times-Union* prints a large number of long synopses of plots. This, we think, is a mistake. Synopses are most effective when they are presented in brief.

But in all other respects the *Times-Union's* department is excellent. The cuts are nearly all made from "stills"—far more effective than reproductions of personal photographs. Jacksonville has a film colony, and the editor works in several human interest items about it. Why not set aside a department in the photoplay section devoted exclusively to the film colony? Few editors have this chance, and it seems to us the *Times-Union* could make its photoplay section genuinely distinctive by playing up news of the screen people and activities in and about its city.

"TIRED SHOPPER" ADVERTISING IS BUSINESS GETTER

Manager Schlank, of the Hipp theatre in Omaha, did extensive "tired shopper" advertising recently. He urged tired shoppers to pay a dime, sit in a comfortable soft seat and see a fine show. The signs attracted attention, as did newspaper advertisements. The idea made the holiday week, generally somewhat slow because everyone was busy doing something besides seeing shows, one of the best of the year.

GET THE NEWSPAPER TO REVIEW YOUR PICTURES AND USE ITS COMMENTS IN YOUR ADS.

LAST week we suggested to exhibitors that they get their newspapers to print reviews of features, when features are shown more than one day.

On this page you will find a specimen newspaper review of a photoplay. It is reproduced from the Philadelphia *Evening Ledger*, which runs picture reviews regularly. Note the excellent style of this review: the names of the cast head it, you notice, and there follows a criticism of the picture written from the newspaper reader's point of view.

After you get the newspaper to review your pictures, utilize its comments in your newspaper advertising. If you book a picture for two days, say, see that the newspaper has a representative at the first afternoon or night showing. In your ad. the next day, run a sentence or two, or even a paragraph from the review. Select the favorable comment, of course. Let it speak for itself. When you do this, you double the pulling power of your newspaper advertising. The newspaper reader has confidence in his paper. He will listen to it when he won't listen to anybody else. Get the newspaper to tell your story for you—that is, after you have done preliminary advertising.

There is no surer way to win the newspaper completely to the cause of motion pictures than to make it feel you value its criticism. If the newspapers in your town have photoplay editors who are not running reviews of your pictures, go to them with the suggestion that they start printing reviews now. And use their comments in your ads.

THE KING PLAYS A CLEVER GAME

George Probert, Assisted by Pearl White and Sheldon Lewis, Slips One Over

By the Photoplay Editor

"THE KING'S GAME"—Pathe-Gold Rooster film in 5 parts. Written by G. B. Seitz. Produced by Arnold Daly. Released Friday.
The Grand Duke of Kiev.....Stanley Dark
The young Duke, his son } .....George Probert
Percilev, the Nihilist }
Count Dardinilis .....Sheldon Lewis
Catherine, his daughter.....Pearl White

What would our novelists and scenario writers do without that old standby of "a double" or mistaken identity? Where would our Rudolph Rassendaels have come from? Such popularity would have been lost to world if this most useful idea had never been found. Certainly "The King's Game" would not have existed to have given the ladies a chance to fall in admiration before James K. Hackett in the legitimate drama, nor now George Probert as the Grand Duke and the Nihilist.

"The King's Game" is a story of the Prisoner of Zenda—Graustark—Princess Dehra, kind with nobility, nihilists, intrigue and love all rolled together. There is no end to it all until suddenly our hero triumphs and our heroine falls into his arms. The picture must end here because no more need be told.

Yet this particular sample of the ever popular style of story is exceptionally well told and still more exceptionally well acted.

It serves to reintroduce Elaine—I beg her pardon, Pearl White—who after a vacation returns more lovely to look upon than ever. As Catherine she has a role which gives her plenty of opportunity to look well and act little, a most decidedly "Whitish" part.

Sheldon Lewis, as Count Dardinilis, is remarkably good, and shows what a truly versatile actor he is by the clever change from the dashing young officer in the first reel to the desperate criminal in the last four. His makeup is excellent, and his whole characterization finely drawn.

George Probert (poor man, he is awfully hard worked) is quite remarkable in the manner in which he depicts the pleasure-loving, irresponsible, happy-go-lucky Grand Duke and the fanatic, half-crippled nihilist. As the young ruler he supplies moments of the most delightful comedy, a thing you would hardly expect if you had only seen him in "The Lure," or with Pauline Frederick in "Innocent." The whole picture goes with lots of "pep" and interest never lags. The photography is uniformly good throughout.

ILLUSTRATING AN ADMIRABLE NEWSPAPER Review of a PHOTOPLAY. IT IS ONE OF MANY RUN REGULARLY IN THE PHILADELPHIA EVENING LEDGER

CHILDREN'S MATINEES DRAWING CARD FOR ANOTHER THEATRE

Children's matinees are becoming increasingly popular with exhibitors. Fred A. Rice, proprietor of the O-At-Ka theatre, Warsaw, N. Y., sends a post card picture of a group of children taken in front of his theatre at the close of a matinee on a recent Saturday morning.

He has just inaugurated the plan, and reports that it is working out well. He shows pictures suitable for children, and uses his regular Saturday bookings for his afternoon and evening performances.

The O-At-Ka is a small theatre in a town of 3,600. That it is conducted along the right lines, the photograph witnesses. The lobby display is refined, and the theatre front presents a neat appearance. Mr. Rice writes that he gives close attention to projection and ventilation.

We should like to see a copy of the O-At-Ka's house organ, if Mr. Rice publishes one.

MOORE POLISHING "OVAL DIAMOND" FOR THANHOUSER FILM

The Thanhouser company, located in Jacksonville, Fla., under Eugene Moore's direction, is at work filming "The Oval Diamond," a five reel Masterpicture adapted from the novel by David Skatts Foster.

Harris Gordon is cast in the featured part and numbered in his support are Barbara Gilroy, Boyd Marshall and Mr. Moore himself.

The southern forces are also at work completing a series of comedies to be released as Falstaffs. Louise Emerald Bates, the Falstaff girl is playing the leads directed by William A. Howell.

AMONG THE EXCHANGES

BIG FOUR CALLS ITS EASTERN FORCES TO NEW YORK FOR CONFERENCE

V-L-S-E EXECUTIVES AND BRANCH MANAGERS AT THEIR NEW YORK CONFERENCE. (Bottom row, left to right) J. S. HEBREW, GEO. BALSDON, W. W. IRWIN, A. W. GOFF, E. L. MASTERS. (Second row, left to right) J. E. MOYER, R. S. CLARK, H. MOWREY, J. N. ERICKSON, A. S. SIEGEL, T. M. BUTLER, F. F. HARTICH, U. M. SHAPIRO. (Top row, left to right) D. F. HEENAN, F. B. SPURRIER, S. P. FARBER, F. A. GRADY, GEO. BALSDON, JR., L. J. BAMBERGER

A CONVENTION of the V-L-S-E branch managers and representatives of the New York, Boston, Philadelphia and Washington offices was held on Sunday, January 15, at the home office, New York City.

General Manager Walter W. Irwin and Assistant General Manager A. W. Goff defined in detail the company's policies of personal screen inspection, minimum and maximum price ratings, open booking, and the block and quota system, and then placed these subjects before the meeting for frank, open discussion from the exhibitor's viewpoint.

It was pointed out that the only objections that could possibly arise from the minimum and maximum policy would be due to the fact that either the exhibitor did not fully understand the advantages that accrue to him by booking a subject on its box office drawing power—and not what it cost the manufacturer to produce—or that a salesman made the mistake of selling film instead of showing the exhibitor how the minimum and maximum policy assures him of a profit, whether a picture is good, bad or indifferent.

"In other words," said Mr. Irwin, "the minimum and maximum policy resolves itself in selling the exhibitor any feature he wants at the maximum price at which he can make money, as measured by his house and the average business he does."

The flexibility of this plan as outlined plus the advantages of the open-booking policy (which allows an exhibitor to book what he wants, when he wants it, and as long as he wants it) brought forth the consideration of the possibility that the exhibitor in the large towns might have a shade the better of the small town exhibitor, because of the circumstances of booking the film over which no one has control.

To obviate this possibility, V-L-S-E is inaugurating a system of rapid turnovers, which keeps the prints constantly working for the best interests of every exhibitor.

Special emphasis was laid on the "block and quota" system which brings the individual salesman in constant touch with every exhibitor in his territory, and which allows him more time to give to the needs and problems of each exhibitor in his "block."

A "quota," while it does not intimately concern the exhibitor, is a method the organization has of keeping the salesmen jacked up to top-notch efficiency, which means that the exhibitor receives more effective service.

Particular stress was laid upon the standardization of features to attain a continuously consistent program which, in other words, brings the test value of each production right into the hands of the public and will ultimately make the motion picture patrons their own booking clerks.

Those of the home office who participated at the convention were: General Manager Walter W. Irwin, Assistant General Manager A. W. Goff; L. J. Bamberger, manager of the Sales Promotion Department; E. L. Masters, advertising and publicity director; V. M. Shapiro, assistant advertising and publicity director; A. I. Siegel, secretary to Mr. Irwin.

The Boston contingent headed by Manager George Balsdon, brought representatives Brady, Butler and Reardon. From Philadelphia came Manager J. S. Hebrew and his salesmen, Moyer, Mowery and Heenan.

The Washington sub-office was represented by Frank B. Spurrier and Mr. Bachrach. The New York branch had present F. F. Hartich, assistant branch manager; George Balsdon, Jr., and Salesmen Farber, Erichson and Clark.

GRIFFITH PICTURES MARKETED BY ALL-FEATURES AGAIN

Beginning with Monday, January 24, the All Feature Booking Agency, of 71 West Twenty-third street, New York City, will again assume exclusive control of its nine Griffith productions for Greater New York and New England.

These features include "The Avenging Conscience," with Henry B. Walthall; "The Escape," with Blanche Sweet, and seven other Griffith masterpieces to be worked in conjunction with four spectacular Pawnee Bill pictures, "Right off the Bat" and the new two-reel production, "Sarah Bernhardt at Home."

A new plan of booking has been inaugurated whereby a theatre can give a complete week's program of D. W. Griffith productions with all the famous Griffith stars appearing throughout the week, as well as take advantage of the new service arrangements on the other features.

MARKOWITZ MAKES ARRANGEMENTS TO HANDLE BLUE BIRD FILMS

M. L. Markowitz, of the Calfornia Universal exchanges, is now in Los Angeles making arrangements for the release of the Universal Blue Bird Features.

BEYERLIE A BENEDICT IN TORONTO

Mr. Beyerlie, manager of the Montreal exchange of the Universal company, entered the holy bonds of matrimony on January 11, in Toronto. He married a Toronto girl. Mr. Beyerlie is originally from the Southern states.

GENERAL IN OMAHA, UNDER TAYLOR, MADE BUYING HEADQUARTERS FOR NEBRASKA AND IOWA

C. W. TAYLOR, until recently manager of the Mutual exchange in Omaha, after a week's absence from the city has returned to be manager of the General Film exchange in Omaha.

The General exchange under his charge will be made from a branch into a buying headquarters.

This will cover the big territory of Nebraska and western Iowa.

Until this change the main buying has been done at Des Moines, but the rapidly growing territory of Nebraska, with scores of new theatres every week, led to the enlargement of the Omaha exchange which had come none too soon.

Manager Taylor is one of the efficiency experts when it comes to managers in the West, having established an excellent system at the Mutual. The General offices, in the Bromley Building, at 208 South Thirteenth street, will be enlarged, better equipped and arranged under his able charge.

The new purchase of films will be ready for distribution on February 7, by which time the office changes will be made. With the coming of Mr. Taylor there were changes in the office force. With him from the Mutual exchange went J. E. Flynn and Thresa Bomberg, bookkeepers; Gertrude Bell, cashier; Julius Rachman, solicitor; Roy Malcum, manager of the poster department, and there will be more join him from the Mutual exchange.

"They are people I have seen increase in efficiency. I know what they can do, and I am sure we can enlarge the volume of sales for the General in Omaha," said Mr. Taylor.

J. H. Mergener, formerly manager of the Milwaukee office of the Mutual, is the new manager of the Mutual exchange in Omaha since the resignation of C. W. Taylor. Splendid new offices for the Blue Bird exchange, 1122 Farnam street, Omaha, Neb., are almost completed. Jake Mitchell, formerly advertising manager for the Laemmle Film Service in Omaha, will be the manager.

Mitchell has been in the business for nine years, is equipped with knowledge of the film industry in nearly every capacity and tells exhibitors they may be assured of every possible courtesy when they deal with him.

W. F. Lynch, special representative of the Essanay Company, on a recent visit to the General exchange in Omaha in the interests of "The Mary Page" serial, declared that serials were far from losing their popularity, and that conditions over all the Middle West were highly satisfactory.

F. C. Aiken, Western representative of the General Film Company, was in Omaha recently aiding C. W. Taylor in perfecting arrangements to make Omaha a buying exchange. When a recent blizzard tied up traffic out of Omaha it necessarily delayed a number of film deliveries. Without exception the exchange managers granted credit to the exhibitors.

"Although we consider the film in the exhibitor's hands after it leaves our hands at the express office, we realize the exhibitor is not to blame for the weather and we stand the consequences of such a tieup," was the explanation of one manager.

They all declared such assistance invariably made a friend of the exhibitor.

"V-L-S-E PALS" PRINTS LIST OF "BIG FOUR" REVIEWS

Tom North, Seattle manager of V-L-S-E, and managing editor of "V-L-S-E Pals," prints in the January 15 issue of that excellent exchange house organ a list of "Big Four Reviews," containing the names of the pictures, the name of the trade paper in which each was reviewed, and the name of the reviewer.

Motion Picture News is placed first in the list. The dates when each review appeared are scheduled.

DENVER PARAMOUNT SUPPLIES SMALLEST TOWN IN THE COUNTRY USING PICTURES

The above is the office force of the Notable Feature Film Company, Denver, who handle the Paramount productions in that territory. They claim to supply the smallest town showing pictures in the United States, using two features per week, and challenge any exchange to show that it has a smaller hamlet on its list.

EXCHANGE STAFF OF THE NOTABLE FEATURE FILM CO., DENVER. (Left to right) M. H. COHN, MISS MERRITT, PAUL MORRIS, MRS. ROBBINS, MISS SHARP, J. E. SCOTT

The name of the town is Vanadian, Colo., having a population of seventy-five people, and a theatre with a seating capacity of seventy-five. It makes money at that. Who will challenge Manager Cohn?

GENERAL, MUTUAL, PATHE AND "U" IN DENVER FEEL BUSINESS INCREASE

Manager Louis Goldstein, of the Denver Universal Exchange, is still leading Universal forces through the inter-mountain territory in quest of new business, and has recently added another recruit, namely, M. J. Courson, to act as roadman.

With Courson on the road, Goldstein has one of the liveliest salesmen in that territory.

H. L. Knappen, manager of the Pathé exchange in Denver, has just returned to Denver from an extended trip through western Nebraska, and reports a great increase in business.

Mr. Knappen also stated that conditions with the theatres in general have increased remarkably in Colorado since the first of the year, and gives us as his reason "the State of Colorado is going dry."

The General Film office, Denver, reports that Manager W. H. Cree left last week to meet Western Division Manager H. H. Hicks at Salt Lake.

He is expected back in Denver at an early date.

Joe Ashby's friends will be pleased to know that he is connected with the Swanson-Nolan Supply House at Denver. Ashby was former manager of the Universal exchange, Denver, and has many friends among the exhibitors in his extensive territory.

The Mutual Film Exchange, Denver, under the management of J. R. Scott, reports a steady increase in business since the first of the year.

LEVISON LEAVES PITTSBURGH FOR OFFICE IN NEWARK, N. J.

Leo F. Levison, former manager of the World Film Corporation exchange in Pittsburgh, has left the city to become manager of the Newark, N. J., office. The Pittsburgh exhibitors are sorry to see Mr. Levison leave, as he is considered one of the best exchange managers in the Pittsburgh district.

Several months ago Mr. Levison left the city to take charge of several offices of the company which were being started. He returned to Pittsburgh two months ago and had charge of the office of the New Film Corporation office in Fourth avenue, but recently he left Pittsburgh to take up his new duties in New Jersey.

By his leaving the city the Pittsburgh Screen Club will lose a valuable worker. He was one of the prime movers in the club and was most active in keeping it alive at a time when there was a big chance that the club might not survive, though it is now active again.

EXCHANGE MEN IN TORONTO HOLD MEETING

The exchange men of Toronto held a representative meeting recently at the Famous Players Company's office in Toronto to discuss various marketing problems.

Several important decisions were made which will be made public later. It is believed that a greater feeling of unity among the exchanges will result from this last meeting.

MANY PHILADELPHIA HOUSES NOW USE TRIANGLE; FAMOUS PLAYERS MANAGER ON STATE TRIP

ROBERT LYNCH, former manager of the New Film Corporation's exchange in Philadelphia and previously manager of the Electric Theatre Supply Company, has become manager of the Fairmount Features, which will in future handle the output of the new Blue Bird program as well as the serials of the Universal and the recently named Red Feather brand of the same company.

The selection of Mr. Lynch was made after carefully considering the field, on account of his unusual qualifications for the work of launching a new, high class program, such as the Blue Bird aims to be.

Besides his experiences in the exchange line, Mr. Lynch was one of the first exhibitors in Philadelphia, having at one time three picture theatres under his care. His first essay in the feature line was the inauguration of the Pekin Feature Film exchange about four years ago.

Extensive improvements are being made in the Fairmount Building, which when completed will make this one of the model exchanges in the city.

Marcus and Newman, comprising the Eastern Booking Office, which has the territorial rights for many well-known successes, have added the Premier program to their output. The exact date of the first release has not been definitely announced as yet.

In a few days it will be decided where the new offices of the booking company will be located, as it has entirely outgrown its present quarters at 1237 Vine street.

Herbert Given, of the Famous Players exchange, is taking an extensive trip through Pennsylvania, visiting all exchanges and theatres handling Paramount subjects.

Philip S. Greenberg has been appointed manager of the New Film Corporation, whose offices are at 1335 Vine street. This, the latest exchange established in Philadelphia handling the older releases of the World output, is already doing such a large amount of business as to surprise those who are wont to believe that only new releases are profitable.

Mr. Greenberg has inaugurated an extensive mailing campaign differing from those heretofore attempted. Every exhiibtor is personally approached with a knowledge of his particular needs in view.

L. S. Paletou, owner of the Chadlee Film and Supply Company, is taking a trip through his territory in the interest of "Guarding Old Glory," which he has lately acquired.

Since Harry Schwalbe, of the Electric Theatre Supply Company, purchased the Philadelphia rights to the Triangle releases many of the neighborhood theatres have added Triangle to their weekly programs with much success.

The last count showed the following theatres as Trianglers: Arcadia, Alhambra, Arcade, Benn, Bellevue, Broadway, Eureka, Frankford, Grand, Great Northern, Girard avenue, Garden Victoria, Imperial, Iris, Jefferson, Lafayette, Logan Auditorium, Lehigh Palace, Orpheum, Overbrook, Palace, Paschall, Point Breeze, Ridge, Ruby, Susquehanna, and the Wishart. The Arcadia shows the Triangle program entirely, having the first run of all releases.

The hearty congratulations of his many friends were showered on George Dembow, when it was announced that he had been selected as manager of the Fox Film office in this city.

After a meeting of Fox managers in New York, Harvey Day, Eastern district manager, and Samuel Dembow, Southern district manager, went over to Philadelphia and announced the "glad tidings."

This well deserved promotion makes George Dembow the youngest exchange manager in the country. As he has been assistant manager ever since the Fox office was opened in that territory, nearly two years ago, Mr. Dembow has all details of the business at his fingers' end.

It is confidently predicted that the "youngest manager" will carry forward to a still higher altitude the already great prestige enjoyed by Fox pictures in that region.

MUTUAL IS SETTLED IN ITS NEW PHILADELPHIA HOME

The Mutual has settled down in its new home at 251 North Twelfth street, Philadelphia. While the noise of the carpenter is still in the land, the offices are now in trim. Without any frills, they are light, spacious, well arranged and admirably adapted to the fast growing business of the exchange.

Three stories are utilized, the basement for storage; the second floor for projection room; the ample floor space of the first floor for the offices proper and poster room.

Three new employees have been added in the past week. This brings the force up to twenty-eight, including Manager Powell and Assistant Manager Pope.

The regular program lot of the Mutual is filled for about sixty days. The only chance a new exhibitor has is when a cancellation happens. An Allentown, Pa., exhibitor had this experience the other day. Disappointed at not being able to play his desired Mutual date he sat around, Micawber like, waiting for something to turn up. It did. An Atlantic City man hesitated over one of his dates, and the cancellation is snapped up by the Allentown man.

Mr. Powell's method for exploiting the Mutual Masterpictures de Luxe, which start their first release on January 17, is to work the whole weekly output—two five-reelers, one three-reeler and nine one-reelers—on one circuit. Many of the present patrons on the regular program are going to use this stunt.

"She Devil" and "Society Wolves" are the latest two Mutuals to be turned down by the censors.

Mr. Powell, realizing that the subjects were utterly at variance with the Pennsylvania board's ideas, made no fight.

REICHERT IS IN CHARGE OF METRO AT SAN FRANCISCO; INCREASE IN FOX BUSINESS

The San Francisco branch of the Metro Pictures service on Jones street has been placed in charge of L. Reichert, who was sent to San Francisco from New York to fill the position.

Mr. Reichert is no stranger in the film exchange field, having been connected with some of the largest firms in the business, and has quite an extensive acquaintance on the Coast.

He is now busily engaged in getting acquainted with exhibitors, learning their needs and is making preparations to launch a strong campaign for Metro.

The Independent Film Exchange, operated by George Chamberlain, has been moved from 116 to 124 Golden Gate avenue, San Francisco. This exchange does a large business with old releases at moderate prices and is making a specialty of furnishing films to schools, churches, societies and other organizations where subjects of an educational character are desirable.

The business of the William Fox Company at San Francisco has shown such a great increase of late that a number of changes have been made necessary in the arrangement of the exchange in order to handle this in the manner desired.

Elevators are being installed, new counters added, and other changes made. Fox films were recently added to the program of the Orpheum theatre at Oakland, and it is declared that in spite of the almost incessant rain since the first of the year the attendance at that house has broken all records for the season.

District Manager Harry Leonhardt was in San Francisco last week from Los Angeles and he reported that the studio there is getting in shape for a very busy season. After spending a few days in San Francisco looking over the field in that city he left for a visit to the New York office of the company.

James A. Sciaroni, manager of Mile Bros., Inc., one of the oldest firms in the San Francisco producing and renting field, is seriously ill and his many friends in San Francisco are eagerly awaiting news of an improvement in his condition.

NORTON MAKING HEADQUARTERS AT GENERAL IN LOS ANGELES

D. T. Norton, who is representing "The Strange Case of Mary Paige" series in the Los Angeles territory which was manufactured by the Essanay Company, is making his headquarters at the General Film Company's office in Los Angeles.

Mr. Norton recently arrived in that city from Chicago.

MURPHY TAKES OVER ASSOCIATED FOR NEW ENGLAND

Fred B. Murphy, who has just taken over the Associated Service in New England, acting from his Boston office at the United Film exchange, reports that the Associated is being met with a strong demand throughout the territory.

Looking Ahead With The Producers

WORLD ENGAGES HOUSE PETERS FOR NEXT PICTURE, IN WORK AT ITS PEERLESS STUDIO

THE World Film Corporation has obtained the services of House Peters as the star for the next picture to be made at the Paragon studio in Fort Lee, N. J.

Mr. Peters will appear in a five-reel drama written by Arthur Stringer, an author well known for his dramatic scenarios. The picture is entitled "The Hand of Peril" and the series of adventures which Mr. Stringer puts his hero through are said to be unique in character.

Maurice Tourneur, the World Film director who has become general manager of the reorganized Paragon studio, will direct the picture in person. Work will start this week. Mr. Peters' leading woman is to be June Elvidge.

Under the direction of Edwin August, "The Yellow Passport," a new Russian picture in which Clara Kimball Young will make her next appearance, is rapidly nearing completion. Only a few minor interior scenes remain to be taken at the Peerless studio.

A shipload of effects and workmen sailed from New York last week to begin the erection of the World Film Tropical Annex near Santiago, Cuba, where Miss Young and her company will be transferred as soon as her Russian picture is finished.

While in Cuba Miss Young will prepare two big feature plays in which there are numerous tropical scenes.

Holbrook Blinn, Director Barry O'Neil and a big company of film favorites are hard at work at the Peerless studio, producing a new feature temporarily entitled "The Unforgivable Sin."

This picture was put ahead of another big production for which plans had been laid to begin work at once in the South.

This is a drama of social life in New York City and affords Mr. Blinn the opportunity to add another powerful characterization to the long list of his screen successes.

After ten weeks' work the big feature in which George Beban is to star has been finished by Director Tourneur. The title is still undecided but so far the picture has been identified as "The Genius-Pierre." It is from an original story by Beban himself, who was the author of his two previous screen triumphs, "An Alien" and "The Italian."

"Love's Crucible" is the title picked for the film version of Jules Eckert Goodman's play, "The Point of View," in which Frances Nelson is to make her debut as a full-fledged star.

Director Emile Chautard has nearly completed this picture, which is slated for release on February 14.

GARRICK PICKS CAST FOR "DRIFTER"

Director Richard Garrick has assembled his cast for the five-reel feature, "The Drifter." This is a Mutual Masterpiece, de luxe edition. The two leads are played by Lucile Taft and Alexander Gaden, while Iva Shepard, James Levering, John Mackin, Alan Robinson, Mr. Garrick's assistant, Mathilde Baring and Virginia Perry will be in supporting roles. Albert Macklin, Gaumont's clever juvenile man, has a strong part, while Mr. Garrick, quite as fine an actor as he is a director, will also appear. "The Drifter" will be released February 7.

"SWEET CHARITY" FIRST NEW DREW COMEDY FOR METRO

Mr. and Mrs. Sidney Drew, the popular fun makers of motion pictures, who recently signed a contract to appear exclusively on the Metro program, have begun work on their first feature, "Sweet Charity." The comedy, one reel in length, was written by Mr. Drew.

Besides writing the story Mr. Drew is directing his own feature. As the author he did not neglect to give himself a good part in the comedy, appearing in thirty-four of the thirty-five scenes.

The scene where Mr. Drew does not appear is where a maid answers the door. But the next shows Mr. Drew entering, and from then on he is the center of a riot of wholesome fun.

Mrs. Drew is also prominent in the feature. Their second feature will probably be "The Swooners." These features, which will be released on the Metro program, will be known as the Metro-Drew comedies.

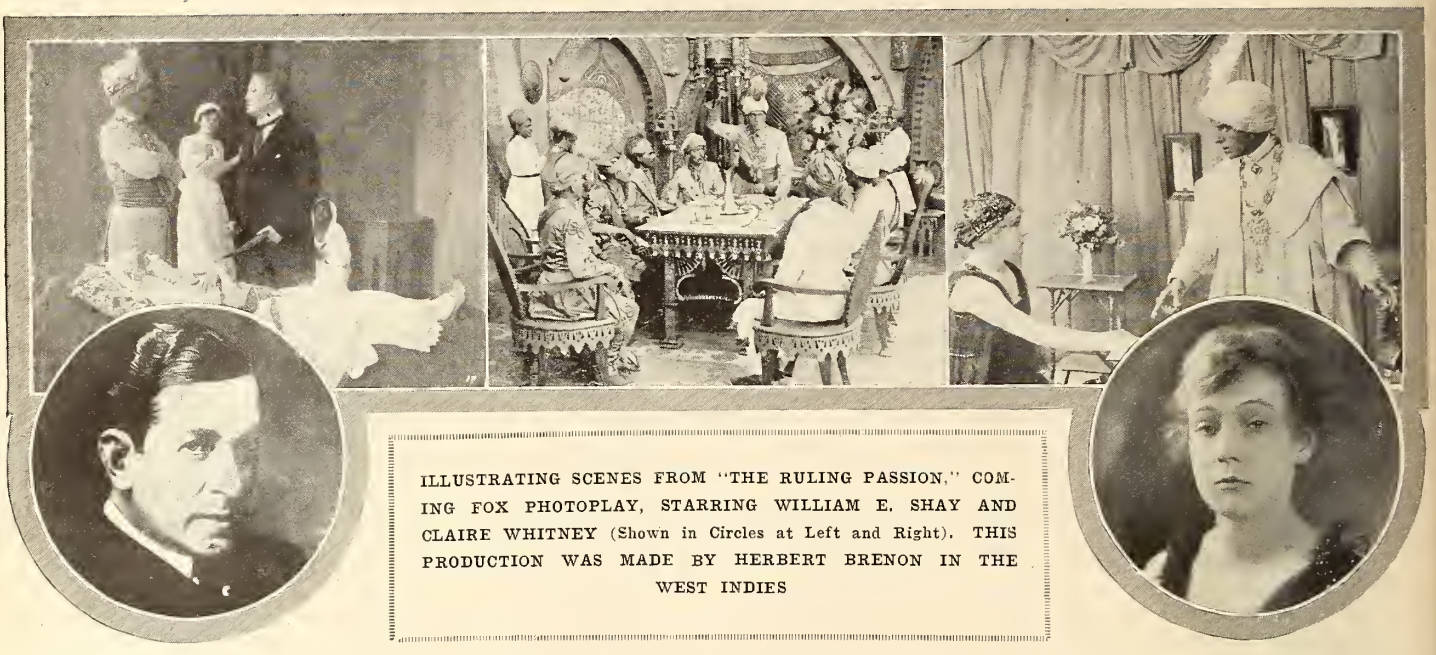
OVEY COMEDY IS REPLETE WITH WIDE VARIETY OF SETS

Rapidly occuring comedy scenes, intermingled with thrilling incidents, and set in locations that range from a modern back alley to all the splendor of a Roman court in the days of Caesar, together with George Ovey are dominant factors in making "The Girl of His Dreams," a one reel Cub Comedy which was released January 21, on the Mutual program.

The regular Cub stock company, including Jefferson Osborne, Belle Bennett, Louise Horner and Janet Sully, support Ovey in this release, directed by Milton Fahrney.

ILLUSTRATING FORTHCOMING WORLD FILM PICTURES: ALICE BRADY AND HOLBROOK BLINN IN "THE BALLET GIRL"

FRANCES NELSON AND JUNE ELVIDGE IN "LOVE'S CRUCIBLE"; CLARA KIMBALL YOUNG IN "THE YELLOW PASSPORT"



ILLUSTRATING SCENES FROM "THE RULING PASSION," COMING FOX PHOTOPLAY, STARRING WILLIAM E. SHAY AND CLAIRE WHITNEY (Shown in Circles at Left and Right). THIS PRODUCTION WAS MADE BY HERBERT BRENON IN THE WEST INDIES

HYPNOTISM IS DOMINATING ELEMENT IN "RULING PASSION," ORIENTAL PLAY FOR FOX

HYPNOTISM, which always furnishes an ever absorbing element of interest to a story, dominates "The Ruling Passion," the William Fox release announced for January 30, featuring William E. Shay and Claire Whitney.

It was produced in Kingston, Jamaica, under the personal supervision of Herbert Brenon, assisted by James McKay, and is oriental in theme and treatment.

William E. Shay, who plays Prince Ram Singh, Rajah of the Indian Province of Mawar, made an exhaustive study of the manners, customs and secrets of the Hindu mystic before venturing a portrayal of the character.

To this end he spent two months in the house of a Hindu, but recently arrived at Kingston, Jamaica, and absorbed rather than learned India's religions, her social life, her costumes and above all no little about her seers and far-famed practitioners of legerdermain.

It was an interesting study for Mr. Shay. His familiarity with the characteristics of the Hindu of caste shows in his portrayal of the Indian Prince.

But the story of "The Ruling Passion" itself is unusual, its scenes being laid first in the slums of London and then in various parts of India.

The topography in and around Kingston, lent itself admirably to the scenes that necessitated Indian backgrounds, adding materially to the attractiveness of the picture.

Special attention to native costumes, absolutely correct in every detail, also lends realism to the Indian atmosphere that pervades "The Ruling Passion."

The story tells of a young girl, born in one of the poorest quarters of London, who, upon the death of her mother, goes to India to live with her aunt. Here she meets a British officer who marries her.

She unconsciously attracts an Indian Prince who has knowledge of hynotism and its wonderful power and uses it to make her do his bidding. Unable to overcome this influence she becomes a member of his harem.

She soon learns to dread the approach of her much married husband and conspiring with one of the native women, whom she had befriended, escapes to an isolated cabin where she becomes the mother of a child.

She finally makes her way to her old home, where she learns that her husband had been killed in an engagement in which the Prince's troops figured conspicuously.

Director Brenon, in selecting a cast to portray the various characters in "The Ruling Passion," chose, besides Mr. Shay and Miss Whitney, Harry Burkhardt, Stephen Grattan, Edward Boring, Thelma Parker and Florence Deshon, together with a number of Island natives representing Indian troops and servants.

IVAN'S "A FOOL'S PARADISE" READY FEBRUARY 1

"A Fool's Paradise," a five-part drama by Ivan Abramson, has just been completed at the Frohman studio. Christine Mayo and Paula Shay are the dual stars of this new Ivan production. They are supported by a cast headed by Joseph Burke, Jack J. Clarke and James Cooley.

Joseph Burke, as the sentimental financier, has an opportunity to portray the role of an old man on the point of second childhood attempting to hold the love of a scheming young woman.

Chrystine Mayo, as Maxine, the medium, and erstwhile fortune huntress, depicts a type of adventuress different from the ordinary. Paula Shay acts as the foil of the adventuress in the role of the financier's loyal daughter.

"A Fool's Paradise" will be the regular Ivan Film Productions monthly release for February.

DOROTHY GISH PRESENTED BY TRIANGLE IN NEW ENGLAND DRAMA, "BETTY OF GRAYSTONE"

DOROTHY GISH, who has been seen in "Old Heidelberg" and in "Jordan Is a Hard Road," will soon be presented by the Triangle Film Corporation as the heroine of a New England romance.

Miss Gish in the play is a caretaker's daughter wandering in and about Graystone Gables, the summer home of a young New York dilettante and dabbler in art.

Her home life is particularly hard after the death of her amiable father, for the mothers reweds, and the step-father and his two grown-up sons are of the brutal type.

The later scenes of the play show Betty Lockwood, the heroine, transferred to New York and getting an insight into the life of artists and models. The pretty story ends happily in the marriage of Betty and the owner of Graystone Gables, ending with Betty's reconciliation to her mother.

Allan Dwan staged the play at Riverdale and Fort Lee, and on up-State and Connecticut locations. George Fawcett, himself a star, appears in the role of Betty's stepfather. Owen Moore is the hero.

Grace Rankin, Macey Harlam, Eugene Ormonde, Leonore Harris, Kate Bruce and Albert Tavernier are seen in various of the other roles. Even the illustrious Kid McCoy, who gained his first fame by battering the human countenance, and later added much to the gaiety of the nation as cafe proprietor and vaudeville comedian, is congenially cast in the role of Betty's pugnacious step-brother.

"THE CROWN PRINCE'S DOUBLE" MEDIUM FOR COSTELLO

The Vitagraph Company has completed a five-part Blue Ribbon Feature under the direction of Van Dyke Brooke, that provides a splendid vehicle for Maurice Costello. It is "The Crown Prince's Double."

VITAGRAPH LIST FOR WEEK OF JANUARY 21 HEADED BY A MAY ROBSON COMEDY

IN the Vitagraph releases for the week of January 31, May Robson heads the cast in a new Vitagraph Blue Ribon comedy, that in turn heads the releases of that company for the week commencing January 31. "A Night Out," is the vehicle in which Miss Robson is expected to endear herself to photoplay fans.

Among the other releases for that week is a Broadway Star Feature, "Bill Peters' Kid," that will send thrills through even the most hardened man. Mary Anderson, sweet and girlish, kills a rabbit and proceeds to skin it with a nonchalance that belies the tumultuous emotion in her heart.

"Jane's Bashful Hero," gives a new view of Edith Storey as the village belle in a one part comedy. "The Wrong Mr. Wright, another comedy release features Jewell Hunt, "The Dance Girl of the Movies."

"A Night Out," written in collaboration by Miss Robson and Charles T. Dazey, who is known for his "In Old Kentucky," presents situations that enables Miss Robson to demonstrate her art. She is cast as Granmum to whom a girlhood has been denied, and whose youthful heart is still filled with love of play and excitement.

Her austere daughter acts the part of a "wet blanket," but even then fails to dampen Granmum's ardor. Two grandsons are her boon companions.

The play is all that the title implies. Granmum and the two boys sneak from their house to spen an evening at a notorious cafe. The police raid it and complications ensue that cause Granmum much trouble and worry.

Miss Robson instills her youthful vigor into the role of Granmum, who tangoes, runs and even climbs up an ivy vine to surreptitiously enter her home after the escapade. Assisting here is a cast of Vitagraph comedians, including Hughey Mack, Kate Price, William Shea, George Cooper, Arthur Cozine, Belle Bruce and others. George D. Baker produced the film, which is in five parts.

"Bill Peters' Kid," a three-part comedy from the coast company of the Vitagraph is released on Saturday, February 5. It is a simple story told under Rollin Sturgeon's direction, and shows Mary Anderson as a child of the desert.

Edith Storey, whose versatile talents have won for her fame and fortune under the Vitagraph standard, is seen in a new role in "Jane's Bashful Hero," released as a one-part comedy on January 31.

Miss Storey is Jane and Donald MacBride is Willie, a bashful young man. He is lacking in the nerve necessary to "pop the question," so Jane helps him out with the aid of a dummy silhouetted on the window blind.

In "The Wrong Mr. Wright," Miss Jewell Hunt plays the part of the daughter of a Mr. Wright, who gets into the hotel room of another Mr. Wright. The comedy was directed by C. Jay Williams. It will be released as a one-part comedy on Friday, February 4.

"BEHIND CLOSED DOORS" WILL BE RELEASED ON EQUITABLE PROGRAM JANUARY 31

THE newly arranged schedule of releases of the Equitable Motion Pictures Corporation opens with "Behind Closed Doors," in which Marie Empress makes her debut on the Equitable program. This was to have been released December 10, and will be the regular release for January 31.

Following "Behind Closed Doors" will come Alice Brady in "The Woman in 47," a most extraordinary story of virile dramatic intent, in which Miss Brady is seen in a role entirely dissimilar to that portrayed by Miss Empress, and yet is as sustaining in interest and suspense as it is possible to make a dramatic tale.

"The Woman in 47" will be seen on the regular Equitable program February 7.

Roy L. McCardell's first contribution to the Equitable story staff will be noted in "The Question," which comes to the screen from Equitable on February 14 and which affords Marguerite Leslie her first opportunity in the silent drama field.

Miss Leslie, formerly leading woman for Sir Henry Irving, Sir Herbert Tree, and other famous actors, will portray the role of the woman, undecided between a baby and her dog, who chooses the latter.

"The Question" is different in every form from either "Behind Closed Doors," "The Woman in 47" or "The Clarion," which is the release for February 21, and which will see Carlyle Blackwell in his first Equitable picture.

"The Clarion" is based on Samuel Hopkins Adams' great journalistic tirade against patent medicines, which occupied the columns of important daily papers for several years, and which was instrumental in the introduction of Dr. Wiley's pure food and drug act. Mary Boland, formerly co-starring with John Drew in many of his biggest stage successes, will be screened February 28 in the Triumph Film Corporation's production of "Three Pairs of Shoes," in which she will be supported by a cast of well-known stage and screen players.

Frank Sheridan, Arthur Ashley and a cast of noted artists follows on March 6 in "The Struggle," which is now being produced by John Ince and in which sensational climaxes run rampant. On March 13 Gail Kane, the leading Equitable star, will make her second appearance on the program in "Her God."

"Passers By," C. Haddon Chambers' story, comes on the program March 20, with the star who originated the leading role in the stage production, back in the part. Bruce McRae has replaced Emmett Corrigan in "The Chain Invisible," which will be seen March 27, and which will be Frank Powell's first contribution to Equitable.

Contrary to previous reports, Irving Cummins will not be co-featured in support of Jane Grey in "Man and His Angel," it having been decided to place Henri Bergman in the role.

MIX IN ANOTHER DARING ROLE FOR SELIG

Tom Mix, the Selig cowboy star, accomplishes another one of his daring feats in the Western drama, "The Passing of Pete," soon to be released in General Film service.

Mix, in this drama, takes the role of a Western desperado. Real bullets are used which kick up the dust on all sides of the bandit.

Finally a bullet is supposed to hit "Pete" and he pitches headlong down the side of a steep declivity. Tom Mix does the headlong tumble.

ILLUSTRATING EQUITABLE OFFERINGS: "THE STRUGGLE," MOB SCENES TAKEN IN STREETS OF JACKSONVILLE, FLA,. FOR "THE CLARION," AND MARY BOLAND IN "THREE PAIRS OF SHOES"

TERWILLIGER IS NOW AT WORK ON "EXPIATION" FOR LUBIN

"Expiation" is a five-reel feature photoplay written by Frances Melbourne and is soon to be released by the Lubin Manufacturing Company. The story in brief is as follows: Cagan, a Russian nobleman, is forced into the army against his will, and in one of the raids made by his fellow officers upon a captured village, goes through an experience the memory and results of which follow him through life.

In a moment of folly, he commits a crime which he bitterly repents and his whole life is spent in trying to right the wrong which he has done innocent people.

E. K. Lincoln is featured in this thrilling production and Director George Terwilliger has instituted several original effects of his own in the picture.

Among the supporting cast is Margaret Adaid, who portrays a child of the tenements that is afterwards adopted by Cagan, and finally comes, through education and refining influences, to occupy a foremost place in society. Director Terwilliger is enthusiastic over the film. The exact date of release will be known later.

EDITH STOREY IN NEW COMEDY ROLE FOR VITAGRAPH

After a girl takes the trouble to ensnare a man into her house, even though he is only a tramp, lock him in a closet, send for a minister and marry him, it is somewhat disconcerting to have her newly-made husband say he "hopes his wife does not find out about this."

This is the new comedy role just completed by Edith Storey for the Vitagraph Company. The play, which is released as a one-part comedy, was written by Elizabeth R. Carpenter, and produced by George D. Baker.

Miss Storey has been working in a number of rural comedies recently and regards it as relaxation from such strenuous efforts as her portrayal as the French danseuse in "The Prince for Folly." Thomas R. Mills, a new face among Vitagraphers, gives a good account of himself as the unwitting and bigamous tramp.

PICTURE WITH MIDDLE AGES SETTING COMPLETED BY AMERICAN

A picture of medieval times, "The White Rosette," has been produced by the American Film Company, at Santa Barbara, Cal. To make this picture thoroughly realistic, the directors spent a fortune to construct an actual old-time castle with a moat around it, and to furnish the actors with ancient armor and relics collected by famous connoisseurs.

The prominent parts are taken by E. Forrest Taylor, Helene Rosson, Harry Von Meter and Eugenie Forde.

QUALITY-METRO CO. GOES SOUTH WITH BALSHOFER

Another Metro company, headed by Fred J. Balshofer, director in chief, has gone to Jacksonville, Florida, where exteriors will be made for a big production, as yet unnamed.

There were fifteen persons in all in the party, including Marguerite Snow, the Metro star; Zella Call, formerly leading woman with Al Jolson in "Dancing Around"; John Goldeworthy, leading man in several Metro productions, and Howard Truesdell, who will assist Mr. Balshofer in the direction of the new photoplay, and also play a leading role.

The Balshofer feature will be produced by the Quality Pictures Corporation for the Metro program. Miss Snow will be starred in the production, and there will be a large supporting cast. Most of the interior scenes were made in the Rolfe Photoplays, Inc., studio before the company left for the South.

GAUMONT COMPANY SIGNS MILDRED GREGORY

To be able to fill any part from the ranks of its own players, Gaumont is constantly strengthening its Jacksonville, Fla., stock companies. Here only five-reel features are made, to be released as Mutual Masterpictures, de luxe edition.

MILDRED GREGORY

The latest addition to Gaumont forces is Mildred Gregory, well and favorably known as a screen player of parts requiring youthful impetuosity and feminine fire.

Miss Gregory began her photodrama work with Lubin, four years ago. At that time Edwin Middleton, now a director of Mutual Masterpictures for Gaumont, was directing for Lubin.

With Lubin, Miss Gregory's talent was soon recognized, and it was not long before she was acting as leading woman for Romaine Fielding. Practically her whole career has been with this one organization.

In the interim between her Lubin and Gaumont engagements, Miss Gregory appeared as the "dope fiend" in the Kleine production of "Bond Women," and with Cyril Scott in "Lords of High Decision."

MACKENZIE FINISHES "PRECIOUS PACKET" FOR PATHE

Donald Mackenzie, the Pathé producer, has finished his Gold Rooster play, "The Precious Packet," and showed it privately in the Pathé showrooms.

The picture made a favorable impression and will probably be placed upon the program at an early date. It is adapted from the book by Fred Jackson and features Ralph Kellard and Lois Meredith.

HE "STEALS" A CIRCUS FOR AN AMERICAN SUBJECT

"The Extra Man and the Milk-Fed Lion" is a three-reel comedy belonging to the Buck Parvin series, produced by the American Film Company, Inc., at Santa Barbara, Cal.

When the Buck Parvin company started to make this unique picture it was discovered that a wild animal circus was needed, but was not obtainable.

A big one in Los Angeles offered the right opportunity, but neither money nor persuasion could induce the owners to have their precious charge pose.

Arthur Howard, who is a man of resource, undertook to steal the circus. He could not carry it off bodily, but he did take a lot of it away in film form.

"DEAD ALIVE," GAUMONT, WITH MISS COURTOT, NEARLY FINISHED

Director Henry J. Vernot and his assistant, Edwin Vail, have almost completed Mr. Vernot's screen drama, "The Dead Alive," Gaumont starring Marguerite Courtot.

Final scenes will be taken this week, including the spectacular dash of a big seven-passenger automobile, holding a chauffeur, Miss Courtot and companion, into the St. John's River from the Main street ferry dock.

The scene is to be taken last in the picture, owing to the possibility of some unforeseen effect upon the players of the dip into the water. Every precaution is being taken by Mr. Vernot in planning the scene, both for the safety of the players and the excellence of the film picture.

"The Dead Alive" will be released February 17.

FOX STARS GIVE "ROMEO AND JULIET" FOR CHARITY

Robert B. Mantell and Genevieve Hamper, who are starred in the William Fox production, "The Spider and the Fly," recently gave an open-air performance of "Romeo and Juliet" in Jamaica, where "The Spider and the Fly" is being made.

The Shakespearian performance was in the interest of a local charity.

"MY OLD KENTUCKY HOME" BASIS OF A FOX

The story of "Fighting Blood," in which William Farnum, the William Fox star is at present working at the Edendale, California, studios, was inspired in part by the song "My Old Kentucky Home."

It is being produced under the direction of Oscar C. Apfel, the author. Supporting Mr. Farnum is a cast that includes Dorothy Bernard, Fred Huntley, Henry J. Herbert, H. A. Barrows and Dick Le Stranger.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Cincinnati Begins Hard Fight Against Federal Bill

PLANS for an extensive campaign in which the screens of all Cincinnati theatres will be used in an appeal to the public to protest against the Hughes-Smith federal censorship bill, now pending in Congress, are being made by the Motion Picture Exhibitors League of the Cincinnati Chamber of Commerce.

This organization has a membership of about ninety individual exhibitors representing more than one hundred theatres in metropolitan Cincinnati. The campaign will be launched in a few days at a special meeting of the organization and will be part of the general campaign throughout the state and the nation against this measure as well as the activities of the Ohio Board of Censors.

H. Serkowich, managing secretary of the organization, has sent the following telegram to members of the House of Representives, Nicholas Longworth and Alfred G. Allen from the two Cincinnati Congressional districts and Senators Warren G. Harding and Atlee Pomerene from Ohio:

"The Motion Picture Exhibitors League of the Cincinnati Chamber of Commerce strongly urges you to use your influence against House Bill Number 456, known as the Hughes-Smith Censorship Bill.

"If this bill is enacted it will ruin the motion picture business in this section of the country. Exhibitors are thoroughly aroused and are preparing to start a campaign, using their screens in an endeavor to enlist the aid and influence of their patrons."

Meeting to Work Out Campaign Details

In addition to this a meeting is to be held shortly at which definite plans for the campaign will be worked out. Every one of the Cincinnati exhibitors is pledged to fight unceasingly against this bill, and it is predicted that at the same time a campaign of equal extent through the state against state censorship which is now the most momentous problem faced by the exhibitors.

A set of resolutions protesting against the Congressional measure and endorsing the action of the exhibitors will be presented to the board of directors of the Chamber of Commerce by the exhibitors league in the near future. Favorable action on these resolutions is expected as the Cincinnati league is a branch of the commercial body.

The fight against state censorship, it is declared, will be the direct result of the refusal on two occasions of the state board to allow the Griffith film "The Birth of a Nation" to be exhibited in the State. Attorney Joseph W. Heintzman, of Cincinnati, representing the Epoch Producing Company, of New York, several days ago filed suit in the Federal Court at Columbus, O., asking for an injunction against the Ohio State Board of Censors, restraining that body and the Ohio Industrial Commission of which it is a part, from interfering with the exhibition of the photoplay.

The essence of the petition is that the board abused its discretion in refusing to admit the film. The action is assailed as "oppressive, unreasonable, unlawful, unfounded in fact and arbitrary."

The petitioners presented contracts by which they were to show the picture in a large number of Ohio theatres.

Action of Board a Boomerang

"The action of the State Board of Censors in barring the "Birth of a Nation" from the State is the boomerang which will sound the death-knell of state censorship," declared Charles Weigel, of Cincinnati, one of the prominent exhibitors of this city, who for a long time was in favor of the state censorship plan.

"I was as sincere in favoring state censorship in the past as I am now in opposing the actions of the censors," he said. "I believe the best interests of the exhibitor would be conserved by this body, but I was mistaken. I am heart and soul in the campaign against legalized censorship of all kinds.

"When the Ohio censors refused to allow this film to be shown in the state, they demonstrated that this body, which should at all times be most fair, will use its influence to serve political policy. The "Birth of a Nation" was barred from the state because political leaders feared it would offend the negro race. This in itself demonstrated that the censors will make rulings to serve the interests of certain classes, while their work should be so broad in its scope that it would consider the wants and the needs of the whole people irrespective of any class."

The vacancy that exists in the censor board because of the expired term of Mrs. Maude Murray Miller, newspaper woman who was appointed by Governor Cox, is to be filled, according to the latest news from Columbus, by the appointment of Mrs. Charlotte Price Shea, daughter of Judge Price, of Bellefontaine, whose name was presented to the Industrial Commission by Herbert L. Elliott.

Although the two other members of the commission voted for the re-election of Mrs. Miller, it is understood that Mrs. Shea has the endorsement of Governor Willis, and will ultimately get the political plum.

NO LICENSE NEEDED TO OPERATE MINIATURE MACHINES IN NEW YORK

Assemblyman Perlman, of New York, has introduced a bill in the lower house of the New York legislature which amends the general city law, section 18-a, by providing that no permit or license shall be required for the use or operation of any miniature motion picture machine for educational, social, lecture or similar purposes, using only an enclosed incandescent light and cellulose acetate or other slow burning film of a size and perforation differing from the standard as used in theatrical machines.

LAW AIMED AT "NATION" IS UP IN KENTUCKY ASSEMBLY

A bill relating to alleged race antagonism in pictures has been introduced in the Kentucky General Assembly by Representative Hobbs of Lexington. It seeks to make it unlawful "to present plays based upon antagonism alleged to exist formerly between master and slave or those that are likely to excite race prejudice."

The proposed law is evidently aimed against "The Birth of a Nation," which is scheduled to be shown in Louisville in February.

HEALTH INSPECTORS VISIT THEATRES IN INDIANAPOLIS

Dr. Herman G. Morgan, secretary of the city board of health of Indianapolis, has ordered eighteen sanitary inspectors of the board of health to enforce the city ordinance against expectorating on the sidewalk, street cars or in public buildings.

The ordinance provides a fine of one dollar and costs for each violation. The men were given orders to visit motion picture theatres.

EXHIBITORS MAY SEGREGATE COLORED PATRONS IN PENNSYLVANIA IS DECISION OF HIGHEST COURT

A FINAL knock-out blow has been administered by the Pennsylvania Supreme Court to the Negroes who were making a prolonged fight for "equal rights" for the black and white races in the motion picture theaters and other places of amusement in that state, when the court refused to review the decision of the Superior court, which on October 11, ruled that proprietors have the right to seat negroes apart from white patrons in theaters.

The Superior Court ruling in favor of the theaters accordingly stand.

The fight centered on the suit that was brought by several Harrisburg negroes more than a year ago against Athens George, proprietor of the Victoria Motion picture theatre in Harrisburg city, after Mr. George had refused to seat colored men, who bought tickets to his theater, on the first floor of the house.

The negroes contended that under the state "equal rights" law passed in 1887 the theatre man was required to seat them wherever they chose or else be subjected to a heavy fine.

Mr. George aggressively opposed this contention. The testimony submitted when the case was first heard in the Dauphin County Court showed that Mr. George had posted at the box office a sign informing negroes that any of them who bought tickets would have to sit in the gallery. The colored men who brought the suit testified that they bought tickets and took seats on the first floor and were ejected. Judge McCarrell, of the county court, upheld the negroes and imposed fines and costs upon Mr. George that aggregated something more than one hundred and fifty dollars.

The theatre manager at once took an appeal to the Superior Court of the State, which body, after reviewing the testimony, reversed the lower court. Justice John W. Kephart, who wrote the Superior Court opinion, said that while negroes have civil rights in which they must be protected they do not have equal rights with white persons, and that it is legal to "maintain regulations making the distinction between the races in matters concerning their social relations."

Justice Kephart further pointed out that Mr. George had not barred negroes from his theater but had simply sought to prescribe certain restrictions separating the races within his theater. This it was the theater man's right to do and the court therefore directed a retrial in the county court but only so that the judge of the lower tribunal could direct the jury to find a verdict of "not guilty" against the defendant so that the records of the county court would not indicate that Mr. George had been convicted.

As soon as the Superior Court's decision was announced, the negroes filed an appeal with the Supreme Court but that body declined today to review the Superior Court ruling and the latter's decision is thus made final, leaving it clearly defined that a theater manager in Pennsylvania can require colored patrons to sit apart from white patrons.

The Dauphin court will therefore be required to order a verdict in favor of Mr. George and he will escape the fine and costs, payment of which had been stayed pending the final adjudication of the controversy.

The result of the announcement of the Supreme Court's refusal to review the case finally disposes of a question that has caused a great deal of annoyance to theater men of that state for years. The question cannot now be raised again in Pennsylvania, unless there is a new law on the subject passed by the Legislature. An "equal rights" bill, very much more drastic than the act of 1887, under which the suit was brought against Mr. George, was passed by the Legislature of 1915, but it was vetoed by Governor Brumbaugh because of technical errors in its construction, so that the victory won by Mr. George today is a sweeping one of vital importance to all motion picture men in that state—which has a very large colored population.

CHICAGO NOT IN FAVOR OF TEN CITIES CENSORSHIP

Chicago does not view with enthusiasm the proposal made by John M. Casey, head of the license bureau in Boston, that the mayors of at least ten cities form a board for standardizing motion picture censorship.

Chicago wants to do its own censoring in its own way, and it is not believed that standards could be set which would apply to all cities.

Chicago's regulation of its screen entertainment is so strict that the censors are proud of it. They point to the increasing demand from the stockyards district and similar sections for better pictures.

When the people of these sections were served with the old sensational films, they wanted them. Now that the standard has been raised, they want more of the better films.

Now the local censors believe that this strict censorship is setting up standards in Chicago for the country. It is said that more and more films are being sent to Chicago for first showing. If they can get through Chicago, argue the producers, they can pass muster almost anywhere else.

FRISCO DECIDES AGAINST CENSORSHIP; AMENDMENT TURNED DOWN AND OLD LAW MAY BE REPEALED

THERE will be no amendment made by the Board of Supervisors of San Francisco to the present ordinance regulating the showing of motion pictures in that city. This was definitely settled at a public meeting of the police committee held last week to secure an expression of opinion of those in favor and those opposed to the proposed measure.

While this matter will come up at the next regular meeting of the board there will be no recommendation for the passage of the measure on the part of the police committee and it will die a peaceful death.

In fact, instead of passing this measure, the proposition that will be discussed will be the repeal of the present censorship ordinance.

The credit for this most satisfactory turn in affairs is due almost wholly to the energetic part that has been played by the newspapers within the past three weeks. Some of the daily publications have not let an issue pass without an editorial on the censorship question, or an item touching upon the "nation" case.

Without an exception the San Francisco papers have gone on record as opposing the censoring of film productions, expressing the belief that if this is allowed to continue the principle will be extended and that they will soon find their right throttled.

A feature of the present fight against censorship has been the total lack of action on the part of the Motion Picture Exhibitors' League of San Francisco, and indeed of any of the individual exhibitors, except a few of the largest.

The Allied Theatre Managers' Association was represented at the committee meeting by Irving S. Ackerman, of the firm of Ackerman and Harris, and the association of publishers was represented by Walter Rothschild.

The proposed amendment to the present ordinance, which was designed to prohibit the showing of any film that might arouse race hatred, was disposed of in short order, its proponents even asking that it be withdrawn, and a sharp attack on the legality of the existing ordinance was made.

It was pointed out by Attorney Rothschild that Ordinance No. 761, dealing with the regulation of the moving picture business, had been drafted at a time when immoral pictures were shown in Barbary Coast dives, and that since this abuse had ceased it was no longer needed.

It was shown that the San Francisco Board of Censorship is not really an official body, as only three of its membership of five are appointed by departments of the city government, and that the board at present has but three members, two members being away, making its powers all the more concentrated.

It was also stated that the continuance of the board might serve to keep away from the city many producers of moving pictures who are planning to go to San Francisco because of unreasonable restrictions in other places.

In addressing the committee on the subject of Section 4, of Ordinance No. 761, which provides for a board of censorship, Attorney Rothschild said:

"This section is against the spirit of the Constitution of the United States. It is unique among all San Francisco ordinances and its legality never has been presented to the courts of the state.

"If the courts should, by a stretch of constitutional law, decide that this section is constitutional, this committee still has left to decide whether it is wise to continue such a law. A policy of practical wisdom at this time demands that the section be repealed, and we hereby ask that it be repealed."

FIVE VIEWS FROM "THE EXTRA MAN AND THE MILKFED LION," AND "THE BROKEN CROSS," AMERICAN-MUTUAL PHOTOPLAYS

Mutual's Plan of 6 Features a Week Brings Changes

Wilbur and Clifford Will Be Seen Only in Masterpictures De Luxe, and a Masterpicture De Luxe Company Is Organized at Signal Studio

EXPANSION of the Mutual Film Corporation's output to take in six features a week—three Masterpictures, De Luxe Edition, and three three-reel features—has required a series of changes and readjustments in the studios and among the producing forces.

Many new names have been added to the Mutual's roster of players, new directors have been engaged, and the workshops of several companies have undergone enlargement.

The Gaumont Company has three companies at work in Florida on the output of Masterpictures De Luxe. They are directed by Richard Garrick, William Haddock, and Edwin Middleton. The Gaumont Flushing studio continues the editing of "The Mutual Weekly"; the half reel scenic, "See America First"; and Harry Palmer's half reel cartoon, "Keeping Up with the Joneses."

Crane Wilbur and William Clifford, the chief Horsley stars, will be seen henceforth only in Masterpictures De Luxe. Horsley will also continue to contribute the George Ovey comedies, released Fridays, to the Mutual's list.

The American Film Company, Inc., which recently added a big glass studio to its plant, will be represented in this new scheme by four weekly releases, aside from Masterpictures De Luxe. A three reel Clipper drama and a Mustang Western of three reels will appear Tuesdays and Fridays, while one reel Beauty comedies will be issued Wednesdays and Sundays hereafter.

Thanhouser's increased producing activities will be represented by two weekly Falstaff comedies, a three reel Thanhouser drama, and Masterpictures De Luxe at intervals. One company of the Thanhouser contingent is in Florida making a five reel picture, "What Doris Did," starring Doris Grey.

A new Masterpicture De Luxe Company has been organized at the Signal Studios in California, where the Mutual railroad serial, "The Girl and the Game," is also made.

Vogue Comedies, Inc., the sixth of the Mutual producing companies, will continue its release of two Sammy Burns comedies a week. They are meeting with great success.

January 17 saw the introduction of the Mutual's new feature regime, but a short period of reconstruction is necessary before Mutual releases will stand in their correct weekly schedule.

The week of February 2 will usher in the new three Masterpicture, Edition De Luxe, three reel feature policy complete. From then on Mutual films may be grouped as follows: Masterpictures, De Luxe Edition, Mondays, Thursdays and Saturdays; three-reel features, Tuesdays, Wednesdays and Fridays; seven weekly comedies, a Clipper on Tuesdays, a Thanhouser on Wednesdays, and a Mustang on Fridays; seven weekly comedies—Falstaffs on Tuesdays and Thursdays, Beauties on Wednesdays and Sundays, Vogues on Thursdays and Sundays, and Cubs on Fridays; split reel scenic on Sundays and a topical on Thursdays.

"ON AGAIN, OFF AGAIN, FINNIGAN," AT WESTERN "U"

Joe Brandt, general manager of the Universal Film Manufacturing Company, has announced the following additions to the Western Universal companies:

Guy Hedlund, general stock; Lillian Peacock, C. Conklin and M. Morante, the Curtis Company; Harry Morris, Thomas Jefferson, Thelma Francis, Billy Human and W. F. Musgrose, general stock; Bess Meredyth and Calder Johnstone, scenario department, and Gilbert Warrenton, cameraman.

The following discontinuances have been announced from Universal City companies of the Universal Film Manufacturing Company by General Manager Brandt:

Barney Furey, Worthington company; Walter Rogers, Jane Waller, Dixie Carr, Sydney Ayres, general stock; Edythe Sterling and E. B. Jackson, Hunt company; W. H. Carr, Helen Reaume and Rex Hodge, Smalley company; B. A. Molter and Joe King, Madison company; L. T. Clapham, Ford company, and Robert Rose.

"U" Buys Stories and Novels of Well Known Writers

Rights to "The Honorable Peter Stirling," by Paul Leicester Ford, Is Obtained as a Starring Vehicle for King Baggot, Under Direction of Henry Otto

THE Universal Film Manufacturing Company announces the purchase of several stories and novels by well known authors. These will be picturized and released on the Universal Program as Red Feather productions.

The selection of proper vehicles for Universal stars was left to H. J. Shepard, head of the scenario department, and he has been busy for some weeks exploring the literary market.

The rights to Paul Leicester Ford's novel "The Honorable Peter Stirling," a best seller of its time, has been obtained and will be a vehicle for King Baggot, who will be directed by Henry Otto. It will be released as a five-reel Red Feather photoplay.

Ben Wilson will begin work at once on a detective series by Eustace Hale Ball, entitled "The Voice on the Wire." This will be done in five episodes of two reels each, each episode a separate story, but each contributing to the serial as a whole. Wilson will have the role of the detective. The serial will be syndicated through the Hearst chain of newspapers.

Mary Fuller will be provided with two fetaures, the first being an adaptation by Wallace Irwin from his book "Thrown to the Lions." It will be a five-reel Red Feather.

The second will be an adaptation of "The Huntress," from the pen of G. Vera Tyler, granddaughter of President John Tyler.

Reginald Wright Kauffman's novel, "The Ivy and the Oak," will be the vehicle of a prominent star. Harry Benham will put on by direction of John Harvey a two-reel comedy, "Held for Damages," while King Baggot will appear in Jacques Futrelle's "Diamond Master." Other works which have been bought for release during the next few months include "The Social Buccaneer" and "Black Friday," by Frederick Isham, "The Texas Ranger," by McLeod Raine, and "The First Lady of the Land," by Acton Davies and Charles Nirdlinger.

The Universal has eliminated its staff of scenario writers and substituted in its stead "continuity" writers, whose chief duty will be to adapt stories, books and ideas which have been and will be purchased.

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In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, Jan. 19.

MOTION picture producing has been practically at a standstill in the Los Angeles field since December 29, due to "unusual" weather. During the period between the above date and January 15 there were two clear days that pictures could be made without artificial light, and two or three other days when companies could work between clouds.

This stretch of rain and bad weather, according to the producers who have been here since the first motion picture studios were opened, is the worst film makers have had to contend with in the past five or six years. Every organization is prepared to work on Sundays to make up for the time lost.

MARY ANDERSON (VITAGRAPH) SKI-ING AT BEAR VALLEY, CAL.

For the past four weeks the Biograph company, directed by J. Farrell Macdonald, has been working on the three reel subject "The Guilt of Stephen Eldridge." It is a story of a partner double-crossing the other member of the firm, thus forcing him to pay the penalties by imprisonment.

The party, however, becomes conscience stricken, and cares for the widow and family. Gretchen Hartman, Vera Sisson, Raymond Nye and Ivan Christie are the principals in this.

The Walter Coyle-Biograph Company is filming a two reel comedy drama entitled "What Happened to Peggy," with Vola Smith appearing in the name part supported by Clara McDowell and Jose Reuben.

The Biograph scenario department have completed the working script from "The Mysteries of Orcival," the masterpiece of Gaboriau, the French author, and this will be made in three reels. Another story prepared will be made under one of two titles, "Randolph's Son," or "Alias Jimmie Barton." This will be of two reels and is of the nature of a dramatic comedy.

Space Needed for Vogue and Signal

It has been found impossible for both the Vogue and Signal producing companies to work at the Pasadena avenue studio because of space needed, and the Vogue organization has leased the studio at Gower and Santa Monica boulevard, Hollywood, where Director Jack Dillon is in charge.

In the past three weeks they have made the one reel subject, "She Wasn't that Kind of a Girl," a burlesque melodrama, and another under the fanciful title of "Iggorrottes Crocodiles and a Hat Box." At the present time they are filming "Bungling Bill Butler," and will next take up "At the Devil's Ball." The stock company of the Vogue has undergone several changes, and is now composed of Paddy McGuire, Louise Owen, Priscilla Dean, Russ Powell and Creighton Largey as assistant director.

Jim A. Crosby, late head of the Universal photographic department, has been engaged by the Rolin Film Company to act in the same capacity.

During the making of a scene for the last current Phunphilm for the Pathé release, Harold C. Lloyd, leading man of the Rolin company, narrowly escaped suffocation when he was placed inside the engine compartment of a large racing car with a smoke pot and the hood securely fastened. On opening the hood at the completion of the scene Mr. Lloyd was said to be found unconscious. A physician was immediately called in, and Mr. Lloyd was able to continue with his work the following day.

Completes NYMP Scenes

William S. Hart and his company of fifty NYMP players are completing the last scenes for the big Canadian Northwest production, which are being made in Topango canyon. Monte M. Katterjohn, of the Ince scenario staff, is now preparing the next William S. Hart story, which will be of unusual character.

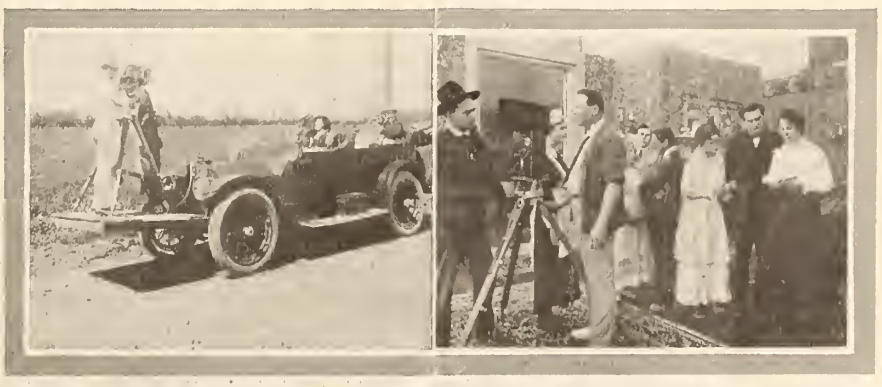
Dorothy Dalton, who played the part of

MARGARET GIBSON

the wife of William S. Hart in "The Disciple," a recent Triangle feature, has returned to the Ince plant, and will appear in the coming Hart production.

The Woolworth building of Hollywood has been discovered. In making known this fact it is well to state that Hollywood has a population of approximately fifty thousand, one-fifth of which is said to be connected with the motion picture industry.

The highest building in the suburb is but two stories, consequently when the Lasky



FILMING A LOVE SCENE FOR A NESTOR COMEDY—LOIS WEBER DISCUSSING A SCENE WITH TYRONE POWER AT UNIVERSAL CITY

GLIMPSES OF TWO SELIG PLAYS COMING THROUGH V-L-S-E

"THOU SHALT NOT COVET" AND "UNTO THOSE WHO SIN"

Feature Play Company built a three story concrete and steel laboratory building, they caused everyone to look up.

Kenneth McGaffey, Lasky publicity humorist, before making the claim that the Lasky company was entitled to the distinction of owning the most conspicuous building, made a tour of the entire city to be sure there would be no mistake—a most unusual act for a publicity writer, yes?

DeMille Company at Lasky Ranch

Director William C. DeMille and a company of Lasky players headed by Blanche Sweet have been spending the past few days at the Lasky ranch making exterior scenes for "The Blacklist," an original scenario by Mr. DeMille and Marion Fairfax.

The Lasky organization filming "To Have and to Hold," under the direction of George Melford, has been at the beaches during the past week, where Mae Murray, the star, was initiated into the thrills of sea scenes.

Miss Murray wandered away to pick wild flowers or shells, and became lost among the sand dunes, the first day on location, and it required a half-hour's search on the part of the company to locate the recent Broadway addition to the Lasky forces. When found it is said she was on the verge of hysterics.

Anita King, the Lasky-Paramount girl, was honored recently when she, by an invitation to preside at the opening of the new Coliseum theatre at Seattle, which invitation she accepted. One day she edited the motion picture page of a leading newspaper there, and at the request of telegrams to the Lasky company from other theatre owners in Spokane, Portland and Tacoma, she paid these cities a visit.

Jesse L. Lasky departed for New York Tuesday of this week on a business trip pertaining to the Lasky company, but principally as representative of the Los Angeles Civic organizations.

Recently the pastor of a local church denounced the motion picture producing companies studio forces here as "camps of immorality," and his sermon was widely quoted in local and foreign papers, all of which reflected on the whole industry of Los Angeles, while in reality he was referring to one or two organizations.

Always Ready to Think the Worst

For a few days it seems to the motion picture people that the entire city was pleased to accept the charges as definite, which caused much indignation to the producers, and plans were partially made for the removal of studios from this city.

At this point, the most prominent civic organizations took the matter in hand, investigated and later refuted the preacher's charges.

Fearing that the Eastern officers of the motion picture companies would gain the wrong impression regarding the Los Angeles attitude toward the industry, the civic organizations induced Mr. Lasky to go East and explain that this city held the members of picture companies in the highest regard.

While in the East Mr. Lasky will also represent the recently organized Motion Picture Producers Protective Association, formed here by the heads of studios.

The purpose of this will be to regulate both local and foreign conditions detrimental to the motion picture interests, and will also make it possible to take an active part in politics should conditions warrant same.

Ford I. Beebe, who has been publicity writer for Universal Film studios for the past eighteen months, has been discovered to be a scenario genius by Director Otis Turner, who is now filming Beebe's first story for the screen entitled, "Get the Boy."

This will consist of five reels and features Carter DeHaven, supported by Flora DeHaven, Maude George, J. Hope, Harry Carter, Bert Grassby, and Harry Holland. The script calls for a number of excellent comedy situations caused by a grandfather willing all his property to his grandson, and designating that the party with whom the boy is living at the age of eighteen shall be custodian of the estate until the lad reaches his majority.

The parents have separated, and at the time are engaged in a divorce suit while the boy is at a boarding school. Both father and mother attempt to secure the lad by means fair or foul, but he eludes them until his eighteenth birthday, when he marries the daughter of a widow, who furnishes the school with butter and eggs.

Nestor Makes Comedies on Footage Basis

The Al. E. Christie Nestor companies now making comedies on a footage basis for the Universal, are very fortunately located at the old Quality Pictures Corporation studio, Sunset and Gower streets, and they are continuing with their merry little fun makers.

Al. Christie is filming "Her Friend the Doctor," where the grocery clerk's sweetheart returning from receiving a polish at college, arouses his jealousy by writing to Doctor Bonner. She carries the joke even farther by inviting the doctor to come to see her, and there after arousing more jealousy, introduces her sweetheart to the Ph.D., who wears skirts.

The Rex Universal Company is filming a five reel subject entitled "The Altar of Friendship," which will portray incidents in the life of society people of a city. One husband through misunderstanding believes his wife in love with another, while in reality the husband is merely aiding the wife, who is in difficulties, owing to having been deceived prior to her marriage.

These complications cause the wife of the benefactor to think her husband untrue. A child part of much importance has been written into this subject, and will be played by Georgie French.

The principals of the cast are Agnes Vernon, Hayward Mack, Margie Ellison and Lon Chaney. The direction is in charge of Joseph DeGrasse.

Story of Circus Life by Dowlan

A refreshing story, partially of circus life, is being made by Director William C. Dowlan, which is adapted from a story by Isabella Ostrander, entitled "Livina Comes Home." An aged couple who have spent their life on a farm attend the circus that comes to the county seat, and there see a girl performing a bare back act whom they believe to be their daughter who was washed away years before in a flood.

They are mistaken in this, but the girl is persuaded to deceive the old people for the sake of the circus getting a number of good stories in newspapers, it being arranged that she is to return to the sawdust ring at an early date.

The deception of the girl is soon discovered by the woman, but she keeps it a secret in order to add happiness to her husband. The girl finds the quiet life the happiest she has ever known, and the climax is reached when the farmer sells the circus man a trained pig, when he comes for the girl and the "daughter" promises to be the bride of a neighboring young farmer. Marcia Moore plays the name part, Thomas Jefferson and Helen Wright the supposed parents, and R. Sterling the role of the country lover.

It having been definitely decided not to send a producing company to the Orient for the present, Henry McRae has again

taken up the making of 101 Bison subjects, with a company composed of Edwin N. Wallock, late with the Selig company, Lee Hill, who for a time was with the Chaplin Essanay, and later director of Vogue comedies; Marie Walcamp, G. A. Williams and Jack Curtis.

The first subject to be made is entitled "The Strife of the Iron Trail," from scenario by F. M. Wiltermood. This story has to do with rival railroad companies trying to build into the same city, through a mountainous section. Among the thrillers for this will be a fight between the two rival construction crews on a fast moving train of flat cars, the leaping from a fast running locomotive into a river eighty feet below by the heroine, and the dynamiting of a mammoth railroad bridge.

Throughout the story there is a love interest between the disowned son of one of the railroad magnates and the girl who serves as operator at a station near where the fighting takes place.

"Crippled Hand" a Two-Reel Subject

"The Crippled Hand" is a two reel subject being produced by Robert Leonard and David Kirkland, wherein Ella Hall is featured as a little crippled shop clerk whose dreams of finding a prince as did Cinderella comes true when she tries on a slipper on display in a theatre lobby, and thus secures a place in the newly organized opera company.

There she prevents the prima donna from being shot by jumping between the woman and a crippled man who had formerly been a celebrated violinist playing in concert with the singer, and jilted by her after he had been injured in an accident when he saved her from injury.

A prominent part is that taken by Robert Leonard, the role of the angel of the show. This story is by Calder Johnstone, formerly scenario editor at Universal City, who for the past six months has been with the American. Mr. Johnstone returns to Universal staff the first of this week.

George Cochran, who was recently added to the producing staff at Universal city, has completed the filming of the one reel story "Shackles," from story by Laura Oakley. The principals in this are Douglas Girrard and Carmen Phillips.

The Allan Curtis Joker Company is filming "Love Laughs at the Law," and the second Joker company featuring Victor Potel is busy in the making of "When Slim Was Home Cured."

The Ford-Cunard Company is filming a one reel drama entitled "The Bandit Wagon." The cast for this includes Jack Holt and Neal Hardin.

At the Universal zoo "The Toll of the Jungle" in two reels is being filmed by Director Jay Hunt and company. The leading parts in this are taken by Rex Roselli, Yona Landowska, Colin Chase and T. D. Crittenden.

Jaccard Making "Wedding Guest"

The Jaccard Western Universal Company is busy with the making of "The Wedding Guest," adapted from the story by Lucia Chamberlain. As in previous western subjects made by this company, Harry Carey, William Gettinger, Olive Golden and Peggy Coudray play the principal parts.

"The Journal of Lord John" serial company has taken up the filming of the fifth episode of the story by the Williamsons. The title of this is 'The League of the Future." The same cast that has appeared in previous numbers is playing in this.

The Joseph Hatton story "John Needham's Double" has been adapted for the screen by Olga Printzlau, and Tyrone Power will be featured in the name part of the production to be made by the Smalleys.

Ernie Shields and Roy McCrae have completed the filming of a one reel comedy, "Time Flies," and Lynn Reynolds and company, composed of Myrtle Gonzalez, Frank Newberg, Val Paul, and others are filming a one reel drama entitled "Lonesomeness."

F. McGrew Willis has prepared a scenario adapting the Houghton Townley novel, "The Gay Lord Warring" for the screen. This is being made by Director Harry Carter, under the supervision of Otis Turner. Jack Kerrigan is playing the name part in this subject.

The William Worthing Universal Company upon the completion of the one reel drama, "After the Play," it is said, will take up the making of a serial. The title of this has not been made known, but it is stated that it will be of the nature of a mystery story with Herbert Rawlinson featured in the leading part, that of a young man who has many very unusual adventures.

Change in "Graft" Serial

Another change has been made in the "Graft" serial producing company, in that Hobart Henley has been transferred to the Eastern studio. Now Director Richard Stanton is to step in and play the role of adventurer through the remaining episodes.

He will take the part of an attorney who is a member of the Larnigan family, and will continue to flay the various organizations of graft to avenge the death of other members of the family who have gone before.

The Vitagraph company has returned from Truckee, where they made the three reel drama, "The Other Way," using snow scenes available there. In this Fred William Hillar, the German champion skiier, performed in a number of scenes before the camera. Included in the cast for this were Corrine Griffith and Anne Schafer.

The Rollin Sturgeon company which has been at Bear Lake securing snow stuff for "God's Country and the Woman" for the past two months, save for a few days spent here during holiday time, arrived home the first of this week, having escaped from the mountain retreat just in time to prevent being snowed in.

Should the latter have happened, the players would have had a very undesirable experience in that the hotel did not have provisions of sufficient quantity to entertain them for more than a week or two. Local papers carried many wierd tales of hardships of this party of photoplayers, but none seem the worse for the experiences.

A number of extensive improvements are to be made at the new Vitagraph studios at once. These include the enclosing of the entire grounds, which consists of thirteen acres, and the building of attractive bungalows on each side of the entrance, which will serve as offices for the organization.

The laboratory, cutting and assembling departments are now housed in new quarters, a building 35 x 100 feet having been erected. Work will be taken up at once on the building of another stage of the same size as the present one, 80 x 150 feet.

It is the plan of Director General Sturgeon to beautify the grounds with lawns, gardens and hedges.

Wing Completes Three-Reeler, "Ashes"

William E. Wing has juts completed two three reel scenarios for the Vitagraph company which will be made into Blue Ribbon subjects featuring Mary Anderson. One is entitled "Ashes," and the other "Little Miss Adventure."

A feud of the Kentucky type between the families of Ham and Bud served as the basis for another Ham comedy now being made. Gordon Griffith, a boy actor, was cast to play the part of Ham when a lad, and all the members of each family were represented in the fight that lasted for years. Porter Strong in this appears as the father of Ham.

FRISCO BOARD OF TRADE ELECTS OFFICERS

Special to Motion Picture News

San Francisco, Jan. 19.

At the annual meeting of the Film Exchange Board of Trade of San Francisco, held January 18, the following were elected officers for the ensuing year:

President, M. L. Markowitz, California Film Exchange; vice-president, X. K. Stout, Mutual Film Corporation; treasurer, H. Oviatt, Pathé Film Exchange; secretary, L. D. Netter, All Star Feature Distributors.

Board of Directors—Louis Reichert, Metro Feature Exchange; I. H. Lichenstein, Globe Film Exchange; M. L. Markowitz, California Film Exchange; X. K. Stout, Mutual Film Corporation; H. Oviatt, Pathé Film Exchange.

Finance Committee—John W. Allen, Progressive Motion Picture Company; I. H. Lichenstein, Globe Film Exchange; Louis Reichert, Metro Feature Exchange.

Membership Committee—Robert E. Stebbins, Progressive Motion Picture Company; D. Thompkins, United Film Exchange; Fred W. Voigt, Film Exchange Board of Trade of San Francisco.

VITAGRAPH WILL OPEN NEW THEATRE IN NEW YORK

Announcement has been made by the Vitagraph Company that as soon as it secures a suitable new playhouse to take the place of the Vitagraph theatre which closed Saturday night last, it will arrange to show Vitagraph films in new quarters.

The company is negotiating for one of several theatres that have necessary seating capacity and equipment, modern enough to permit presentation of films in the best manner possible.

The closing of the Vitagraph theatre was due to the fact that the owners would grant no more than three months' cancellation clause, which precluded the possibilities of having any alterations made. During and since the run of "The Battlecry of Peace," the theatre has played to capacity houses.

It may be possible that the Vitagraph company will decide to build a large moving picture auditorium in the theatre zone, with a seating capacity of two thousand.

Film News From Foreign Parts

Paris, Never Downcast, Sees Pictures as Usual

Special to Motion Picture News

Paris, Jan. 10.

"WHAT do you think of Paris; how do you find our gay city after two years' absence?" I enquired from my friend Mr. Kogan, who has just returned from the States.

"Before I left New York for Paris," he said, "I was strongly advised by a friend who had been there not long ago, not to bring more luggage than I could carry comfortably from the station to an hotel.

"I was told that there are few railway porters or taxis in Paris. He was right about the porters. I had to join a syndicate of chance acquaintances of the compartment in exploiting the services of a man caught red-handed in the act of looking for work.

"He justified his position with honor, and put each of us with our luggage inside a taxi within the space of five minutes.

"Paris is alive, the story of there being a shortage of cabs belongs to prehistoric times.

"I am prepared to affirm that you are even now, when crossing a street, taking an even-money chance that a tax bowls you over. What struck me mostly is the disappearance of Paris into those high, white houses, at eight o'clock.

"The dinner-hour, I found, is now much earlier and it is surprising to see, that although the authorities permit the restaurants to keep open until eleven o'clock, all the diners are leaving a good half-hour before that time.

Old Animation on Boulevards

"Along the main boulevards, which of course look rather dark, the old animation is going on, especially when the theatres and kinemas, which I see are doing splendid business, turn out their audiences. Paris is again what it was before the war.

"Paris of course is at its best from noon to six. The streets are alive with people. The overwhelming majority are women. I have seen very few young men. The men I have seen in the streets are either too old or too young to be at the firing lines.

"But what really make a big difference on the boulevards is the large number of officers and soldiers one meets. I have already seen English, Russian, Italian and even Servian officers.

"Paris has not changed for the worse, Its streets are quieter now. The note of color has changed. Nature helps but little with color in January, and the loss of tens of thousands of men is being mourned. I noticed that there is not one orchestra at any of the restaurants. This is a great improvement. You can talk to a friend and hear what he says. This is my impression of Paris. Am I right or wrong?"

"What about the kinemas?" I enquired

"Well, it just reminds me that on my arrival one of them was offered to me. I went to have a look and bought the place. I invited my friend Mr. Kogan, who had only just arrived and had already bought a kinema, to go round to see some of the shows. We started with the kinemas on the main boulevards.

"At the Pathé Palace, the big film was 'Mystères de New York,' at the Aubert Palace, 'L'Heure de Rève,' an artistic film of Gaumont, one of the very best seen for a long time, and two good Vitagraph comedies.

"The vaudeville is still running 'Cabiria,' and doing big business. The Gaumont Palace, Aimer, Pleurer and Mourir, were using good films.

"The Omnia Pathé, Kinerama, Tivoli, Cinéma and Ciné Palace, were running 'Mystères de New York.'

"Mysteres de New York" Big Drawing Card

"We could have kept on visiting twenty more kinemans showing 'Mystères de New York,' but we thought that we had seen quite enough of 'Mystères de New York,' and so my friend Kogan decided to open his kinema with 'Mystères de New York,' as it is the only film to draw all Paris to the Kinemas just now."

Edna May has completed her first, and it is said, her last engagement as a picture actress, for which she has received 500,000 francs. She is by no means enamored of the work of a picture actress, and only the offer of such a large sum, which she is giving to Red Cross and other charities, tempted her.

This week at the general show-rooms a few good American films were shown to the exhibitors: Vitagraph, "Tempete bienfaitrice"; Keystone, "Exposition de San Francisco, Polyte assure toi and Do-ré-mi Boum," and Lubin, "Bibi Policier."

I have had the pleasure of meeting Sergeant-Major W. F. Martin, who told me how a kinema show is run by two "Tommics" for "Tommies."

He was asked if he knew anything about kinema work, and as he did he went with another man to a firm in Paris, where they got a complete outfit and opened seven miles behind the lines.

Theatre Near Zone of Fire

"Several times we heard the shells whistle over our heads during the performance," he told me. "If it got particularly hot, I would go on the stage and say, 'Well, boys, the shells are coming nearer. Are you going out?' and there would be a unanimous shout of 'No.'

"We got big houses. Our hall, which was formerly a grain warehouse, is fitted up like any picture palace at home. We even have afternoon tea served by two Belgian girls. We charge half a franc for admission, and this, together with the proceeds of the café, goes to the French Comfort Fund or whatever other object is decided upon by the officers.

"All the picture agencies in France are lending us their best films. We specialize, of course, in comics, particularly Charlots.

"They like anything but the war. We have five-hour shows every day but Monday. I often get so many films offered me that I don't know what to do with them. My assistant, Corporal H. Cook, is an electrician and takes charge of that department of the work.

Madame Sarah Bernhardt has this week made her first appearance at the London Coliseum, and was granted a most cordial reception by the audience.

G. Kaczka.

PATHE'S "HUMAN MOVEMENTS ANALYZED" MAKE HIT

"Human Movements Analyzed" and its sequel "Animal Movements Analyzed," two single reel educational subjects, have received larger bookings than any Pathé one reel pictures in years.

The newspapers everywhere have united in declaring them to be as interesting and instructive as any films that have ever come under their observation.

At the Strand theatre in New York every audience greeted them with long continued applause, a remarkable tribute.

AUTHORS FILM CO., INC.
New York City

William A. Johnston,
President, Motion Picture News,
New York City.

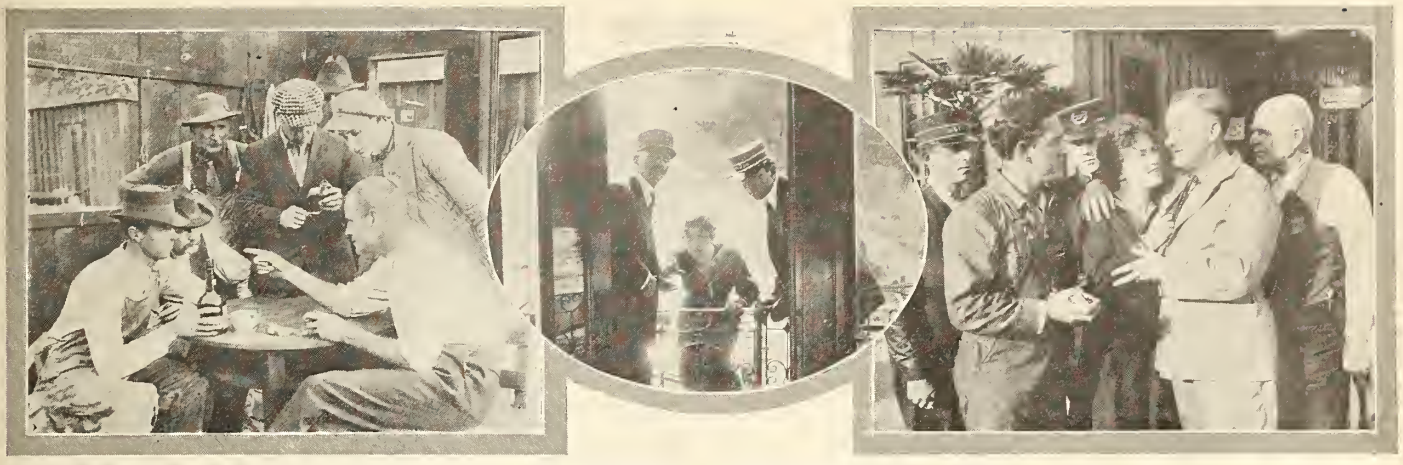
My dear Mr. Johnston:

I have noted with ever-increasing admiration the growth of Motion Picture News, but of this week's issue (Jan. 29) I have but one comment—it's incomparable.

As a volume for reference purposes it is without equal in its kind, and in saying so I am doubtless but reiterating the sentiments which your subscribers everywhere are expressing.

Wishing you the success that you so richly deserve, I am,

Very faithfully yours,
AUTHORS FILM CO., INC.
Gerald F. Bacon, Treas.



TENSE MOMENTS IN CHAPTER SIX OF THE SIGNAL-MUTUAL SERIAL, "THE GIRL AND THE GAME," WITH HELEN HOLMES

FOUR FAMOUS PLAYERS AT STRAND IN ONE MONTH

A new Broadway mark was established by the Famous Players Film Company during the last month, when four of that concern's features were shown in succession at the Strand theatre in New York.

These four productions were "Lydia Gilmore," "The Foundling," "Mice and Men," and "My Lady Incog.," in which Pauline Frederick, Mary Pickford, Marguerite Clark and Hazel Dawn were respectively starred.

Though this company, as well as other producers, have had simultaneous exhibitions of two features on Broadway at different theatres, this is the first instance in which the foremost motion picture house in the country has been devoted to the productions of any one concern for an entire month.

SELIG-"TRIBUNE" BRINGS TELEGRAMS AND LETTERS TO THE COMPANY

Telegrams and letters arriving at the Chicago offices of the Selig Polyscope Company, testify to the favor with which the Selig-*Tribune* is being received all over the country, says an announcement from the company.

The posters, the methods of presenting the news features of the day, the film captions printed in three languages, English, German and Italian, and other innovations are the subjects of favorable comment.

Lasky as Chairman Raises Money for Actors' Fund

President of Feature Play Company While Serving on California Motion Picture Committee of Million Dollar Campaign Organization Makes Favorable Report to Goldfish

LOS ANGELES will practically declare an Actors' Fund holiday on Thursday, February 10, according to an announcement made this week by Jesse L. Lasky, president of the Jesse L. Lasky Feature Play Company.

Mr. Lasky arrived in New York last Saturday from the Pacific Coast where, as chairman of the California Motion Picture Committee of the Actors' Fund Million Dollar Campaign, he had just completed arrangements for the raising of a large sum among the persons interested in the motion picture industry.

Samuel Goldfish, executive head of the Lasky company, is the chairman of the general committee appointed by Daniel Frohman.

Mr. Lasky in making his report to Mr. Goldfish says that unquestionably other cities besides Los Angeles will join in a concerted movement toward the million dollar campaign on February 10.

The two-month campaign will open Thursday, February 10, on which day stars from various studios will appear in person at the different Los Angeles motion picture theatres.

Tickets will be sold on the streets by the leading artists, good for admission to any of the motion picture theatres.

An extra charge will also be made by the managers of the vaudeville and "legitimate" theatres for their seats on that day, and it is expected that a large sum of money will be raised in that manner.

Following this, on Saturday, February 12, a big ball will be given in one of the principal hotels and money received for the sale of tickets will be turned over to the fund.

On Friday, March 3, Al Levy, the well-known host, will give a special "Actors' Fund Night" at his celebrated gastronomical palace.

Tables will be reserved and 60 per cent. of the gross receipts of that evening will be presented to the committee. The campaign will be concluded Friday evening, March 31, with a monster benefit at the largest theatre obtainable in Los Angeles.

This benefit will run from one to six o'clock and all the principal stars appearing at the legitimate theatres and the photographic stars from the various studios will do stunts.

A number of other plans are well under way to fill in the intervening time. These will be announced later. The first day the notice asking for subscriptions to the Actors' Fund of America was placed in the Lasky studio over two hundred and fifty dollars was promised.

The Ince, Keystone, Griffith and Universal studios have also posted these requests for funds and a great amount of money has been underwritten.

"Girl and the Game" Company Goes to Nevada Desert

Helen Holmes Picks Wild, Rocky, Mountainous Country with Levels of Alkali Plains for Her Next Thrilling Stunts in Railroad Play

HELEN HOLMES and Director J. P. McGowan have taken their "Girl and the Game" company to the arid desert regions at Las Vegas, Nev., where the work of producing Frank H. Spearman's thrilling railroad film play will be continued without interruption by unfavorable weather. This precaution has been taken to prevent delay.

The locality chosen by Miss Holmes is a wild, rocky, mountainous country which gradually levels into alkali plains. There is a small railroad town which furnishes all the settings necessary for forthcoming exciting chapters of which fully three or four will be made among these surroundings.

A lucky coincidence is that the next few chapters of "The Girl and the Game" call for Nevada scenes—the wild wastes, the regular yellow lands and the town that simply exists because of the railroad.

Reports from the company tell of the great enthusiasm with which the production is being carried on in the new location. Miss Holmes has some new surprises in store, which are being carefully guarded until the film is ready.

FIRE AT FINE ARTS STUDIO FAILS TO CHECK PRODUCTION

A slight fire in David W. Griffith's Triangle Fine Arts studios destroyed a small amount of negative. As many positive prints had already been made from this negative it can easily be replaced.

The studio fire fighters responded immediately to a general alarm and work was resumed in the cutting department within fifteen minutes after the blaze was discovered. Production of Triangle plays will not be hindered by the fire and new features are being completed daily.

JUST TO MAKE TALK

By LONGACRE

SOME young person, who was promptly placed under arrest, and by this time is doubtless safely stowed away up-State, is responsible for the statement that a new general management *berst* in upon the Pathé offices this week.

Continuing scene 1, it is in order to remark that the Pathé forces were well represented at the censorship hearing at Washington last week. Among those present was P. A. Parsons, who went down to the capital with a neat speech ready for the Congressmen.

But other men talked so long and so loud that he never got a chance to deliver it. He reports that he spent the greater part of two days as the Next Gentleman on the Program, and when he left Washington, much relieved at his escape, he was still Next.

Still on the subject of Pathé, attention is directed to George Smith; Mr. Smith joined the publicity staff of Pathé a little less than a year ago, coming from the editorial department of the New York *Press*. Now he is in charge of the numerous serials being distributed by the Pathé organization, and his newest job is reading and passing upon the scripts for "Who Is Guilty?" the new series which Arrow is really to produce. A rule has been issued that all scripts must have Mr. Smith's O. K. before being put into production.

In line with our policy of giving our readers all the latest information regarding Kitty Gordon's back (page 543 of our last issue) we take occasion to announce that Miss Gordon's director works with a green eyeshade while the famous expanse is being filmed. We believe we have this information exclusively.

W. E. Shallenberger, president of Arrow Film Corporation, has been spending two weeks in the West. He returned from Chicago on Monday, January 24.

George Beban, now working in several pictures for the World Film Corporation, reports that he has found more action in his picture experience than in his whole life beside.

He has been bitten by a dog, butted by a goat, has fallen off a bridge, been stabbed with a fencing foil, had an ace-full beaten, got caught in the rain, and had an assistant director borrow seven dollars from him.

He is now thinking of enlisting in the French army in Flanders long enough to get a little peace and quiet.

Up in the Adirondacks a number of natives who met and became acquainted with Francis J. Grandon, the newest Metro director, are crying "wolf." Mr. Grandon went up to the mountains to produce some scenes for "The Lure of Heart's Desire."

Among his props was a pack of timber wolves, untamed and as wild as a Saturday night bartender. They were turned loose to chase the poor unfortunate Indian girl through the woods, and they did their part so well that Mr. Grandon is still looking for them.

After the chase the wolves went away, and could not be rounded up. So far as is known they are still at large in the Adirondack wastes.

The Gaumont companies at work in Florida announce the marriage at Jacksonville on Saturday, January 8, of Kathleen Butler and Henry W. Pemberton. Both are well-known members of the Gaumont companies.

Mr. Pemberton has appeared in "The Devil's Darling," "The Secret Agent," "The Ace of Death" and "The Idol of the Stage." (See page 48 of MOTION PICTURE NEWS STUDIO DIRECTORY.) Miss Butler has been seen in "The Secret Agent."

By special arrangement with Tarleton Winchester, publicity director of the Paramount corporation, we have acquired the local rights to a poem composed by Eugene Sullivan, 14-year-old office boy in the Paramount offices. The poem alleges:

MISS FLORENCE REED, STAR OF "THE WOMAN'S LAW" (Arrow-Pathé)

"Little Mary Pickford,
The wonder of the screen;
Little Mary Pickford,
The Paramount Queen!*

"She's the pride of all Reel life;
A heroine as well!
She's the one bright girl in film life,
Whom for gold we would not sell.†

"It's Mary here; it's Mary there;
It's Mary Pickford everywhere.
Her name is known from near and far,
For she's the dainty Paramount Star."

*Marguerite Clark, Pauline Frederick and Hazel Dawn bringing in a minority report.
†As has been amply demonstrated.

It may amaze a lot of actors and scenario writers to learn that even a directors does not always have everything his own way. Here just as the skating was getting good, George Irving has to pack up his brief-bag, take his safety razor, and company, which includes Alice Brady and James Sherrill, down to Ashville, N. C., where the birds are blooming and the bees babbling through the sultry afternoons.

After business hours, Mr. Irving can qualify as a first class right- and left-footed skater, but until he finishes "Then I'll Come Back to You" for the World Film, business hours stand to last for three weeks at a stretch. Mr. Irving is reported to have quoted the title of his picture to the Goldfish Pond, at Bayside, L. I., when he left.

Just as we were pushing the "Studio Directory" to press through about ten degrees of New York coldness, Harris Gordon, who with many other members of the Four Hundred winters in the South, goes and sends us a nice warm looking picture from Jacksonville, Fla.

Eugene Moore, Leo Wirth and Alfred Moses are standing about sans coats and vests, but Harris goes and spoils the symphony of things by leaving his on. Just for that, Harris, we refuse to print it, but thanks for the remembrance anyway.

MUTUAL TRAVELER BRAVES COLD FOR PICTURE IN NORTHWEST

Just to show that cold weather has no terrors for her, the Mutual Traveler went to Duluth after her visit to St. Paul and Minneapolis.

Sunday, January 30, she is shown on the screen attended by wintry blasts that blow right down from the north pole. This forms an interesting continuation of her winter series, which already includes Milwaukee and the Twin Cities of Minnesota.

After Duluth the anonymous beauty who takes these Mutual trips will visit a lumber camp.

EXHIBITORS ASK FOR "SIS HOPKINS" BEFORE IT IS RELEASED

Though the first announcement of the "Sis Hopkins" comedies was made only a few weeks ago and none are ready for release, General Film exchange reports state that a number of exhibitors have already made advance requisitions for bookings and many have written Kalem for co-operation in preparing their publicity for the new subjects.

This advance ordering is more surprising when it is considered that the Kalem productions will mark Rose Melville's screen debut.

The National Amusement Company, of Akron, Ohio, probably has the honor of being the first to book a "Sis Hopkins" comedy as shown by this letter received by Kalem from the president, L. A. Schiappacasse:

"Gentlemen:—Have made arrangements to have the 'Sis Hopkins' comedies placed on our program as soon as they are released. Meanwhile would like to have any special advertising matter you will have for these comedies, and cuts for the newspapers."

JANE GREY JOINS TRIUMPH FOR "MAN AND HIS ANGEL"

For the Triumph Film Corporation's production of "Man and His Angel" Jane Grey, last seen in the Famous Player's production of "The Little Grey Lady" and a big Metro feature, has been engaged and will appear as co-star with the noted French player Henri Bergman.

Edmund Lawrence will handle the production end and a specially elaborate feature is promised by Triumph.

Miss Grey, well known on the speaking

JANE GREY

stage, appeared at the Longacre and Republic theatres last season in A. H. Wood's production of "Kick In" and was so well received in the role of the adventuress that when the show went on tour, Miss Grey was co-featured with John Barrymore.

"Man and His Angel" will be released by Equitable early in March and will be followed by Mary Boland in "Three Pairs of Shoes."

"Undine" Follows "Secret Love" From the Bluebird

Latter Is Scheduled for Release on January 31—Third in the Brand, Which Was Directed by Henry Otto, Will Be Followed by "Hop, the Devil's Brew"

BLUEBIRD PHOTOPLAYS have stirred advance interest that seems to promise an immediate success when the release of Mme. Sarah Bernhardt's "Jeanne Dore" goes into effect this week. The preliminary release of the Bernhardt feature in New York and vicinity was marked by great public interest.

The release for January 31, immediately following Bernhardt, will be Helen Ware's

IDA SCHNALL AND DOUGLAS GERRARD IN A SCENE FROM "UNDINE," BLUEBIRD PHOTOPLAY

portrayal of Joan Lowrie in "Secret Love," a feature founded on Mrs. Frances Hodgson Burnett's novel, "That Lass o' Lowries"; and the third Bluebird will be "Undine."

Henry Otto, who produced the screen version of De La Motte Foquet's fairy tale, went to the Catalina Islands, off the California coast, to find suitable land and water opportunities to realize the great possibilities of the picture phantasy. There, among the grottos and along the beautiful stretches of shore, he found settings for some wonderful photography.

"Hop, the Devil's Brew" is scheduled for release, following "Undine," on February 14. This feature has as its basis the traffic in opium, and in working out the details, customs officials of San Francisco co-operated.

As indicating the success that has attended the early campaign, M. H. Hoffman, executive manager of Bluebird Photoplays, Inc., said, in an interview with MOTION PICTURE NEWS, the other day:

"I like these long winter nights. They give me so much more time to add to a day's work. We have been forced to unprecedented activities by the demands exhibitors have made upon us for Bluebird Photoplays.

"The news that the Bernhardt film had been pre-released in New York spread quickly throughout the country, and this evidence that 'Jeanne Dore' was actually arriving at a general release has flooded us with demands for the film.

"Whether Bernhardt shall ever come to America remains a question that time alone can solve; but it is a certainty that she cannot come for many months, even if she is ever able to appear upon the stage over here again.

"The fact that Bluebird has her in pictures, and in the last play she appeared in, is an advantage exhibitors have been quick to realize, and they are anxious to 'cash' on the great amount of interest in Bernhardt that the cable reports to the daily papers are creating.

"There is great demand for the subsequent Bluebird releases. Helen Ware, in 'Secret Love,' is a wonderful feature, full of sensations, and when exhibitors get 'Undine' they will realize what a real feature can do in the way of creating public interest.

"I look for 'Undine' to become the most talked about and sensational feature of the season. Yes, indeed, it looks pretty good for Bluebird and those who exhibit our features."

"V" Studio Will Accommodate 10 Directors at Once

Rooms of an Up-to-Date House Arranged for Particularly Long Throws Will Be All on One Floor of Flatbush Structure, 150 by 200 Feet

IN keeping with the new policy about to be announced by the Vitagraph company, plans are under foot to construct a new type of studio on one of the plots owned by the Vitagraph company in Flatbush, N. Y.

Within a short time ground will be broken for the studio, directly behind the present gigantic plant. The studio will approximate 150 x 200 feet, and will enable at least ten directors to work at the same time.

A modern lighting system will be installed, and from present indications it looks as though many revolutionary effects in this branch of the industry will be embodied in this system.

The plans as outlined make provision for the rapid installation of sets, and it is intimated that a new method of scenic effects will be utilized by this company.

These studios will contain ten separate and distinct studios. In other words, it is planned by the Vitagraph company to have a bedroom, living room, drawing-room, kitchen, bathroom and, in fact, every style room, all on one floor.

The partitions will be solid construction and each room will represent the ideal of its type. One point of particular interest is the fact that the sets will be arranged in such a way as to give particularly long throws.

The structure will be a modern, steel and concrete affair, and particular attention has been paid to the ventilating and heating appliances.

"ELAINE" SERIALS PROVE POPULAR IN PORTO RICO

"Elaine," slightly disguised with Spanish titles, is going very strong in Porto Rico. Record audiences are reported on it all over the island, and "Elaine" hats, scarfs, cigars, etc., are seen in shop windows everywhere.

Thirteen Photoplays From V-L-S-E Next 2 Months

New Releases from Each of Four Manufacturers Said to Be Noteworthy for Their Heart Interest—Titles and Details of Presentation

NEW releases announced by the V-L-S-E, from each of their companies for the present period, are noteworthy in the strong heart-interest which predominates.

Lubin's first February release, scheduled for February 14, is "Dollars and Cents," featuring Ethel Clayton, and Tom Moore, whose initial appearance on the V-L-S-E program will occur in this production.

"Dollars and Cents" is an adaptation of the novel which has recently appeared in one of the prominent magazines, by Albert Payson Terhune. The play was directed by Joseph Kaufman.

Following this release, Lubin will present "Her Bleeding Heart," featuring Richard Buhler and Rosetta Brice, another story of intense sentimental carrying powers. It will be ready for booking February 28.

"Thou Shalt Not Covet," which is Selig's February release, scheduled for the seventh, is a story built on the old Biblical quotation, "Thou shalt not eovet thy neighbor's wife," which, in itself, gives some conception of its possibilities as a heart-interest play.

One of the startling scenes of this production is the wreck of a large ocean liner. It features Tyrone Power, Kathlyn Williams, Eugenie Besserer, and Guy Oliver.

On March 6, Selig will release "Unto Those Who Sin," with Fritzi Brunnette in the principal part. This is a drama written by James Oliver Curwood and direeted by William Robert Daly.

Essanay's offering on February 14 is a five-act feature, "Vultures of Society," written by Richard Goodall.

The story treats of two angles of the social problem, namely, that of the men well established in society who hunt down young girls in the lower walks of life, and with those who have gained entrance into society in order to prey on the wealthy victims at whose homes they are guests.

The types of the under world, which range from the cocaine fiend to the genial colored porter, have been well selected from the slum districts of Chicago by E. H. Calvert, who is directing the pieture.

The principals of the production include Lillian Drew, Marguerite Clayton, Ernest Maupain and E. H. Calvert.

For their second release in February, Essanay will present a modern day drama called "The Discard," by Charles Michelson.

Vitagraph have re-arranged their V-L-S-E releases so that the schedule for February begins with "The Crown Prince's Double," released on the seventh, and is followed by "The Writing on the Wall," on the fourteenth; "Kennedy Square," on the twenty-first; and "One Night on the twenty-eighth.

In March, beginning with the sixth, Vitagraph will put out through the Big Four, "The Hunted Woman," "Colton U. S. N.," on the thirteenth; the "Two Edged Sword," on the twentieth; and "The Supreme Temptation," on the twenty-seventh. Maurice Costello is seen in this production and Norma Talmadge.

"The Writing on the Wall," which follows "The Crown Prince's Double," was Olga Nethersole's starring vehicle, and is a psychological drama of greed. Virginia Pearson, Joseph Kilgour, Naomi Childers and Bobby Connelly are the principals in its enactment.

"Kennedy Square," next on the schedule, is an echo of the days when Baltimore was the social center of the South. It was written by F. Hopkinson Smith, and presented by S. Rankin Drew. It is noteworthy for its delightful southern atmosphere and lovable southern types, according to advance reports.

"One Night," said to be an especially strong vehicle for Robert Edeson, for whom it was especially written, is being produced under the direction of Harry Davenport.

MARGUERITE BERIZA, OPERA STAR, FOR SELIG PRODUCTION

Marguerite Beriza, soprano of the Chicago Grand Opera Company, has signed a contract to become a Selig Polyscope Company star. Madame Beriza, whose salary as a song bird runs into four figures, has never appeared on the motion picture screen.

Madame Beriza began singing in the Paris Opera Comique, and she won first prize in the Paris Conservatory as a pianist and vocalist. She was formerly the wife of Lucien Muratore, and together they scored many artistic triumphs.

The new star to join the Selig company sang in the Boston Opera Company for three years, and was a member of the Metropolitan Opera Company, of New York City.

Beriza will join the Selig Polyscope Company early in February, and will probably be employed both at the Chicago and Los Angeles studios of the Selig company.

Edison Company Goes to Cuba for Three Months

Director Ridgely Will Take Scenes for Picturization of Elbert Hubbard's "The Message to Garcia," Featuring Mabel Trunnelle as a Spanish Girl Spy

A LARGE Edison eompany under Director Richard Ridgely, left New York Saturday, January 22, for a three months' stay in Cuba, where they will make several big five-reel features.

The prime reason for the trip is to secure actual locations for the picturization of Elbert Hubbard's famous "The Message to Garcia." That "message" has inspired more people to greater endeavor, and has probably been quoted more than any one article ever written in modern times.

MABEL TRUNNELLE

It gave the late Fra Elbertus some of his widest popularity. The scenes for the picture will be taken in and about Havana, Cuba.

The principals taken include Mabel Trunnelle, who will play a role unusual to her—that of a Spanish girl spy; Robert Conness, who will be the lieutenant that takes the message to Garcia; Bigelow Cooper will play the heavy; Herbert Prior, who appears as a demented Cuban; Edward Earle, who is cast for a straight part, and Helen Strickland.

Garcia will be played by a Spaniard now associated with Havana's leading theatre. Many Cubans and Spaniards will be locally cast.

Director Ridgely will first finish the Kleine-Edison feature, "The Ladder of Ambition," in which Mabel Trunnelle and Robert Conness are featured. The play ranges from the Adirondaek mountains to sunny Cuba.

Many scenes will also be taken, for the several features, on the boat on the way down. A Cuban tragedy picture will also be filmed by the director.

This move is characteristic of Manager McChesney's policy and determination —that Edison's entry into the bigger feature field will be marked with locations and every "atmospheric" help worthy of the big stories which are being so carefully picked for their dramatie strength and adaptability to pictorial beauty.

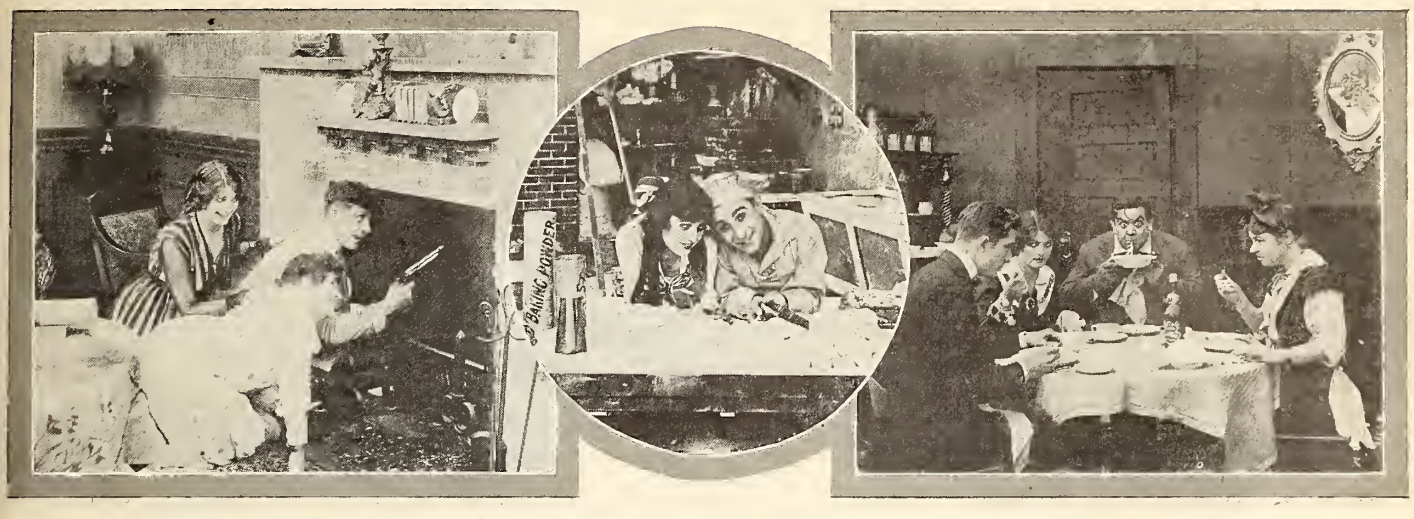
Not so long ago Director Ridgely was in the South and the pictures that his company made while there are numbered among the most beautiful and successful of Edison productions.

Manager McChesney is most enthusiastic and hopeful of the results from the present trip, with such a strong company and such a director.

MAUPAIN ACTED IN "CAPTAIN JINKS" AND DRILLED ITS BALLET

Ernest Maupain, who played the part of Professor Belliarti in Essanay's five-act feature, "Captain Jinks of the Horse Marines," drilled the ballet girls who appear in that production.

This was Mr. Maupain's profession many years ago while in Paris, and he welcomed the opportunity to try out his old-time skill. The ballet was composed of girls selected from the chorus of Ziegfield's "Follies of 1915."



SCENES FROM THREE VOGUE COMEDIES: "A BUM STEER," "SAMMY'S DOUGHFUL ROMANCE," AND "A BABY GRAND"

"SALAMANDER" JUSTIFIES MOSS'S BELIEF IN STATE RIGHTS

B. S. Moss declares his faith in state rights has been justified through the sale of his latest release, "The Salamander," from the book by Owen Johnson.

During the past week, Mr. Moss disposed of fifteen states. Among the film concerns who purchased territory were the Amalgamated Photo Feature Booking Corporation, which secured New York City, New York State and northern New Jersey; the Union Film Supply Company of Boston gets the New England states; the Central Film Company signed for Chicago, Illinois and Indiana; L. Santikos has Texas and Oklahoma, and Edward Nussbaum has the rights to California, Nevada and Arizona.

The rights for Australia and New Zealand have been absorbed by the Australasian Films, Ltd. Millard Johnson, the New York representative, engineered the deal.

This picture has succeeded "The German War Pictures" at the La Salle Chicago.

Pauline Frederick's First Dual Role in "Spider"

Famous Players' Star Will Appear in Two Characterizations Though Picture Is Not Double Exposure Production, Scheduled for Release on January 27

PAULINE FREDERICK plays her first dual role since becoming a photoplay star in the Famous Players-Paramount picture "The Spider," which is scheduled for release on January 27. Although Miss Frederick appears in two characterizations, this is not a double-exposure production, as the story is so constructed that the two characters are never actually brought face to face at any time.

By clever cutting, the director, Robert G. Vignola, makes the women see each other without actually meeting.

Valerie St. Cyr, wife of a poor and struggling musician, rebels at her lot and runs away with Count Du Poissy, deserting her baby daughter. Valerie and the Count have lived together for several years in perfect understanding.

But Valerie conceives the idea of having her portrait painted by Julian St. Sains, a young artist of extremely high ideals, who refuses to accept her as a model because he disapproves of her mode of existence. Angered by the artist's rebuff she determines to deceive him and goes to his studio very shabbily dressed.

Telling Julian a "hard luck" story, Valerie succeeds in winning his sympathy. When she tries on a handsome costume he is struck by her beauty and enthusiastically engages her as his model. Julian is engaged to a delightful girl, Joan Marche, with whom he is desperately in love.

So when Valerie falls sincerely in love with him, Julian remains obdurate and finally coldly refuses to have anything to do with her.

Furious at this second mark of disdain, Valerie induces the Count to kidnap Joan in revenge. This is most easily accomplished by Valerie when the Count discovers her exquisite charm. The plan works, and Joan is taken to the Count's rendezvous.

As she is coming out of the stupor which is induced by drugs, Joan hears the Count exulting over his capture and, realizing her peril, she seizes a knife from the curios on the wall. Then when her captor attempts to seize her, Joan stabs him and escapes.

Before he dies the Count summons the police, who arrive in time to find the frantic Valerie alone with the dead man. She has just learned from detectives that the girl whom she has assisted in delivering to the Count is none other than her own daughter!

Now, realizing that her daughter had committed murder, Valerie decides to make the greatest reparation in her power—to give herself up as the guilty one and, save her child.

There were no witnesses to the crime, and Valerie's confession satisfies the police. So she makes atonement at the guillotine for her early folly and her desertion of Joan, while the terror-stricken girl wonders why this unknown Valerie should have assumed the guilt for her crime.

In support of the star there appear Thomas Holding, Frank Losee and a typical Famous Players cast.

Can't Stop Oliver Morosco Studios from Growing

They Continue to Branch Out in Space and Enlarge the Working Staff—Stapleton in Charge of the Stock Room, and Stallings Is Added as Property Man

THE Oliver Morosco Photoplay Company studios continue to branch out in space and activity, as well as enlarge its working staff. A spacious and well-equipped stock room has been added to the plant which will enable this company to buy supplies in quantities.

The new stock room is housed in a specially erected building of corrugated iron, and faces the Council street lane, through the Morosco colony.

Russel Stapleton, formerly head of the order department of H. J. Heinz and Company, in Los Angeles, has been engaged to take charge. Mr. Stapleton comes from Pasadena and has a brilliant record with the Heinz people. So much so that this concern has refused to accept his resignation in order to take over his duties at the Morosco studios, but gave him a "leave of absence" in the hope that he would return.

Another addition to the working staff has been made in the person of Charles Stallings, formerly of the American in Santa Barbara. Mr. Stallings has been secured to act as property man for Director Frank Lloyd, who is at present busily engaged in the production of another large subject starring Constance Collier.

SELIG-*TRIBUNE* SHOWS FILM MEN AT CENSOR HEARING

The Selig-*Tribune*, the new animated news film, in its current issue, shows pictures of motion picture producers appearing before the house committee in Washington, D. C., and demanding their constitutional rights as American citizens.

They demand that the proposed censorship bill be defeated, as it encroaches upon the rights of free speech and a free press. The Selig-*Tribune* also displays prominently on its posters sent to all sections of the United States and other countries the arguments of the motion picture producers.

COLORED SALES MANUALS TO AID EXHIBITORS IN BOOKING

R. W. MacFarland of the Lubin Company is preparing a series of beautifully colored sales manuals for each of the productions of that company, released through the V-L-S-E.

These are printed on a highly coated paper, and reproduce in exact colors the posters available for each production. The illustrations include those of a half sheet, one sheet, three-sheet, six sheet and twenty-four-sheet.

In addition, the sales manual contains a synopsis of the story with the cast, and the complete list of advertising, which may be obtained on the production.

In each of these manuals there is also enclosed 9 x 12 publicity folders, indexed for quick reference, and containing reproductions of half tones which the exhibitor can use in his press matter.

Diversity in Theme Is Aim for Horsley Subjects

His Initial Masterpicture, "The Bait," Is Laid in Trapping Districts of the Northwest, While "Vengeance Is Mine" Gives Contrast with Luxurious Surroundings

THAT David Horsley is intent upon obtaining a diversity of subjects for picturization as Mutual Masterpictures, De Luxe Edition, is apparent in the themes of his first five productions, two of which will have been released by the end of the month.

His initial Masterpicture offering is "The Bait," released January 22. The story is set in the trapping section of the Northwest, and its subject matter derived from an analysis of the means of trapping wild game—the trap, the bait, the game—and applied to human life.

It is by reason of this foundation a thoroughly big subject, one that in its treatment holds up a mirror to life as it really exists among the rough and ready people of an unconventional country. It is very ably presented by a numerically strong cast, headed by William Clifford and Betty Hart.

"Vengeance is Mine!", the second of the five productions, is released January 31, and presents Crane Wilbur as the star. In contrast to "The Bait," the second picture is laid in rich and luxurious surroundings.

The theme is based on capital punishment and brings up the question: "Is the death penalty morally lawful?" The principal character is Governor Loring (Mr. Wilbur) who, always a staunch advocate of capital punishment, later is torn between conflicting emotions when his own brother is convicted of murder and sentenced to be electrocuted.

He faces the problem of either pardoning his brother and thereby violating his oath to administer justice as he sees it, or of adhering to his sense of righteousness and be the indirect means of sending his own brother to death. Around this situation a powerful drama has been built, one that sustains interest throughout, according to advanced reports.

The third production is scheduled for release February 12 and features Margaret Gibson, the beautiful and talented young star in a drama of reincarnation entitled "The Soul's Cycle."

The foundation for the story told in this picture is the assumption, according to the ancient Greek philosophies and religions, that a soul, after it has defiled the divine law, in order to reach its former state of perfection must re-live a complete cycle.

The action takes place in two varying periods of time—first in ancient Greece and then, in the second period, in society of modern times.

It furnishes some very tense dramatic situations but has, besides, a decided charm and picturesqueness through the locale of the play.

"A Law Unto Himself" is the title of the fourth production, for which the release date is February 28. Crane Wilbur is the player starred in this drama of the lawless West, playing the dual role of the sheriff and the outlaw.

A succession of startling dramatic moments is one of the dominant features of the play.

A circus story entitled "A Little Lady of Lions," written by Roy L. McCardell, is the fifth of Mr. Horsley's Masterpicture releases.

The nature of this story is along lines of popular appeal, which fact, combined with the treatment Mr. McCardell has given it will quite likely make the picture a most successful one.

Preparations are now under way for its production and some spectacular effects, as called for in the scenario, will be staged on a truly big scale, the manufacturer announced.

Scenarios are now being written for releases subsequent to "A Little Lady of Lions," and while it is too early to announce the nature of the plays Mr. Horsley promises in them a continued variety of subjects.

Universal City Prepares for First Election

Film Community Divided Into Two Factions Over Mayoralty Campaign, One Section Supporting Kerrigan and the Other Favoring Rawlinson for Re-election

THE inhabitants of Universal City are preparing for their first election campaign, when a mayor will be chosen.

At present Herbert Rawlinson is mayor of Universal City. He was appointed last June by President Carl Laemmle, who reserves the right to supervise the political affairs of the city.

When Universal City was formally opened last March, President Laemmle appointed Rawlinson to act as mayor until the first election, which was scheduled to take place in June.

As the United States Government did not recognize Universal City as a municipality until early in July, when the city was presented with a postoffice, President Laemmle extended Rawlinson's term until June 15.

The city is divided into two factions—the Universalites, who are supporting J. Warren Kerrigan, and the Progressives, who favor continuing Mayor Rawlinson in office. Neither man has as yet formally announced his candidacy.

The Universalites, many of whom are residents of the fourth ward, of which Kerrigan is the alderman, are making an effort to extend Powers avenue from Cochrane street to Big U mountain, thus making it as long as Laemmle boulevard, which runs through the center of the city.

The Progressives claim the city has not grown to such proportions as to permit it to have two business thoroughfares.

Kerrigan has come out for the proposed extension, but has declared he would not take part in the fight if it was to be made a political issue. However, Eddie Lyons, fourth ward leader, and Hobart Bosworth, alderman of the fifth ward, have been endeavoring to persuade Kerrigan to announce his candidacy.

The defeat of Rawlinson would probably affect every other department in Universal City. It is reported that Chief of Police Laura Oakley, and Fire Chief Robert Leonard, both Rawlinson adherents, would resign in the event of his defeat.

James Young Joins Lasky Staff of Directors

Producer of "My Official Wife" and Other Successes, Who Is Responsible for Many Film Attractions Featuring His Wife, Clara Kimball Young, Goes to West Coast

JAMES YOUNG, one of the best-known directors in the industry, is packing up his outfit and has passed on the word to his staff of assistants, and the entire party this week will start from New York for the studios of the Jesse L. Lasky Feature Play Company.

In the party besides Mr. Young will be his assistant director, Edward Hollywood, and Mrs. Hollywood; head cameraman, E. C. Corwin, Mrs. Corwin and their child, and Mr. Young's servants.

One of Mr. Young's chief claims to fame has been by reason of the series of productions he has made in recent years in which his wife, Clara Kimball Young, has appeared as the star.

Mr. and Mrs. Young were prominent in the Vitagraph studios for five years. He produced many one- and two-reel subjects for this company, including the ever successful "My Official Wife" and "Goodness Gracious," the burlesque photoplay which was on the opening program of the Vitagraph theatre, New York.

"Hearts in Exile" is one of their collaborated efforts. Among other features he has produced are "Lola," "The Deep Purple," "Marrying Money," "Little Miss Brown," "Over-Night," "The Heart of the Blue Ridge."

By reason of Mr. Young's experience both as writer and director, it is expected that he will be a valuable addition to the staff of Lasky directors, which includes Cecil B. De Mille, director general; William C. De Mille, Frank Reicher, George Melford, Paul Dickey and others.

Magaro 2nd Vice President of Pennsylvania League

Harrisburg Exhibitor Succeeds Miller, Who Resigns on Account of Press of Private Affairs —Magaro Gets Office by Unanimous Vote of Executive Committee

Special to Motion Picture News

Harrisburg, Pa., Jan. 22.

PETER MAGARO, of this city, was elected second vice-president of the Motion Picture Exhibitors League of Pennsylvania at a meeting of the executive committee of the league, held January 14 in the Hotel Raleigh, Washington, D. C. Mr. Magaro succeeds in this office G. C. Miller, a prominent exhibitor of Plymouth, who resigned owing to the press of private affairs.

Most of the members of the Pennsylvania executive board were in Washington in connection with the hearing before the House Educational Committee yesterday on the Hughes bill proposing a Federal Motion Picture Censorship Commission, and they took advantage of their being together to meet to fill the vacancy caused by Mr. Miller's resignation, and to make plans for further organization of Pennsylvania exhibitors.

Those present at the meeting of the Pennsylvania executive committee were: Fred J. Herrington, of Pittsburgh, president of the Motion Picture Exhibitors' League of America; Ben H. Zern, of Reading, president of the Pennsylvania State League; George W. Sahner, of Pittsburgh, first vice-president of the Pennsylvania League and chairman of the league's executive committee; Charles Segall, of Philadelphia, treasurer of the Pennsylvania League, and Mr. Magaro.

Mr. Magaro was elected second vice-president by a unanimous vote of the executive committee. He is proprietor of the Regent theatre, Harrisburgh, and of the Orpheum theatre, Carlisle.

He has been a most active and useful worker in all the affairs of the State League since its organization, and was particularly active in looking after the exhibitors' interests when important measures relating to the motion picture business were before the Pennsylvania Legislature last spring. Mr. Magaro is the only resident of Harrisburg, the capital city of Pennsylvania, who is a member of the State's League's legislative Committee and by reason of that fact has been able to look out for the exhibitors' welfare at the State capitol, in season and out.

All of the members of the Pennsylvania executive committee mentioned above attended the Congressional Committee's hearing yesterday on the Hughes bill and started for home last night, Mr. Herrington made a vigorous speech in opposition to the measure.

The Pennsylvania delegation of exhibitors, according to a statement made by Mr. Magaro upon his return home from Washington, favors, instead of the legalized federal censorship provided by the Hughes bill, the passing of an amendment to Section 245 of the Federal Penal Code so that it would give persons the right to start criminal actions against exhibitors displaying improper motion pictures, subject to the fines that the Code now provides for the display of obscene or improper pictures of other kinds.

Under this plan, Mr. Magaro believes the question of whether a film is proper for public display would be decided according to the rules of legal procedure and before a trained judge, whereas under the proposed federal censorship law all pictures would be subject to rejection by a body not necessarily trained in the rules of evidence, and without the exhibitor having the right of appeal to a regular tribunal.

The members of the Pennsylvania delegation who went to Washington feel reasonably confident that the Hughes bill will not be enacted into law.

"ONE BRAVER THING," BASIS OF PATHE'S "LOVE TRAIL," MAKES HIT

The story of the Pathé Gold Rooster play, "The Love Trail," is becoming widely known in this country under the title "One Braver Thing." Duffield and Company, the publishers, report that it has passed through a number of editions.

It is worthy of note that the publishers as well as the picture men changed the title from the original English title "The Dop Doctor," because of the fact that in the minds of most people the word "Dop" would be considered synonymous with "dope."

As a matter of fact "dop" is the South African title for a certain kind of cheap whiskey. The book is by Richard Dehan.

"Elusive Isabel" Picked for Florence Lawrence

Vehicle Is a Picturization of Story by the Late Jacques Futrelle, and Will Be Directed by Paton—In the Cast Are Paul Panzer, Sidney Bracy, Wallis Clark and Other "U" Players

"THE ELUSIVE ISABEL," a picturization of a well-known story by Jacques Futrelle, will serve as the vehicle for Florence Lawrence's reappearance as a Universal star. It will be released as a Red Feather production on the Universal Program, at a date to be announced later.

Miss Lawrence's supporting company will consist of Paul Panzer, Sidney Bracy, Wallis Clark, William Welsh, Curtis Benton and Paul Crampton, among others.

Director Stuart Paton, who came into especial prominence through his production of the Williamson Submarine pictures, is producing the Lawrence photoplay. In staging "The Elusive Isabel," Mr. Paton found it necessary to blow up a building. It was also necessary to take the company to Washington, D. C., where Miss Lawrence and her supporting cast spent a week.

The first day spent at the studio on Universal Heights will be remembered by Miss Lawrence, her director and the company as the hardest day's work they ever accomplished as motion picture personages, according to reports.

Starting in at 9:30 o'clock in the morning the company worked in a stretch until the next morning at 7:30, when Director Paton ordered the carpenters to strike all stage settings.

Cots were set up around the stage to provide for a few moments' rest between takes. Miss Lawrence, her maids and assistant, and Clara Byers were the only women who spent the night working, the rest of the crew being men.

SPECIAL PHOTOPLAY EDITION OF "THE N'ER-DO-WELL"

Harper and Brothers, publishers, have arranged for a special photoplay edition of Rex Beach's "The Ne'er-Do-Well," which was recently filmed by the Selig Polyscope Company.

The book is embellished with scenes from this Selig play. Mr. Selig escorted a special company of players to Panama where true-to-life scenes, as demanded in the action of the novel, were filmed.

FIELD BATTERY OF CAMERA OPERATORS MAINTAINED BY INDUSTRIAL MOVING PICTURE CO., CHICAGO. (Left to right) HARRY A. BIRCH, W. C. ALDOUS, EDWARD LINDEN, C. LEONARD, I. G. RIES

Three More Fox Stars to Appear in February

Vivian Martin Will Make Her Debut with the Company in "Merely Mary Ann," Produced by Adolfi, from Play of Same Name, Written by Zangwill and Starring Eleanor Robson

TWO SCORE BATHING GIRLS, MEMBERS OF THE FOX-ANNETTE KELLERMANN COMPANY, LEAVING THE HOTEL AT KINGSTON, JAMAICA

AMONG the new William Fox stars who will be seen in that producer's features during February are Vivian Martin, Maude Gilbert and William H. Tooker, as well as such established favorites as Robert B. Mantell, William Farnum, Genevieve Hamper and Dorothy Bernard.

Vivian Martin will make her debut as a William Fox star on February 6, appearing as Mary Ann in "Merely Mary Ann," in which Eleanor Robson starred successfully, and which is an adaptation of the renowned story by Israel Zangwill.

In the main, the story follows the author's conception. The comedy element is retained, and is registered by Miss Martin, whose buoyant youth lends itself to the character of the English slavey, who, through sheer force of character, fights her way from the role of scullery maid in a cheap boarding house to that of the respected wife of a famous composer.

"Merely Mary Ann" was produced for the screen under the direction of John G. Adolfi, with a cast that included, besides Miss Martin, Harry Hilliard, Laura Lyman, Isabel O'Madigan, Sidney Bracy and Niles Welch.

It is prolific of exceptional scenes that depict in every essential detail an English boarding house of the ten shillings a week type, contrasting those in the home of a wealthy family surrounded by all the magnificence attendant upon social position.

On February 13, Mr. Fox announces the initial release of "Fighting Blood," in which William Farnum is starred, with Dorothy Bernard playing opposite him.

"Fighting Blood" is a virile story of the Kentucky mountains inspired in part by the famous song, "My Old Kentucky Home," written and staged by Oscar C. Apfel, and is the first picture to come from the new Edendale (Cal.) studios. Mr. Farnum will be seen as a fighting parson among the lumberjacks of Kentucky.

The scenes of "Fighting Blood" were filmed in the Rockies, which served as backgrounds for some of the most tense action seen on the screen, and are typical of the early mining days, when every man was a law unto himself and the best fighter was respected by right of might.

In selecting his cast, Director Apfel picked types to conform to the demands of the characters played, assigning Fred Huntley, Henry J. Hebert, H. S. Barrows, Dick Le Strange and Willard Louis to the most important parts subservient to those of Mr. Farnum and Miss Bernard.

"The Fool's Revenge," a story that served such eminent stage players as Edwin Booth, Lawrence Barrett, John McCullough, Edwin Forrest and many prominent stars of a later generation will be the release for February 20, and will introduce two new William Fox players, William H. Tooker, who will be seen as Anson the clown, and Maude Gilbert, his wife.

The story was adapted for the screen by W. S. Davis, under whose direction it was filmed, and employed in its roster of supporting players—Kittens Reichert, Ruth Findlay, Warner Oland and Richard Neal.

The release for February 27 is entitled "The Spider and the Fly," which will present Robert B. Mantell, with Genevieve Hamper, heading an all-star cast, including Stuart Holmes, Claire Whitney, little Jane Lee, Walter Miller, Henry Leone, Genevieve Blinn, Franklin B. Coates and Ethel Bruce.

It was filmed in Kingston, Jamaica, under the direction of J. Gordon Edwards. It strikes straight and true at the very heart of the gilded life that typifies the metropolis of France, with the Hall of Folly a conspicuous centre around which the stirring action revolves.

"The Spider and the Fly" has to do with the curse of drunkenness, the story hinging on the destinies of two men and one woman ruined by drink.

ESSANAY SEARCHES COUNTRY FOR PERIOD FURNITURE

One of the most striking sets ever constructed on the Essanay studio floor is used in "The House of Revelation," a three-act photodrama. The scene is a reproduction of the interior of a castle built in England during the fourteenth century.

It took weeks to search through antique shops in many corners of the United States to obtain furniture of the proper period for use in this set.

CONSTANCE COLLIER AS LADY MACBETH FOR TRIANGLE

In Sir Herbert Beerbohm Tree's cast for his Triangle film version of "Macbeth" Constance Collier will be seen as Lady Macbeth.

She has played this part with Sir Herbert in his London seasons and was obtained by arrangement with Oliver Morosco.

The remainder of the company as selected by John Emerson, assigned by David W. Griffith to make the production, includes twelve players who have appeared in Shakespearian roles, all but two having had parts in "Macbeth."

The entire support is drawn from the Griffith permanent forces at the Fine Arts studios. Wilfred Lucas will be the Macduff; Mary Alden, Lady Macduff; Spottiswoode Aitken, Duncan; Ralph Lewis, Banquo; Olga Grey, Lady Agnes, and I. Nowskowski, Malcolm.

Miss Alden and Mr. Aitken will be remembered as having had prominent roles in "The Birth of a Nation." Mr. Lucas has already been seen in several Triangle plays at the Knickerbocker theatre, New York, where the Tree production will be made in the early spring.

McRAE WILL DIRECT TWO-REEL 101 BISONS AT "U" CITY

Abandoning for the time being the plan of touring the Orient, making pictures, Henry McRae is within a few days to commence the production of big, spectacular two reel 101 Bison releases at Universal City.

Thus far no official announcement has been made relative to the cast of players to work in these productions. Marie Walcamp, his former leading woman, has been chosen to play leading feminine roles in McRae's future productions.

As for the rest of the cast, it is likely that Sherman Bainbridge, his former heavy character man, will resume work in the cast. As for the remainder of the company, no definite statement has yet been made.

Regarding the proposed trip to the far East, latest developments indicate that it will be postponed until sometime in the spring.

AVIATOR PETERS AT WORK WITH CAMERA ON "SOUL MARKET"

George W. Peters, who is as well known as a professional aviator as he is as an expert motion picture cameraman, has been engaged by the Popular Plays and Players, and is now at work under Director Francis J. Grandon, doing the camera work on the new Petrova feature, "The Soul Market."

Until recently Mr. Peters was employed by the Keystone company, making their principal comedy films. Before that he worked for the Biograph, Famous Players and Selig companies.

Mr. Peters, who is known as "the flying photographer," was the first man to make motion pictures from an aeroplane. In a forthcoming Metro production Mr. Peters will make a picture of New York by night. He will make a flight over the White Light district, and also along the water front, where he hopes to obtain some novel effects.

BETTY BRIGGS, METRO INGENUE, CHANGES NAME TO EVELYN BRENT

From now on Betty Briggs, the seventeen-year-old ingenue appearing in Metro feature productions, will put aside that perfectly good, but homespun name, for the more euphonius name of Evelyn Brent.

It was so ordained by the young lady herself, when after a brief but successful career in motion pictures, she came into her own with the prominent role of Snowbird, an Indian girl, in support of Edmund Breese in "The Lure of Heart's Desire."

This story of the Alaskan wastes and New York society, has just been completed for Metro by the Popular Plays and Players.

EVELYN BRENT

Less than a year ago Miss Brent was a student in the Training School of the Normal College in New York City. Her folks would not listen to her entreaties to allow her to go on the stage.

So she played hookey one day, and was successful in obtaining a very small part in "The Heart of a Painted Woman," with Mme. Petrova, at the Popular Plays and Players studio. Next she was given a better role at the same studio in "The Shooting of Dan McGrew," with Edmund Breese.

After that she was put under contract with the Popular Plays and Players, and given the big role of Snowbird in the last production. She is to be featured shortly in a big Metro production.

KATHERINE GREY, MANSFIELD'S LEADING WOMAN, A SCREEN DEVOTEE

One of the latest recruits from the speaking stage to the screen is Katherine Grey, formerly a Belasco and Frohman star, who has decided that pictures will be her medium of expression in the future. Miss Grey will bring to the screen an unusual stage experience.

She came from California, and won quick recognition by her performance in "Cyrano de Bergerac," with Richard Mansfield. She remained with Mansfield, playing leading parts opposite him until death cut short his career.

Then she was featured in Belasco's "The First Born," and after that passed to the management of Charles Frohman, appearing in "Business is Business," and co-starring with Nat Goodwin in Alfred Henry Lewis's "Wolfville," in which she played Faro Nell.

She also made a pronounced success in "The Reckoning," after which Mr. Frohman engaged David Graham Phillips to write a play for her. "The Worth of a Woman" was the result, and it was another triumph for Miss Grey. Following her engagement with Frohman, Miss Grey made a tour to Australia, there she remained for three years, appearing as star in "Madame Butterfly," "The Lion and the Mouse," "The Third Degree," "Salvation Nell," and many other plays which are known all over the world.

KATHERINE GREY

Miss Grey is a splendid horsewoman, and a keen devotee of all outdoor sports. She is looking forward with keen anticipation to her future work in motion pictures.

Farnham Will Market Pictures on State Rights Basis

In Addition to Handling "Race Suicide," a Six-Part Photodrama, He Has Entered into Contract with Several Makers to Dispose of Their Output

JOSEPH W. FARNHAM, severing his connection with the Ocean Film Corporation, has established an office at Room 607, 220 West Forty-second street, New York, and will devote his attention to the marketing of features on a state rights basis.

The first of these is "Race Suicide," a six part photoplay which was given its showing to the press, trade and board of censors last week. Mr. Farnham reports that the territory for which application has been made is being disposed of rapidly.

In addition to his handling of "Race Suicide," Mr. Farnham has also entered into contract with several makers of photoplays, which he will market on the state rights basis.

Announcement of these is made by Mr. Farnham through his advertising of the five part production, "The Awakening of Bess Morton," in which Gertrude Bondhill is featured in the leading role.

This production bears the name of Lariat Films, and under that name Mr. Farnham will offer each month to state right buyers a five part picture with Miss Bondhill in the stellar role.

As another department of his enterprise, Mr. Farnham has established a service agency for motion picture advertisers. He begins his efforts in this direction with contracts from seven motion picture manufacturers as advisory directors of advertising and publicity.

He has had experience with advertising agencies, and as advertising manager for several manufacturing companies.

VIRGINIA PEARSON JOINS WILLIAM FOX FORCES

Virginia Pearson, one of the best-known photoplay actresses, has joined the William Fox forces and will be seen shortly in a subject being especially produced for her.

VIRGINIA PEARSON

Miss Pearson, who has just entered the twenties, was born in Louisville, Ky., and is a direct descendant of Daniel Boone. She is noted for her beauty.

LINCOLN COMMUTES FROM NEW YORK TO PHILADELPHIA

E. K. Lincoln, leading man of the Lubin company at Philadelphia, is a *reel* commuter.

Mr. Lincoln lives in uptown New York, and every morning bright and early he takes a train for the City of Brotherly Love. After a day's work at the studio, Mr. Lincoln journeys back to his home in New York. Each trip consumes two hours, but Mr. Lincoln manages to put the time to good advantage by reading scenarios and revising various parts he has been assigned to play.

General Film Buys Greater New York Film Rental

Demand Upon William Fox for Greater Concentration Upon His Features Leads to Producer's Relinquishment of Regular Service Exchanges—Nine Offices Involved

THE William Fox interests sold this week the Greater New York Film Rental Company to the General Film Company, because of Mr. Fox's decision to abandon altogether the supplying of Regular Service to Exhibitors, and to devote himself entirely to his feature business. Mr. Fox takes this action because of the increasing demands upon his energies in connection with the Fox Features.

It happened that shortly after Mr. Fox had decided to handle features alone, the General Film Company was rearranging some of its distribution methods with a view to securing greater co-operation for the benefit of the exhibitor. Consequently, Mr. Fox's representatives entered into negotiations with the General Film Company, the successful conclusion to which is now announced.

The Greater New York Film Rental Company has offices in Atlanta, Baltimore, Cleveland, Newark, New York, Philadelphia, Pittsburgh, Scranton and Syracuse. These offices will be combined with the branches of the General Film Company. The purchase means that exhibitors now have greater opportunities of having their needs supplied promptly.

As marking Mr. Fox's entire withdrawal from the distributing of Regular Service a further contract between the General Film Company and Mr. Fox may be instanced. Under the contract which runs for two years the General Film Company will supply service to all of the Fox Circuit of theatres. The contract covers some of the best known and most successful theatres in the city, such as the Academy of Music, 14th street and Irving place, and the City Theatre in 14th street. In all, there are sixteen of the leading theatres of New York, Newark, Springfield, Mass., and New Britain, Conn.

Mr. Fox is known as one of the most astute and far-seeing men in the film industry. He has always exercised the most careful supervision of the programs of his houses of entertainment. Officers of the General Film Company are glad to have their own judgment of the Regular Service confirmed by Mr. Fox.

"Dupester" Brought Within Toils of Law by Essanay

Abraham George Levi Is Fined One Hundred Dollars by Judge Mayer in United States District Court of New York for Duplicating Chaplin Film, "The Champion"

COURT action of great importance and significance to film manufacturers culminated this month when Abraham George Levi pleaded guilty in the United States District Court in New York, to duplicating films. He was fined one hundred dollars and warned that more severe punishment awaits the next offender.

The charge against Levi was violating the copyright law. He has been the object of investigation and prosecution by the Essanay company, for several months. Through exhibitors it was learned that he was "duping" Charlie Chaplin films, and putting them out as original productions.

The Essanay company took vigorous measures in obtaining proof of the charge, and the United States Department of Justice and the Motion Picture Board of Trade interested themselves in the case.

When the trial was called, Assistant United States District Attorney Harold A. Content, Ball and Oldis, attorneys for Essanay, and the Board of Trade had piled up such a complete mass of proof that Levi threw up his hands and pleaded guilty.

He threw himself on the mercy of the court, and Judge Julius Mayer announced that although he would be lenient with Levi, he considered the crime a serious one, and said that all similar offenders are brought before him in the future, they will receive the full measure of the law.

The specific charge against Levi was making duplicates of a Chaplin film called "The Champion." His method was to send to the nearest exchange for a copy of the film, manage to confuse the delivery boy enough to have the film left at Levi's office; then it was rushed to a laboratory, and a negative printed from it, and from these negatives, prints were made as desired.

The Essenay company is now on the trail of several other men accused of similar practices. This is the first case, so far as known, of a film "dupester" being brought into court.

FIVE EXCHANGES IN SYRACUSE, N. Y., TO MOVE ON FEB. 1

V. H. Bendell, formerly with the Exhibitors All Feature Film Company, of Albany, N. Y., has been appointed New York State representative by the Essanay Film Company, of Chicago, and reports a large amount of booking on the new serial "The Strange Case of Mary Page."

Al Sherry, who has been managing the Colonial theatre at Elmira, N. Y., has been appointed Western New York representative of the V-L-S-E.

J. Ross, formerly Western representative of the World Film Corporation, has been appointed to succeed C. G. Briggs as manager of the Exclusive Feature Film Corporation, Syracuse, N. Y.

Charles J. Rose, formerly manager of the Hippodrome theatre, Gloversville, N. Y., has been placed in charge of the Pathé Exchange, Inc., at Rochester, N. Y., and reports a steady increase in business.

Alfred Epstein, manager of the Syracuse, N. Y., office of the Pathé Exchange, Inc., announces that all arrangements have been completed for the removal of the exchange to Albany, N. Y., February 1.

Picture Playhouse Film Company, Inc., United Film Service, the Mutual, Universal and Exclusive in Syracuse, N. Y., have arranged to take over the building now occupied by the Pathé exchange and will remove from the Eckel theatre building, February 1.

ALMA HANLON STARS IN "GOLD AND THE WOMAN," FOX

The latest screen star to sign a contract with William Fox, to appear in feature pictures, is Alma Hanlon, daughter of George Hanlon of the world famous family of acrobats who will be remembered in America especially for their productions of such popular stage

ALMA HANLON

successes as "Fantasma," "Superba" and "La Voyage en Suisse."

Miss Hanlon was born in New York City, April 30, 1894, and is the youngest member of a family who, for nine generations, have appeared before the public either on the stage or with a circus.

Her father was born in London, England, as was her mother, who, before her marriage, was Helena Reynolds, member of an old English family. Miss Hanlon's great-great-grandfather was stage manager of Drury Lane theatre when Lord Byron was its director and another Hanlon was stage manager for Edmund Kean.

Miss Hanlon's debut as a William Fox player will be in "Gold and the Woman," in which Theda Bara is being starred under the direction of James Vincent.

Although she had just begun work in the picture, she has already attracted the attention of her director.

FEBRUARY 7 RELEASE DATE OF "THE WOMAN IN 47"

"The Woman in 47," the recently-completed production of the Frohman Amusement Corporation, in which Alice Brady makes her appearance, will be released through the Equitable Motion Pictures Corporation February 7.

"The Woman in Forty Seven," from the pen of Frederick Chapin, was staged under the direction of George Irving and was produced at the Peerless studios, Fort Lee, New Jersey.

In addition to Alice Brady, the cast contains: William Raymond, John Warwick, George D. Mellville, Eric Blind, Lillian Concord, Tom McGrath and Bert Rooney.

HARDY, A 350 HEAVYWEIGHT MAKES LIGHT OF HANDSPRINGS IN VIM COMEDIES

No motion picture comedy company seems quite complete without a fat man. In Vim comedies, "Babe" Hardy, a 350 pound laugh-provoker, fills this role.

One of the few fat comedians who is not burdensome to himself, Hardy can turn handsprings, roll-overs and flipflaps with the agility of the most finished acrobat. While with the Lubin Company his broad laugh and pleasant smile won him many admirers.

Robin Williamson, another recruit from the Lubin forces, has also joined the Vim players. Williamson will take character roles, and his original line of caperings will prove a valuable asset to the Vim contingency.

Herrington Issues Call for Albany Convention

President of National Association Is Anxious for Exhibitors to Make a Strong Showing in New York Capital on March 1-2 to Fight Censor Bills

FRED J. HERRINGTON, president of the Motion Picture Exhibitors' League of America, has issued the following appeal to exhibitors of New York State urging them to attend the State convention at Albany, March 1 and 2 next:

"To the exhibitors of New York:

"It is your duty to arrange to attend the convention at Albany, N. Y., March 1 and 2. As there are many things in the form of unjust legislation to come before the legislators of your State, and as the legislature will be in session at the time of the convention, you owe it to yourself and your business to attend the meeting, and help the organized exhibitors of your state defeat the state censor bill; also the Sunday closing bill.

"Now, if you are not there and those that are not powerful enough to kill the above bills, do not find fault with the lawmakers, or blame them, as it will be your fault. So come to Albany and stand shoulder to shoulder with the men who will be there looking after your best interests.

"If the exhibitors would only attend the convention and stand as a phalanx before the men who make the laws that govern your business and let them know that as an individual you recognize your weakness, but as a united body and backed by the power of your screen, in the future those men will be careful as to the form of legislation they pass.

"But if you are not there do not blame them, the legislators, or the exhibitors who did go and do their part, but blame yourself. And in the future don't ask what good is the League, as your absence from the Albany convention will be proof that the exhibitors' league is doing more for you than you are doing for yourself.

"So make up your mind to be there and let the politicians know that you are alive to your own interests and are only asking for that which is just and right, the same as is conceded to all other legitimate business, and to demand that the picture should should be as free as the press or individual speech.

"In closing, I wish to state there are bills pending before Congress and your strength and action at the New York State convention will have a great effect in determining how Congressmen and the Senators from your state will act on the national legislation. So again, I ask you not to forget the convention at Albany on Wednesday and Thursday, March 1 and 2.

"Yours, for one united organization of exhibitors, I am

"Yours truly,

"FRED J. HERRINGTON,

"President Motion Picture Exhibitors' League of America."

Selznick To Produce a "War on War" Series

International Peace Forum Promises Its Aid to World Film Executive—Photoplays Will Be Sermons Against Bloodshed, but Also Interesting as Pictures

SUCH noted persons as Andrew Carnegie, John Hays Hammond, Wu Ting Fang, former President William Howard Taft and other celebrities may appear upon the screen in the near future if the plans of Lewis J. Selznick, vice-president and general manager of the World Film Corporation, to produce a series of feature photoplays bearing the general title of "War on War" bear fruit. John Wesley Hill, D.D., L.L.D., president of the International Peace Forum, of which the noted individuals named are prominent and active members has written Mr. Selznick a letter endorsing in strong terms the motion picture magnate's plan and pledging the willingness of those named to participate as follows:

"I am sure you can count on the cooperation of our members in any way that will aid to make the picture a success. While we do not court personal publicity, there are many of us who would be willing to appear in any serious effort made to promote the cause in which we are interested.

"Aside from the preparation of what we believe will be the most powerful publicity for the public good ever undertaken, as outlined in your plans, the efforts of our organization will, I believe, aid materially in inducing the public universally to visit theatres displaying the 'War on War' pictures."

Speaking of his new project, Mr. Selznick said:

"It is my plan to make the 'War on War' pictures the most powerful ever filmed. The interest displayed by men of the standing and influence of Dr. Hill, evidences in the strongest way the intense interest now felt in this subject, which is uppermost in the world's thought at present.

"My ambition, however, soars even beyond this. I am interested in establishing A World Peace Court and the plots of the pictures to bear the general title of 'War on War' will be so constructed that they will bear directly upon this end ithout conflicting with the powerful drama and scenic splendor of these pictures. In no way do I desire to make the 'War on War' pictures purely specialized propaganda. They must first, last and all the time possess strong interest and thrilling situations; but at the same time they must have a strong and decided bearing upon the end in view which is sufficiently indicated by the title of the series."

It is stated that Mr. Selznick's plans have materialized to such an extent that work will begin almost immediately on the series. Other peace organizations besides the International Peace Forum have taken up the idea with enthusiasm and have promised Mr. Selznick support.

LUBIN BENEFIT SOCIETY HOLDS FIRST ANNUAL MEETING

The first annual meeting of the Lubin Beneficial Association was held Wednesday evening, January 12, in Appolo Hall, Broad street, Philadelphia. Jack Pratt was unanimously elected president; Charles Hyatt, vice-president; Isador Schwartz, re-elected treasurer; Donald Scott, financial secretary, and Cossette Douglass, recording secretary.

AGNES GLYNN, WHO APPEARS IN PATHE'S "THE LOVE TRAIL" NOW READY

BUILDING OFFICIAL MAKES ADDRESS TO EXHIBITORS IN INDIANAPOLIS

Jacob H. Hilkene, commissioner of buildings, of Indianapolis, delivered an address Thursday afternoon, January 20, before the owners of motion picture theatres in Indianapolis, at a meeting of the Indianapolis Motion Picture Exhibitors League, held at the headquarters of the league in the Saks Building.

In his address Mr. Hilkene explained reforms in the business which he said he believed are needed to afford safe and sanitary playhouses for inexpensive entertainments.

Mr. Hilkene predicted, in his address, that the small theatres in stores will disappear entirely in the near future, and that modern and well-equipped playhouses will take their places.

He urged the owners of screen houses to comply with the building code in reference to proper ventilating facilities and exits for use in case of fires.

Grand March Leader of Costume Ball by Contest

Actress Who Wins Most Votes from Readers of New York "American" Will Also Be Awarded a Diamond Studded Bracelet and Be Crowned Queen of Function

THE committee of arrangements of the Movie Costume and Civic Ball, scheduled for February 19 in Madison Square Garden, will present a diamond-studded bracelet to the winner of the popularity contest, conducted by the New York *American*, to determine which actress shall be crowned queen of the ball and lead the grand march.

Hundreds of actresses have been entered.

The New York *American* has offered in addition to the diamond-studded bracelet, a number of other prizes.

Cash prizes will also be awarded by the ball committee for the most unique costumes at the ball.

The World Film Corporation, which took the premier honor at the Boston ball last December with Clara Kimball Young, is again in the field with its prize-winning favorite.

Metro Pictures Corporation is represented by Mary Miles Minter, Mme. Olga Petrova and Beverly Bayne.

The Vitagraph star, Anita Stewart is leading the contest, and Lillian Walker and Leah Baird of the same company are not far behind, and Sam Spedon wears his self satisfied smile.

Paramount looks to Mary Pickford to win the contest.

The Triangle feels sure that Mabel Normand will slip into the place without the help of Ford Sterling, but may depend on "Billie" Burke to carry of the first honors.

The Equitable pins its faith on Gail Kane, one of its dashing stars.

Fox Film has a strong candidate in Theda Bara.

The interests of Thanhouser are centered on Florence LaBadie.

The Mutual Corporation have many candidates entered, and their respective companies are working day and night for them to succeed.

The Lubin Girl, Ormi Hawley, has a strong representation of friends who are piling up votes in her behalf.

Pearl White and Ruth Roland of Pathé have their legion of followers. Edison has entrusted its colors to Viola Dana. Biograph is pinning its faith on Claire McDowell. Kathlyn Williams of Selig holds a prominent place in the contest. The Kalem Company not only expects to win the first prize, but also the costume prize with the inimitable "Sis Hopkins," otherwise Rose Melville.

Helen Holmes is "training" daily and is arranging her schedule to be in on time when the prizes are awarded. Essanay feels that it has the Indian Sign on all competitors with Edna Mayo and Ruth Stonehouse.

Metro Pictures Corporation has taken boxes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 45, 46, 47, 48 and 49. The Mutual Film Corporation has arranged for eight special boxes on the Fourth avenue side. The World and the Equitable have taken boxes 55, 57, 59, 61 and 63. Paramount has six boxes and the Fox Film Corporation have taken three boxes, 39, 41 and 43. The Ivan Film Company has No. 58. V-L-S-E, Vitagraph Lubin, Kalem, Edison, Kleine, Pioneer, Hallberg, Powers, Simplex will also have boxes assigned them by the Committee of Arrangements.

All this enthusiasm and outlook for success is due to the coalition of the forces of the Screen Club and the Motion Picture Exhibitors of Greater New York, and the energetic handling by its officers, the Screen Club represented by its president, Billy Quirk, and the Motion Picture Exhibitors by President Lee A. Ochs.

The arrangements for the ball were left to Jules Burnstein and Samuel H. Trigger, who have appointed the following chairmen for the respective committee:

Arrangements, Samuel H. Trigger and Jules Burnstein; tickets, J. H. Gerhardt and William Hilkemeier; Publicity and Press, Thomas Howard, J. H. Lynch and J. Farnum; printing, Ad Kessel, Jr., and Charles Haring; lighting, Will C. Smith and J. H. Hallberg; music, William McKenna and Gustave Koenigswald; program, Billy Quirk and Thomas Howard; badge, J. H. Gerhardt and Otto Lederer; decorations, Benj. Goetz and Louis Rosenthal; wardrobe and flowers, B. L. Feinblatt; reception, King Baggot and Lee Ochs; floor, Billy Quirk and Isaac Hartstall; master of ceremonies, Thomas Howard; and the Ladies' Reception Committee.

OFFER "NEPTUNE'S DAUGHTER" TO INDIANA AND KENTUCKY

McMahan and Jackson of Cincinnati have just secured Indiana and Kentucky state rights for "Neptune's Daughter," starring Annette Kellermann. They bought the state rights of Ohio for this picture some time ago, and it was shown at Keith's Hippodrome, Cleveland, for two weeks; at the Hartman, Columbus, four weeks; the Victoria, Dayton, two weeks; the Valentine, Toledo, three weeks; and many representative houses in other cities in various parts of the country.

It is expected that Indiana and Kentucky will prove just as successful for McMahan and Jackson as did Ohio. They will do extensive advertising throughout the states, and allow the exhibitor to charge admission prices consistent with the status of his business.

McMahan and Jackson have satisfactory offers for exhibitors on the Kellerman production, which will be furnished upon request of a letter, wire or telephone message.

"HIS WIFE'S DOUBLE" RELEASED AS "THE DEAD ALIVE"

For her first Gaumont picture, Marguerite Courtot will be filmed in "The Dead Alive," written by her director, Henry J. Vernot. This was first announced as "His Wife's Double," but a change in the title has been found necessary.

California Motion to Market by State Rights Method

Beyfuss Announces in Connection with the Exploiting of "The Unwritten Law," That Exceptional Features Should Be Disposed of This Way

THE California Motion Picture Corporation has decided to market its features by the state rights method.

This announcement of new policy was made by Alex E. Beyfuss, the general manager, in connection with the release of "The Unwritten Law," which will be sold by the method named. Mr. Beyfuss, commenting upon the fact that several program companies had offered large sums for "The Unwritten Law," declared that, in his opinion, all superior features will shortly be released through state rights selling.

In support of this belief, Mr. Beyfuss said: "'The Spoilers,' 'The Birth of a Nation,' 'The Battle Cry of Peace,' 'The 'Ne'er-Do-Well,' and other great successes have been released by the state rights method.

"The manufacturer has thus received the greatest returns for his product and has been encouraged to make other pictures that will stand on their own merits.

"We believe that the average feature should be released through the program company. The exceptional feature, however, will earn more money for both exhibitor and manufacturer if it is handled by a state rights buyer who gives his entire attention not only to the selling, advertising and proper presentation, but who is not limited to a fixed price.

"For instance, in San Francisco a certain theatre offered us $1,500 for the first week's showing of one of our features, but because another house had contracted for the program we were releasing on we received only $500 for the same showing and our prestige was not helped any by being in the 'second' theatre.

"On the other hand, the contract rate of our releasing company in certain smaller towns in the South was twenty-five dollars per day, which was more than the drawing power of the picture in that territory warranted. This kept exhibitors from booking the picture.

"Whereas we might have received fifteen dollars per day, we did not get anything in the South. We lost money on the Coast by the price being too low and in the South by the price being too high.

"The California Motion Picture Corporation," continued Mr. Beyfuss, "does not believe the production of quality features is a matter of luck. If a concern starts with a strong story and a properly prepared scenario as the foundation, a director who uses common sense to act as the architect, capable assistants in his camera and laboratory force, and the proper tools, namely, the cast and people who will forget that they pretend, and will live the scenes as in real life—then the production will be successful nine times out of ten."

The directors of the California Motion Picture Corporation, convinced there is a real demand for excellent features, purpose meeting this demand by producing but six pictures a year.

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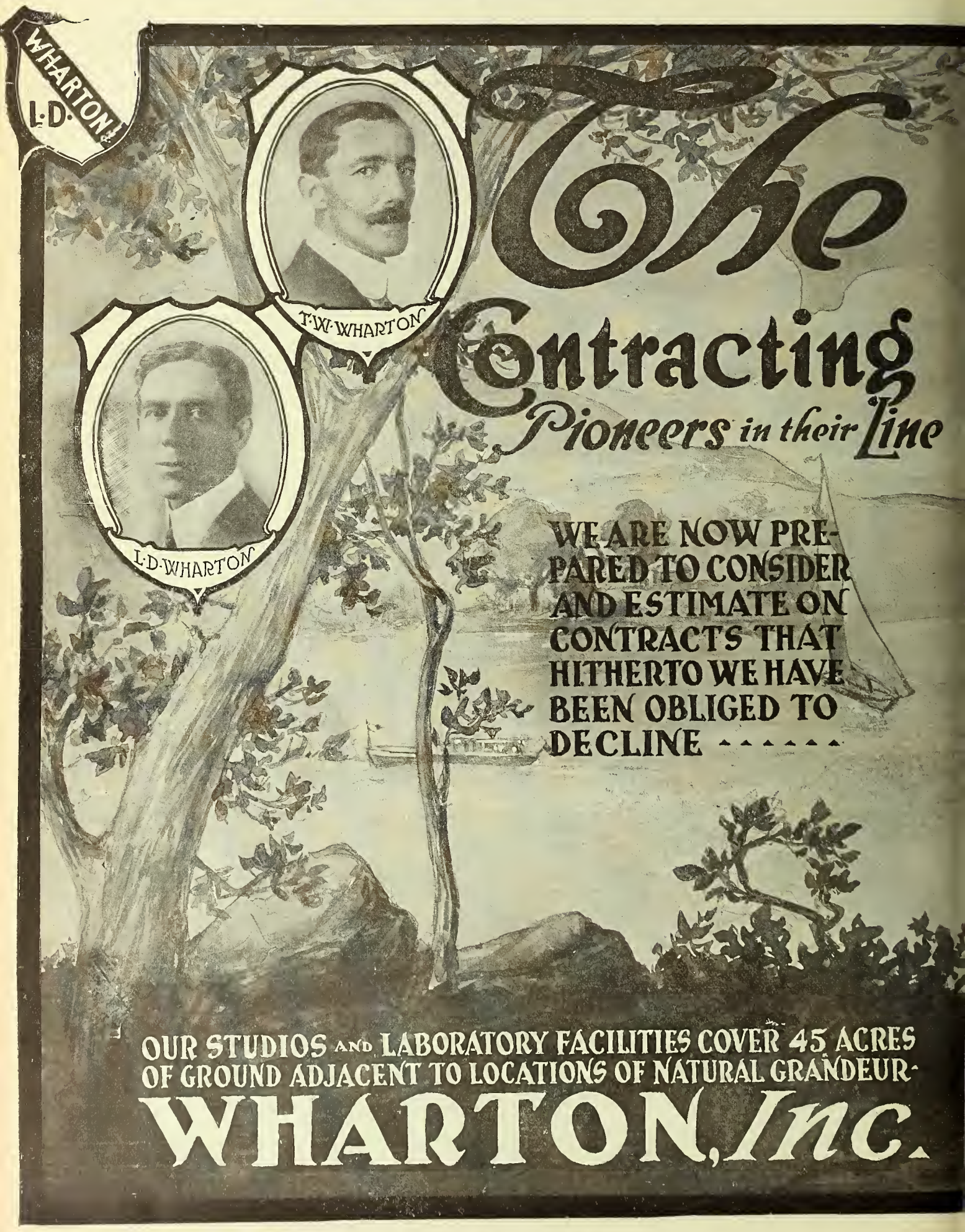
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THE STANLEY CO.

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Mr. Harry Schwalbe, Pres.,
Electric Theatre Supply Co.,
S. E. Cor. 13th & Vine Sts.,
Philadelphia, Pa.

Dear Sir:—

I want to take this opportunity to compliment you on the comedy that you rented to the Stanley Theatre this week, entitled "From Jungle to Trouble."

It is very novel and interesting and completely captured the Stanley Theatre's audience.

For the opening scenes of the comedy the Stanley Orchestra played "Down on Bom Bom Bay"—and in the closing scenes—"In Jungleland."

Yours very truly,
THE STANLEY COMPANY.
SVM/DSF (Signed) Stanley V. Mastbaum.

"E. & R." Jungle one-reel comedy features will do the same in your house. They feature "Napoleon, the Great" and "Sally, His Mate," the famous chimpanzees.

ELECTRIC THEATRE SUPPLY CO. of Philadelphia, Pa.,

controlling Eastern Penna., Maryland, Delaware, District of Columbia, Southern New Jersey and Virginia,

WRITES:

Jan. 18th, 1916.

The E. & R. Jungle Film Co.
220 West 42nd Street, New York City, N. Y.

Gentlemen:

We are herewith enclosing a letter which we received from the Stanley Theatre dated Jan. 17th relative to FROM JUNGLE TO TROUBLE.

This comedy is being received very well indeed.

When may we look for the next production?

Very truly yours,
ELECTRIC THEATRE SUPPLY CO.,
HS/O (Signed) Per H. Schwalbe.

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Screen Examinations

"THE CALL OF THE CUMBERLANDS"

(Pallas-Paramount—Five Reels)

REVIEWED BY PETER MILNE

"A STORY replete with red-blooded action and heart interest," is the way the Pallas press sheet describes Charles Neville Buck's "The Call of the Cumberlands." It is entirely correct, and what is more, it does not exaggerate. This picture is the best that we have seen of the Pallas product, and it can take its place with the foremost Paramount releases.

Dustin Farnum is cast as a swarthy, clean-cut son of the Cumberland mountains, Samson by name. Samson is next in line as leader of a clan that has long been at point of gun with another, but meeting an artist he accompanies him to the city to develop his own talents, leaving behind him his sweetheart, Sally Spicer.

SAMSON PUNISHES THE BULLY

His adventures in New York are some of the most delightful bits the screen has seen. There is nothing more thrilling than to see a husky and clean mountaineer put to rout a band of conspiring politicians by use of his wits and fists, and this Dustin Farnum does as Charles Neville Buck's Samson.

The series of scenes in which the Kentuckian accomplishes this are arranged in a style that is tremendously effective. Close-ups, interspersed with full settings, bring out the dramatic possibilities of the situation to wonderful advantage.

But Samson's advantures in the city consist of more than this. Raw and uncouth when he arrives to study art, he comes under the tutelage of Adrienne Lescott, the artist's sister, and his slow transformation to a man accustomed to society presents a humorous side to the story that will heartily amuse.

Samson progresses rapidly in art. He paints well and so does every one of the students, a fact that is convincingly established by showing them at work on canvases that look like paintings and not the drawings of the property boy. We might also remark that Samson and his fellow students draw from the nude.

However, for all the city and his triumphs therein, Samson heeds the call of his mountain home and returns to lead his clan against the opposing faction and to marry the girl that had been faithful to him through his long absence, thus completing a story that contains not a foot of padding and one that thrills every minute of the time.

Dustin Farnum plays Samson to a degree reaching perfection. He is always in his part and attracts admiration because of his build, his personality and his actions. Winifred Kingston makes a lively and sympathetic character of Sally. Myrtle Stedman as Adrienne is attractive because of her contrasting character. Herbert Standing gives a sterling characterization of Samson's uncle, while others are Page Peters, Hoard Davies, Dick Le Strange, Joe Ray and Virginia Foltz.

The scenes and photography are absolutely faultless. The mountain scenes are wonderful and the photography excellent. The city scenes have been attended to in a corresponding manner.

"A KNIGHT OF THE RANGE"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

REAL Western stuff predominates in this picture. It has marvelous riding, falling, and various trick stunts that have the effect of chasing one's heart up around one's Adam's apple.

There is no society life portrayed—the city in any of its phases has no part in the picture. "The Knight of the Range" was made out in the open, where one can see nothing but mountains and plains for miles around, where no skyscraper or chimney jars the harmony of nature's sky line.

And appropriately enough the story written by Harry Carey fits its surroundings to perfection. It commences with the love affair of Bess Dawson and Bob Graham. Bob is a weakling, and Gentleman Dick, a gambler, plans his downfall because he loves Bess himself.

But there is Cheyenne Harry, another lover of the girl who, be-

LOOKING AT SCENES FROM "A KNIGHT OF THE RANGE" (Right and Left) AND "A SOUL ENSLAVED" (Center), UNIVERSAL FEATURES

cause he thinks so much of her, does all he can to help Bob. He even takes the blame when he holds up the stage, but the truth leaks out. But shows his real character when he tries to incriminate Harry before Bess and then he is forced to flee the posse. In a fight he is killed, and Bess discovers she really loves Cheyenne Harry.

Thus has Harry Carey dealt with a difficult story. A fourth person added to the eternal triangle presents, as we have said before, a most difficult problem, but here the situation is handled with clarity every inch of the way. And here, incidentally, that fourth character, Cheyenne Harry, is cast in the mold of an ideal Westerner—romantic and fearless.

Harry Carey is typical of this part, and those familiar with his performances can well imagine how well he plays it. Olive Fuller Golden as Bess, Hoot Gibson as Bob and William Canfield as Gentleman Dick are chief in the support, while Peggy Coudray, Bud Osborne, A. D. Blake, Bill Gettinger and a formidable collection of fearless roughriders complete the cast.

The direction of Jacques Jaccard is averagely good. There are a few slips here and there, but they are insignificant when compared with the thrilling stunts performed by the horsemen.

Briefly, for a thrilling Western, "A Knight of the Range" fills the bill to a degree of satisfaction that would be hard to surpass.

"THE IDOL OF THE STAGE"

(Gaumont-Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

A WHOLE lot of things in this subject are hard to believe, and others are presented in an unconvincing manner, but it touches upon a phase of life which is of general interest, and there should be a fairly wide field for the picture.

It was written by Paul Bryan and directed by Richard Garrick, who himself plays one of the parts, and at that is one of the most capable actors in the cast.

The picture starts with a break between Philip Van Kortland and his father, the elder man, a proud old "Knickerbocker," objects to his son working as an actor, but the youth keeps on and becomes a great matinee idol.

He meets and marries the daughter of his father's old friend, although he is appearing professionally under another name, and none of the parties seem to know of the family connections.

THE SCORNED WOMAN'S REVENGE

While his wife is ill, the actor takes a prescription which will enable him to sleep, and through it becomes addicted to opium; later, while playing in stock, he becomes acquainted with another girl, who meets him in the opium den, and gives him a ring.

He returns to his wife, and the girl, furious at being deserted, brings a charge of theft against the actor. He pleads guilty, in order to shield the girl, and goes to a convict camp, where he is held until the doctor can cure him of the drug habit.

A "trusty" sees and covets the actor's wife, but she repulses her; thereupon the villain compromises the woman, and when the husband is released, reports turn him against her.

He gives up the stage and goes back to his father, becoming associated with him in business. Then he becomes the friend of a particularly bright newsboy. He is summoned by the boy, one night, to come to the aid of his mother, who is being attacked by a "strange man."

The two Van Kortlands rush to the spot and find the woman is the actor's wife, and the intruder is the "trusty" who has ruined her reputation. A policeman shoots the "trusty" who confesses with his dying breath that the woman is innocent.

In the cast are Charles Travis, John Macken, Lucille Taft, Richard Garrick, James Levering, Helen Merten, Charles Winston, Harry Chira, James Arbuckle, Jr., and Allen Robinson.

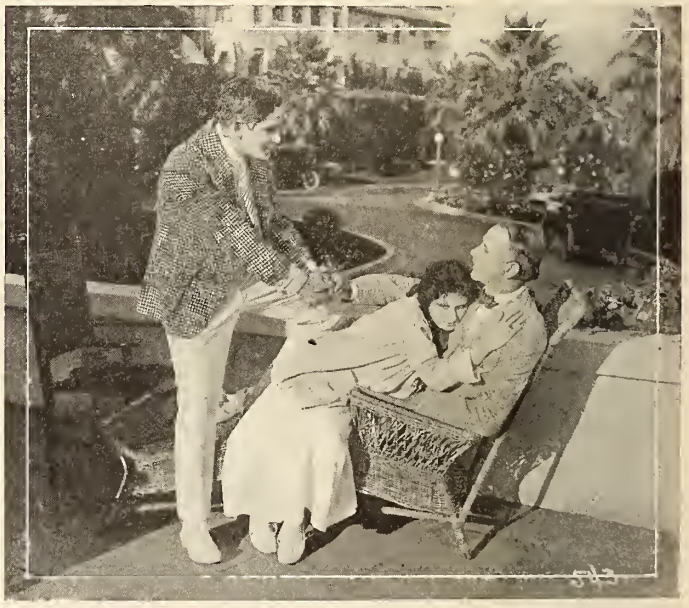
"VENGEANCE IS MINE"

(Horsley-Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

THIS picture, written and played by Crane Wilbur, is of the Crane Wilbur type. We trust this will not be misunderstood. Those who like Crane Wilbur and his school are legion; in fact, upon their patronage many an exhibitor has built a neat fortune. This subject should hit the Crane Wilbur-going public squarely between the eyes.

Mr. Wilbur apparently has had his own way throughout the picture. His friends will find him waiting on every corner, and daring and doing at every opportunity; there is no doubt they will



HER FATHER CONSENTS

like this, and will gladly give up big handfuls of nickels and dimes to see it.

There is a girl (played by Gypsy Abbott, a capable actress and sympathetic figure) who is placed in a compromising position through no fault of her own, by the handsome young villain.

She frees herself of him, however, but not until he has obtained a leaf from the hotel register, containing their names, and later she meets John Loring, youthful candidate for governor. They are married, and Loring is elected.

He takes his brother along as Secretary, and the brother is in the house when the villain returns with the page from the hotel register to blackmail the governor's wife; the brother follows the wife to the blackmailer's apartments, and there is a scuffle, in which the girl shoots and kills the villain. She escapes, the brother takes the blame and is condemned to death.

At the last moment the wife confesses. The Governor, who has refused to pardon his brother, hurries to the prison in an automobile (covering 130 miles in two hours) and stops the execution as the electrician's hand is on the switch. Then he resigns his office, and with his brother and wife sails away to begin life anew.

There is no stultification in the production of the piece. Mr. Horsely believes in thoroughness in this line, and Robert Broadwell, his director, has gone to great lengths and has made several striking and interesting scenes. One of these is the death chamber, others are street scenes, the lawn and exterior of the Governor's mansion.

Assisting the star in the cast are Carl Von Schiller, Brooklyn Keller, William Jackson, A. B. Ellis, and the Gypsy Abbott above mentioned. All acquit themselves with considerable credit.

LOOKING AT SCENES FROM "HAZEL KIRKE" AND "NEW YORK," TWO FORTHCOMING PATHÉ PHOTOPLAYS

"THE LOVE TRAIL"

(Pathé Gold Rooster—Five Reels)

REVIEWED BY HARVEY F. THEW

AN English story, made in England from an English novel, this picture has an atmosphere different from that of the usual feature offering. Although made in England, the scenes are laid in the veldt of South Africa.

The story was published in book form under the name of "The Dop Doctor," by Richard Dehan, and has had a remarkable sale throughout England and all the British colonies. It concerns the life of Boers and English during the Boer war, and is of very strong dramatic quality.

Among other things, "The Love Trail" serves to introduce to the American public an unusually pretty girl, who is a capable and sympathetic actress, and should win great popularity on this side of the ocean. She is Agnes Glynne, already well known as a film star in England.

Miss Glynne portrays the daughter of Lord Mildare, an English nobleman, who with his wife, died some years before in South Africa, leaving Lynette, the girl, a helpless orphan. She falls into the hands of Bough, a cruel Boer, who brings her up as his slave.

When she reaches the bloom of womanhood, Bough looks on her with more covetous eyes. He dresses her in his wife's best, and puts her in his wife's place, but she escapes and flees across the fields. Bough pursues on horseback, captures her, ties a rope around her wrists, and drags her behind his horse until she is unconscious.

There she is found by a travelling band of Sisters of Mercy; they care for her, and when war comes to the country she is at the front with the Sisters, acting as nurse.

There she meets and falls in love with Lord Beauvayse, who obtains the consent of the Sisters to his marriage. The announcement is a terrible blow to one Owen Saxham, whose love for the girl has raised him from the depths of drunkenness and squalor, to his former position, a respected physician.

Saxham saves the girl from falling again into the clutches of Bough, who has made his way through the British lines, and is about to leave her, when it is discovered that Beauvayse is already married. The situation is cleared when Beauvayse is killed in action, leaving Saxham free to press his attentions to Lynette; he is successful.

With Miss Glynne, Fred Paul and Booth Conway make very acceptable portrayals of difficult characters, the former as Saxham, and the latter as Bough, the brutal Boer.

"INBAD THE SAILOR"

(Bray-Gilbert-Paramount—One Reel)

REVIEWED BY HARVEY F. THEW

THIS is the first of a series of new fantasies being produced by the Bray-Gilbert studios for release on the Paramount program. The subjects are a combination of animated cartoons, drawn in silhouette by C. Allan Gilbert, and action by live actors.

The two are joined cleverly, and it is often difficult to tell just where the drawing stops and the live action begins. The subjects are one of the few absolute novelties being offered to the motion picture public today.

The first number shows Inbad the sailor, shipwrecked on our old friend, the desert isle. He finds a buried treasure, which includes a magic ring. Rubbing this, he summons a genie, who grants him four wishes. Thus Inbad finds himself on a magic carpet, with an attendant, and the two fly away to the Bagdad of "Arabian Nights" fame.

There the Sultan offers Inbad his daughter's hand in marriage, if the sailor will recover a precious pearl which has been swallowed by a dragon. Inbad gets the pearl, but the girl, when introduced, is not up to contract. He gets the pearl back and flies away on the carpet to New York, where a pawnbroker tells him the pearl is only a piece of glass.

INBAD SEES HIS REWARD

In his anger he smashes the pearl, the genie reappears and takes away the magic carpet, turns the attendant into a monkey, and leaves Inbad deserted and forlorn.

There is the charm of magic about the transformations and airy fantasy of the production, and it should have a strong appeal to children of all ages, from five to fifty.

"GODS OF FATE"

(Lubin-V-L-S-E—Five Reels)

REVIEWED BY OSCAR COOPER

TWO remarkably realistic scenes, a factory fire and a head-on train collision, feature this production of a story by Daniel Carson Goodman. The first of these is so successful a fire that it reminds one of views he has seen in news weeklies. It has none of the earmarks of a stage conflagration. And Director Jack Pratt utilized to the fullest his opportunities for showing all the incidents attendant upon a big fire.

In the collision, a freight and a passenger train crash into each other at full speed. The spectator holds his breath as he sees the engines reduced to flinders, and a car catapulted clear over the mass of wreckage.

These two incidents are worked skillfully into a plot which hinges upon the theft of an invention, the adoption of the dead inventor's daughter by the thief, the love of the thief's good son

for his foster sister, and the villainy of the thief's erring son, who sets the switch that brings the collision. Except for the earlier part of the action, which drags, the piece holds the interest well.

At the head of the cast are Rosetta Brice and Richard Buhler, the lovers. William H. Turner appears as the thief, Francis Joyner as the unfortunate inventor, Inez Buck as the thief's wife, and Arthur Housman in a fine characterization of the villain. Buhler and Miss Brice carry their parts convincingly, and the rest of the cast is entirely adequate.

Many of the settings are interesting in themselves: The picture opens with two or three views of the interior of an iron works; later a signal tower in operation is shown; and the atmosphere of life among the laboring classes is gained successfully.

Because of its story, its acting, and particularly because of its two big "punches," "Gods of Fate" will find favor.

"THE ISLAND OF SURPRISE"

(Vitagraph—V-L-S-E—Five Reels)

REVIEWED BY HARVEY F. THEW

THERE is much that is novel, much that is attractive and absorbing in this new story by Cyrus Townsend Brady. The situations are a trifle old—in fact, Dr. Brady has used them himself before, but he has created a new atmosphere and a new plane of interest in this case.

To sum it up, the picture is one which will attract and hold the interest of the average audience, and will repay them with a number of thrills and surprises.

Great care has evidently been expended on the production. There is an unusually large number of striking outdoor scenes, and the sweeps of ocean beach, and rugged coast are inviting. The aid of a large private yacht and a U. S. torpedo boat destroyer has been called in, and the firing by the destroyer on a band of natives ashore is effective.

The trouble is caused by the secret marriage of Robert Lovell to Miss Arden, his father's secretary. Later the elder Lovell is ordered to take a sea voyage by his physician, and he sends his son to Chicago to invite Casselis, a friend, and his daughter Dorothy to accompany them on the cruise. The secret bride, failing to understand the mission, is worried, and a coolness springs up between the pair on the cruise.

Robert, to make his wife jealous, pretends interest in Miss

THE ATTACK BY SAVAGES

Casselis, who falls in love with him. With the two girls, he is marooned on a South Pacific island, while a storm carries the yacht out to sea. A stroke of lightning deprives him of his memory, and he cannot remember either of the girls. Miss Arden for the first time, announces that she is his wife, but the other girl thinks it only a subterfuge, and announces that she is the real wife.

Then the party is attacked by natives, and is rescued when the yacht returning, summons the aid of a destroyer which is in the vicinity. A blow from a native's spear restores Robert's memory and he recalls his marriage to Miss Arden. Everybody is pleased with the ending of events.

The cast has been carefully selected and is without exception capable. Eleanor Woodruff, William Courtenay, Charles Kent, Anders Randolf, Charles Wellesley, Denton Vane, Zena Keefe, Julia Swayne Gordon and Logan Paul are among those who appear. The picture was produced by Paul Scardon.

"RACE SUICIDE"

(Joseph W. Farnham—Six Reels)

REVIEWED BY PETER MILNE

THIS offering deals in a more or less definite way with the problem presented in the title, carrying it through several ages of the world. Consequently, it is in as many distinct episodes, five to be exact, ranging from the prehistoric and the animal forms of life to the present time.

Race suicide is generally interpreted as an illegitimate medical practice that results in the decrease of the birth rate. "Race Suicide" as a picture takes a different attitude toward the situation.

As defined here it means the desertion of children by their parents, in one instance the voluntary slaughter of an infant, or the prevention of a child's birth through force of circumstance.

For example, In the Stone Age, the disgruntled and defeated suitor for the hand of the prehistoric maiden murders her child by the accepted suitor, being unable and unwilling to control his anger.

In the Roman Age there is a warrior wandering about the country who meets a shepherdess. An illegitimate offspring is the result. The girl leaves it with her former lover and seeks its father. She finds him in the arms of another woman and sorrowfully she returns. Her last act is to save her child from a venomous snake to die from its sting herself.

The Elizabethan period is next. A son follows his father's footsteps and is a useless rounder, until war is declared. In battle he is killed.

The present story deals with a couple, the man of which refuses to allow his wife a child because of their poverty. When riches are gained he is willing, but it is too late, for as the result of an automobile accident the wife is forever unable to fulfill her duty to the world and grant her heart's desire.

A tribute to "Mother" closes the picture. In fact each episode glorifies "Mother," and consequently it is sympathetically pleasing in its own tragic way.

The production has been well directed. The atmosphere of each period introduced is convincing. The costumes and actions of the characters never betray modernism save where intended. The photography throughout is clear and distinct; the scenes are always appropriate, while in some instances they are unusually pleasing.

Preceding the story laid in the Stone Age, there are a number of scenes occupying more than a reel, dealing with animal life, drawing a comparison between spiders, snakes, birds, and four-footed creatures and the human being.

These scenes are very interesting in an educational way, but the picture aims to show that even spiders, snakes and the like desert their young, leaving them in some instances to come into the world unprotected.

Animals, we believe, should not be cast in such a detrimental light. They, contrary to the human, are not going against the laws of nature, they are merely fulfilling them.

The subtitles of "Race Suicide" are in many instances written in a style that is somewhat sensational and they are always frank. As a picture it deserves comment chiefly because it defines race suicide in a new way and because it glorifies motherhood.

The cast remains the same for each episode, Ormi Hawley, Earl Metcalfe, Kempton Greene, Herbert Fortier and Octavia Handworth always carrying the principal parts.

SOUTHERN FILMS IS ORGANIZED AND WILL SPEND $25,000 ON STUDIO NEAR NEW ORLEANS

New Orleans, Jan. 22.

THE Southern Film Corporation has been organized and chartered at Biloxi, Miss., a short distance from New Orleans, with a capital stock of $100,000. It will manufacture moving picture films. Leading business men of Mississippi on the gulf coast and in Jackson, the state capital, are interested in the corporation.

The company has leased property at Sunkist Place, nine miles from Biloxi, where a studio will be erected.

D. W. McKinney, of Chicago, is a director and has been appointed manager for the company. The office of the company will be in Biloxi.

It is the intention of the company, it is stated, to expend $18,000 to $25,000 during the next few months in the erection of its studio and equipment.

This is the second moving picture project on the Mississippi gulf coast. The Dixie Film Manufacturing Company established in Biloxi a year ago, but was unsuccessful.

shown swimming about among the creatures of the deep. This is only one of the many difficulties he meets in the effort to win a ten thousand dollar bet by motoring from New York to Florida before his rival gets there, the agreement being that the contestants must ride into Florida on four wheels, but not on rails.

At one point in the journey, the recalcitrant Ford is in need of water, but there is no water at hand (that comes later). So Mr. Betts (Hitchcock) milks a nearby cow, pours the milk into the machine, and soon discovers that it isn't a Ford, but a churn.

Finally, the car goes completely out of commission, and Betts, living up to the letter of the wager, rides triumphantly over the Florida line in a baby carriage, from which he had lifted a pickaninny a few minutes before.

Members of the supporting cast, who form a background for the star, are Jack Henderson, Marion Sunshine, Clarence Preston, Julia Widlow, Bernard Siegel, and Wiley Helston. Rene Plaisetty directed, and succeeded in providing all needed opportunities for the star to shine. The stunts are managed very cleverly, and this is due in large part to the director's ingenuity.

The story is negligible. As a whole "The Wonderful Wager" is a one-actor picture.

"THE WRITING ON THE WALL"

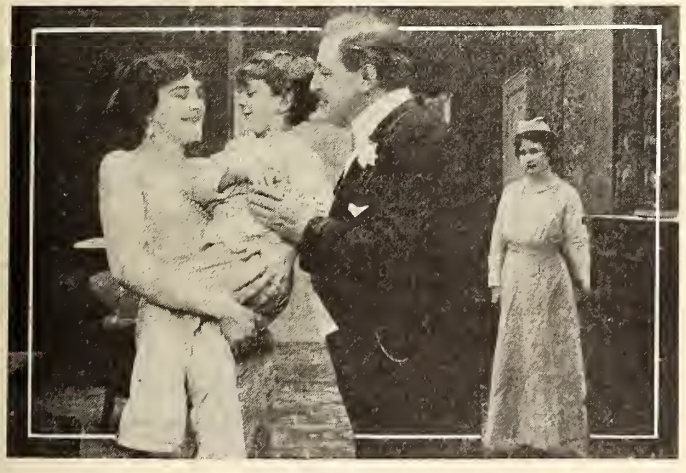
(Vitagraph Blue Ribbon—V-L-S-E—Five Reels)

REVIEWED BY OSCAR COOPLR

THIS is a screen version of the stage play of the same name by William J. Hurlbut, and combines a sermon against the tenement evil with the exploits of a faithless husband. In the end, the two threads of action are bound together by the death of the husband in a fire which destroys one of his tenements.

Like a good many other picturizations of stage plays, "The Writing on the Wall" relies for much of its effect upon subtitles. These are well managed and contribute vastly to the picture's grasp upon the spectator.

Tefft Johnson, the director, has provided also a realistic fire scene, showing women and children caught in a crowded structure, which at the denouement crashes to the ground.



BEFORE THE TRAGEDY

A good cast interprets the story. It is headed by Joseph Kilgour, as the tenement owner, and Virginia Pearson, as his wife. Robert Gaillard appears as a social uplifter; Naomi Childers, as a woman of the tenement owner's past who marries his brother-in-law; Charles Wellesley, as a devoted husband; Bobby Connelly, as the tenement owner's young son who is rescued from the fire; George Stevens, as a private secretary; Josephine Earle, as an adventuress; and Mabel Kelly as a nurse.

The acting is not brilliant, but it is acceptable. All the principals are experienced screen players, and their work in this subject does not differ greatly from their work in other Vitagraph releases, with which exhibitors are thoroughly familiar.

Screen requirements have been met in good style by Director Johnson, and Marguerite Bertsch, the scenario maker. The story carries considerable complication and fits five reels much better than some other adaptations from the stage.

There is but little padding. The plot is kept moving rapidly enough to maintain interest; and more than once interest tightens, and the spectator is keen to see what will happen to the characters. The atmosphere of suspense is created chiefly by the skillful management of parallel action.

The story itself contains a good deal of what is usually called human interest. This fact has much to do with making the whole an acceptable photoplay.

"A MODERN ENOCH ARDEN"

(Triangle-Keystone—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

IN all the years that Tennyson's Enoch Arden roamed up and down the world—if that's what he did while away from wifie—he certainly never had anything like the adventures of Keystone's Arden. The screen Enoch is so busy getting shipwrecked, saving children from explosions on motor boats and going through other stunts equally strenuous he just don't have time to think of the poor wife at home.

The trouble all starts with a notification from a lawyer of a legacy which the hero must collect in Australia. So off he goes, leaving his wife at the dock bidding him good-bye as the ship steams away with an officious escort who has an eye for a pretty woman, comforting her tenderly before his very eyes.

This is the first shock—after learning that he had fallen heir to a fortune. He gets another when a typhoon strikes the ship and sends it to the bottom.

He is the only one saved, and on being rescued by a sailing craft he almost wishes he had gone to the bottom too, when he finds out that it is a whaler on a four years' cruise, and he must wait that long before getting the money.

While the captain was a humane man and believed in keeping as many people from a watery grave as was in his power, his practical spirit prevented him from seeing why anybody should be kept aboard his ship without making himself useful.

So the skipper proceeds to make a sailorman of the newcomer, who is compelled to go aloft and "learn the ropes."

Enoch learns more about the ropes than he wants to—and a good many other things before the picture comes to a close, including the wily ways of a grafting lawyer with designs on the fortune.

The whole picture is a succession of mirth provoking incidents furnishing excellent opportunities for burlesque by a capable cast, comprising Joe Jackson as the lazy husband, Miss Edwards as his wife, Mack Swain as their lawyer, Dora Rogers as a Vampire, and Hank Mann as a tricky lawyer.

"THE BIRTH OF A MAN"

(Celebrated Players—Five Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THIS picture was made some time ago by the Horkheimers, and is now for the first time being released. Practically every foot of the film is dominated by the compelling personality of Henry B. Walthall. While the subordinate (and they are always subordinate) characters may be colorless marionettes, the sheer magnificence of Walthall's talent sweeps the story along with resistless power.

The story is as adroitly adapted to exploit the star as one of John Drew's vehicles is suited to him. It's a pretty usual kind of plot, but one that permits characterizations of startling vividness.

Most of the spectacular, often melodramatic, situations are well handled by the director, but here again Walthall must take the lion's share of the credit.

A young millionaire is self-centered, selfish, and cruel. On this account his sweetheart will not accept him. In trying to overtake a train, he charters a taxicab, but falls into the hands of some crooks who take him to a lonely barn, rob him, beat him senseless, and set the barn on fire.

He manages to escape, but with a disfigured face, gray hair, and tattered clothes. Without money, he finds life a very serious affair, and it is only after the most trying experiences that he finally identifies himself, and is restored to his former position.

This experience sweetens his nature, makes him forget his arrogance, and wins for him the love of the girl.

"THE INNOCENCE OF RUTH"

(Kleine-Edison—Five Reels)

REVIEWED BY HARVEY F. THEW

VIOLA DANA, alone, is generally sufficient to carry most any picture; this is a lot to say about any person, especially one as small as Miss Dana, but her ways are all her own, and her admirers are numbered by thousands.

Without any especial opportunity having been given her by the technical construction of this piece, she distinguishes herself, and has created a very appealing and sympathetic character.

She appears as the young and innocent daughter of a financier, who has been ruined in the "Street" by one Mortimer Reynolds; the shock is too much for him, and he dies, after confiding Ruth to the care of Jimmy Carter, a young millionaire idler.

Reynolds, aided by his mistress, Edna, pursues Ruth, and Edna manages to put into the girl's mind the idea that her position in Carter's home is compromising. She flees, and takes refuge with Edna, who is compelled to leave her to the mercies of the unscrupulous Reynolds.

Carter seeks her, and in the meantime finds that Reynolds, in a financial extremity, has forged his name to some bonds. He goes to Reynold's home, and there finds Ruth in the clutches of the libertine.

RUTH IS LEFT TO HER GUARDIAN

Reynolds stuns Carter with a blow from a vase and escapes. There Carter is found, and Ruth, when she recovers from the swoon into which she fell when Reynolds attacked her, assists him, and summons help.

Carter is taken back to his home; detectives watching the office, surround Reynolds, and he is shot. Ruth goes back to Carter's home, and there they both realize that they have loved each other from the first. The ingenuous character of Ruth as portrayed by Miss Dana is effective, and will appeal to the sympathies strongly. Edwards Earle does some good work as Carter, and Augustus Phillips is a good villain as Reynolds.

Especially elaborate has been the production. Scenes in Wall Street and the brokers' offices; the interiors of gaudy restaurants and the home of Carter are especially well set.

Lena Davril and T. Tamamoto are also in the cast, the former as Edna Morris, and the latter as Carter's man-servant.

"DIAMONDS ARE TRUMPS"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

ONE of the hardest kinds of picture to put over effectively is the mystery-detective variety. While this is not an extraordinary specimen of this type of picture, yet there are many original touches that put it in a class above the average.

Robert Daly, the director, got in some telling bits, and the trio of leads, Fritzi Brunette, Earle Foxe, and Edward Piel, are consistently good. While a few more subtitles might be advisable, the story for the most part is easily understood.

Roth, a clever crook, is being carefully watched by Roach, a detective. Roth his smuggled a vast quantity of diamonds over the border by concealing them in cartridges.

Kitty Randolph, Roach's fiancee, volunteers to help him, and succeeds in making Roth fall in love with her. Suspecting that he is being watched, the smuggler gives several gems to Kitty, and asks her to get them across the border. This she does by hiding them in a piccolo.

When Roth asks her for the jewelry, she refuses to give it up, and the crook is about to kill her, when Roach enters the room. After a desperate struggle, he succeeds in overpowering Roth, and puts him under arrest.

Others in the cast are Lillian Hayward, Frank Clark, and William Hutchinson.

"THE WHITE ROSETTE"

(American-Mutual Masterpicture DeLuxe—Five Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

IT is a common experience to see film players appearing one week as prehistoric savages and the next as cabaret patrons, but you don't often see them in medieval armor and Lucille clothes in the same feature. This anachronism is made possible by reincarnation, but it isn't necessary to believe in the transmigration of souls to enjoy the picture.

The "papers" figure prominently in the story, which is, for the most part, familiar. The work of E. Forrest Taylor, Helene Rosson, Harry Von Meter, and Eugenie Forde is of good quality. Some of the settings are unusually elaborate. The tinting, toning and photography are really masterly.

The first reel tells a story of medieval times. The bold knight is trying to win his lady, is opposed by a powerful baron and a woman of high estate who loves him. These two conspirators finally cause him to accidentally kill his beloved.

Next the same characters are seen in modern times, and the same relationships still hold. The villain is trying to undo the hero by obtaining control of a railroad by duping him.

The scheming woman is trying to compromise him into marrying her. But the hero this time avoids their traps, and a happy ending is finally achieved.

PITTSBURGHERS EXPECT AN ATTENDANCE OF 6,000 AT THEIR BALL ON FEB. 14

THE one subject on the lips of the motion picture men of the Pittsburgh section is the coming ball of the Pittsburgh Screen Club, which is to be held on the evening of February 14 in Motor Square Garden in the East Liberty district.

The motion picture men selected for places on the various committees are as follows:

Committee on Concessions: M. Feitler, D. Simon, M. J. C. Kornblum, C. W. Eckhardt, Charles Seltzer and N. I. Eirick.

Entertainment Committee: Charles Seltzer, G. E. Ainsworth, C. W. Eckhardt, A. W. Cross and John McAleer.

Reception Committee: P. Antinopolis, I. Aronson, H. Goldberg, H. C. Simeral, Louis Sitnek, M. Feitler, John Smith, J. G. Long, W. A. Kay, H. C. Grelle, M. Teplitz and R. Solz.

Publicity Committee: A. W. Cross, M. J. C. Kornblum and C. B. Nelson.

Already the space for concessions has been taken and the other committees are rapidly completing their plans for the ball.

Well Known
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Address X Motion Picture News

WEAKNESS OF CENSOR LAW MADE APPARENT TO HOUSE COMMITTEE BY BOARD OF TRADE

(*Continued from page 670.*)

New York unless approved by the Federal Motion Picture Censorship Board.' The whole expense, the whole trouble would be eliminated. What would be true of New York would be true of other states."

The next orator was Howard Clarke Barber, superintendent of the Society for the Prevention of Crime, who intimated that censor boards would be more competent to deal with the subject than would a judge and jury. His remarks were ridiculed to no little extent by Congressmen Platt and Dallinger who interposed a number of questions.

He was told by Mr. Platt that apparently the churches desired everything cut out of the films that would show drinking, even of water, and would confine them to the showing of the building of bridges, etc., while Mr. Dallinger asked him if he would make any distinction between what is proper in books and newspapers, plays in the theatre and motion pictures for grown-ups and those not proper for children.

He replied to the latter by stating that he thought there is a marked distinction and he thought that would work out of itself—there would be theatres where it would not occur to anybody to take a child and that might not be because there was anything immoral about the productions.

But, he said, we have certainty that it will be worked out in that way and there is the possibility that a large amount of harm may be done.

Mr. Binder had placed in the record 252 letters and telegrams in opposition to the bill from newspapers, well-known authors, and others of prominence.

He introduced the Rt. Rev. Dr. Shields, of the Catholic University of America, president of the Catholic Educational Press, who said that the evil in motion pictures had constantly diminished in the past ten years at a greater rate than anything he could think of.

"I do not know of anything that has gained in respectability, as a power for good, at the same rate that motion pictures have. There is still some degree of evil, which everybody deplores, but it has been shown that this can be remedied.

"You should not sacrifice personal liberty; take away government for the people by the people and substitute the conscience of five people for the conscience of the nation."

Frank W. Persons, director of the Charity Organization Society, of New York, told of the activities of the National Board of Censorship, and he asked if there were five people in the room who would volunteer to sit in judgment, conclusively and finally, of every foot of film to be shown in this year, 1916, when they would realize that in so doing they would be passing upon an industry having an annual income of $350,000,000.

He asked if there were five men who would have the moral hardihood as to determine what is fit to be shown to free American citizens.

Editor of Religious Paper Against Censorship

Alonzo T. Jones, editor and publisher of *Religious Liberty,* and John B. Bradley, president of the Washington Secular League, also appeared in opposition to the bill declaring that it contemplated a curtailment of personal rights and liberty.

Remarks against the bill by Fulton Brylawski closed the hearing.

The final hearing of the week Wednesday evening was full of surprises for both factions in the fight, and the moving picture men found themselves facing questions hard to answer.

Mr. Binder opened the evening with the submission of another batch of protests against the bill, and introduced Granville S. McFarland, editor of the Boston American, who told of a little conversation in which he had figured.

The other members of the party were Willis J. Abbott, of New York, and Congressman Dorsey W. Shackleford, of Missouri, who is known to be against the proposed preparedness program. Mr. Shackleford declared that the bill ought to become a law because, he said, Congress would be enabled to osuppress such plays as "The Battle Cry of Peace," that film having a tendency to incite militarism.

"That indicates the danger of this bill," said Mr. McFarland. "It shows that in the judgment and experience of a public man, who has been in Congress for twenty years, five men should have the arbitrary power to put down such a film as this."

We'd Like to Know

Ben S. Meyer, Manager of the Queen Theatre, Tyler, Texas, writes us as follows:

"I have found your reviews most dependable whether the manufacturer was a heavy advertiser in your columns or not at all and I think exhibitors generally will laud you for that."

Mr. Meyer says other things in the same connection of a comparative nature and very much in favor of Motion Picture News and its reviewing policy. These involve another publication and we do not care to publish them.

The point is that Motion Picture News reviews are wholly *independent.* We believe that every exhibitor thinks as Mr. Meyer does. We have many letters to this effect. We would like to hear from any exhibitor who has reason to believe otherwise. We will publish his letter.

Also, our reviews are written by experts, picked men who do nothing else, who see every picture, and who constantly confer over their daily work.

We do not claim that Motion Picture News reviews are infallible guides always for all theatres. We don't believe any reviews from any one man or set of men are or can be.

But we do know that our reviews are strictly independent and we don't know of any that are better.

Write us what *you* think.

C. M. A. Johnston

MOTION PICTURE NEWS

220 West 42d St. New York City

He declared that the committee should not give serious thought to a bill which menaced free speech and a free press.

Congressman Rucker came to the rescue of his colleague with the statement that while he did not doubt the veracity of Mr. McFarland's statement, but he regretted that the incident had been made a matter of record at this time.

President Herrington was given an opportunity of adding to the testimony which he had offered on Saturday evening. He told the Committee of the number of theatres that were now empty in Pennsylvania, the cause for which in part was the censorship which prohibited the exhibitors from getting films that their patrons desired.

He said that this fact was causing complaint from the theatre-goers that the pictures now-adays are not as good as they formerly were and the people are adopting other forms of amusement.

John R. Freuler, president of the Mutual Film Corporation, told of the growth of the industry from the time he started in business fifteen years ago.

"The measure which this committee has before it," said Mr. Freuler, "would impose some impossible conditions on the motion picture industry, aside from the big general question of right and justice. For instance (lines 7, 8 and 9 on page 30), it stipulates that the censorship commission 'may license any film, subject to such excisions, amplifications or alterations as the commission may direct or require to be made.'

"'Amplification' of a scene or any part of a picture might easily be impossible. Motion pictures frequently utilize events and accidental scenes impossible of reproduction subsequently.

"There is serious conflict in the provisions limiting the cost of the commission to $40,000 a year and the provisions fixing a fee of one dollar for examination by the commission of each film of 1,000 feet or less, and fifty cents for each film which is a duplicate of any film which has been licensed. Further the word film is not defined. Some of our film releases measure 500 feet, while we have had one which totals 60,000 feet.

"This bill would also create an army of 'deputy censors,' and that suggests the extreme probability of another federal patronage machine, with unlimited powers for harm. In this connection I recall the game wardens of Wisconsin, as appointed under that remarkable law that loaded the payrolls with useless officials.

"We do not ask for license. We are willing to submit to regulation, but only such regulation as that to which other forms of publication are now subjected."

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For details see Pages 555-556 M. P. News Studio Number, Jan. 29th

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THE five reel David Horsley productions released as Mutual Masterpictures, de luxe edition, are the result of well defined thought to provide theatres with profitable offerings.

Each tells a dramatic story based on a subject of popular appeal, written by authors trained to express their ideas in an interesting manner.

Each presents a favorite star—such as Crane Wilbur, Margaret Gibson and William Clifford—with a great following among MOTION PICTURE patrons, adding an artistic as well as dollar and cents valne to the pictures in which they appear.

From a technical standpoint, David Horsley productions are snperior as they are put on by experts nnder the personal snpervision of Mr. Horsley, one of the first and most sncccssfnl prodncers in America.

Mr. Horsley's policy along these lines has caused his releases to reach a high mark in the number of prints sold. The logical conclusion is that many theatres are finding it profitable to book David Horsley productions. To those exhibitors not playing them we suggest for their own profit that they apply to any exchange of the Mutual Film Corporation for bookings.

An early forthcoming offering is a five reel psychological drama, "The Sonl's Cycle," featuring beautiful Margaret Gibson. Released February 12.

DAVID HORSLEY PRODUCTIONS

TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"When Kings Were the Law." (Biograph. Mon., Jan. 31.)—This reissue is one of those pictures which demonstrates that the costume drama has not gone entirely out of favor. It is a well-constructed and compact story of intrigue in a court.

The cardinal has trouble with the king's favorite, who has thwarted several of his most cherished plans, and with the lady-in-waiting, lays a plot to discredit the girl. She is already under suspicion of over affection for the king's cousin, and the cardinal and his associate steal a necklace which the king has given to the favorite and slip it into the cousin's pocket.

When it is found the king believes the couple false to him, and orders them walled up in a tower. The lady-in-waiting is conscience stricken when the result of the plot breaks upon her, and confesses.

The victims are rescued just in time. In the cast are Dorothy Bernard, Wilfred Lucas, Harry Hyde and Claire McDowell.

"The Rough-neck." (Essanay. Two reels. Tues., Feb. 1.)—Not shown for review.

"Dreamy Dud Lost at Sea." (Essanay. Split reel, with scenic. Wed., Feb. 2.)—Showing the further adventures of "Dreamy Dud" in animated cartoon form, together with five hundred feet of scenic.

"The Primitive Strain." (Essanay. Three reels. Sat., Feb. 5.)—Not shown for review.

"Artful Artists." (Kalem. Tues., Feb. 1.)—Bud supported by delightful Ethel Teare in a comical mixture of farce and burlesque that will register well with the average audience. The situations are somewhat of the stock-in-trade order but here they are put to good use by capable comedians.

"The Moth and the Star." (Kalem. Two reels. Wed., Feb. 2.)—A "Stingaree" episode, which, after repeating much of a preceeding instalment, enters into a story that has the elements of suspense and comedy combined to a pleasing extent. Stingaree after escaping from jail, meets his fiancee from England and discovers that she still loves him. The closing scene finds the romantic outlaw back in the town prison.

Marin Sais does very good work as Ethel, the fiancee, and has a pleasing personality besides. Thomas Lingham in an eccentric comedy role of the criminologist does a good bit of work.

"The Moth and the Star" is a very good number save for the fact that the extras are not well trained.

"The Lurking Peril." (Kalem. Fri., Feb. 4.)—This continues the preceeding instalment of "Marguerite's Ventures." It is a well knit melodrama that has a generous proportion of sensational action and typical characters that work together well.

"The Broken Wire." (Kalem. Sat., Feb. 5.)—An "Hazards of Helen" episode featuring a swing from the top of a telegraph pole, enacted by Helen, into the open door of a passing freight car by means of a wire.

A dummy is employed but the effect is startling. The story is an average one containing bits of comedy here and there that furnish acceptable relief. The extra people are the only drawbacks.

"Diamonds Are Trumps." (Selig. Three reels. Mon., Jan. 31.)—Reviewed at length elsewhere in this issue.

"The Desert Calls Its Own." (Selig. Sat., Feb. 5.)—The story is a very ordinary one, and in its very nature does not permit anything unusual in the way of acting. Some of the desert settings are very effective. The cast is composed of Victoria Forde, Pat Chrisman, Sid Jordan, and Ethylyn Chrisman.

Desert Joe, an outlaw, lives in the same shanty with Old Mary and her adopted daughter Vicky. One day Vicky discovers Joe's true character, and so she bends every effort to help have him captured.

Billy, the sheriff, with whom Vicky is in love, goes out into the desert to capture the bandit. In a fight Joe wounds him, and thinking him dead, rides off.

When he goes to his shack for water, Vicky puts a note on the canteen, saying that the water is poisoned. When he later reads this, he dies of thirst. Vicky finds that her love for the sheriff is returned.

"Hearst-Vitagraph," No. 4. Coast Guard cutter seeks missing Thessaloniki in heavy seas; 10,000 hens in egg-laying contest in California; work of strike rioters in East Youngstown, O.; Germans dynamite building on eastern battle front; havoc of 72-mile gale at San Francisco; New York society folk in winter frolic on farm at Naponack; winter sports in Norway; rebuilding of Avezzano, Italy, wiped out by earthquake; newest battleship, Oklahoma, leaves New York for trial trip; annual class rush at University of Pennsylvania; cartoon by Tom Powers.

MUTUAL PROGRAM

"Around the World." (Cub. Fri., Jan. 28.)—George Ovey is branching out; as Jerry he has departed from American shores before, and this time he circles the world. After a difficulty with several policemen, he makes his escape in an aeroplane and lands on a cannibal island.

The natives are very modern and the chief is notified of the new arrival, by telephone. Jerry is cast as the lead in a cannibal dinner, but pushed the chief into the pot and runs. He reaches the chief's tent and finds there a beautiful princess held captive.

He frees her, but the two are recaptured. Jerry is equal to the occasion; he creates trouble among the natives, and throws the princess into the chief's racing car, in which the two flee to safety.

George Ovey, George George, Louis FitzRoy, Jefferson Osborne, Arthur Mund, Harry Jackson, Gordon McGregor, Robert Kenyon, Belle Bennett and Janet Sully are in the cast.

"The Broken Cross." (American. Two reels. Tues., Feb. 1.)—The story of this picture makes many strong situations possible, and these are well handled by Harold Lockwood and May Allison. Thomas Ricketts directs the clever pair and steers their ability along effective channels. The quasi-tragic story has several improbable incidents.

David Keightly saves Dora, one of two orphan sisters, from drowning. He becomes interested in the girl, and when he inherits his father's money, he decides to marry her. But one of Dora's suiters tells him that she is dead.

Gradually he finds himself becoming infatuated with another girl, named Helen. One day he tells Helen of his first love, and she recognizes the girl he describes as her sister. By a strange chain of coincidences, David has not met Dora, although she is alive. Helen decides to go away and allow David to marry Dora.

"Billy Van Deusen's Wedding Eve." (Beauty. Wed., Feb. 2.)—John Steppling's characterization of Billy Van Deusen never loses its savor by repetition. John Sheehan puts over another good bit in the person of a tempermental press-agent. The plot is senseless and hackneyed, but the cast pack several laughs into the thousand feet. Others seen in the cast are Carrol Halloway, Edna Frawley, Hugh Bennett, and Bessie Banks.

Billy is engaged to Helen, and on the eve of their marriage, Billy feels that he must have one last spree. Helen's father, an inveterate poker fan, sneaks away the same night for a little game.

Noticing Billy's comatose state, an actress and her press-agent decide to work up a scandal for its attendant publicity. To fix this, they invent a pretext to get him to the girl's room, and there the waiting reporters confront the poor man. Meantime, to escape his pursuing wife, Helen's father rushes into the actress' room, and is discovered there by his spouse, while Billy is also seen by his fiancee.

"Sammy Versus Cupid." (Vogue. Thurs., Feb. 3.)—Not shown for review.

"Mammy's Rose." (American. Fri., Feb. 4.)—This rather depressing story involves the death of most of the characters, and even their ultimate reunion in the land of spirits (which is shown) does not lighten the gloom much. Neva Gerber and Frank Borzage handle the leads exceedingly well.

A withered negress is dreaming of the days "befo' de wah." She pictures her young master leaving home to join the Confederate troops, his sobbing wife waving good-bye.

Then the coming of the baby, and the soldier's furlough to see his heir. The arrival of some "Yank" soldiers, and the shooting down of the young father. These memories cause the withered mammy to fall back dead. Her mistress, returning from a visit to her husband's grave, finds the dead colored woman's lifeless body, and is killed by the shock. The spirits of the departed ones then reunite.

"The Extra Man and the Milk-Fed Lion." (Mustang. Three reels. Fri., Feb. 4.)—The best of "The Buck Parvin" series to date. Joe Massey and his quid of Piper Heidsick have a hundred feet or more to themselves, and they are good. There are wild-animal stunts, kangaroo boxing, and other interesting specialties introduced.

The fans will get some more dope on how the pictures are made, as well as get some genuine laughs. This picture can be heartily recommended.

Buck gets his friend Tommy a job as an extra in the Titan Moving Picture Company. Tommy promptly falls in love with the leading lady, and after innumerable funny incidents, he pulls one final "boner" that loses him his job. The leading lady is in the lion cage, and standing before the snarling King of the Jungle. Suddenly she loses her nerve, and the lion is about to spring at her, when Tommy jumps into the cage, knocks over the camera, and drags her out.

The apoplectic director tells him that the lion is harmless, and that he has spoiled one of the best animal scenes ever filmed. Tommy decides that he is not fitted for screen work.

In the cast are Art Acord, Lawrence Peyton, Joe Massey, Charles James, Hardy Gibson, Ashton Dearholt, Dixie Stratton, and William Marshall.

"The White Rosette." (Masterpicture DeLuxe. Five reels. Sat., Feb. 5.)—Reviewed at length elsewhere in this issue.

Vogue Comedy. (Sun., Feb. 6.)—Title not reported. Act not shown for review.

PATHE EXCHANGE INC.

"The Red Circle," No. 7. (Balboa. Two reels.—This episode, entitled "Two Captives," contines the incident of a theft at the summer hotel, when June Travis and Detective Lamar see a woman, with a Red Circle painted on her hand, steal a valuable necklace.

Lamar traces the woman and arrests Alma La Salle, who has the missing jewels hidden in the heel of a shoe. Following up the clue, the detectives raid the shoe shop of "Smiling Sam," who has been befriended by June.

Later June discovers an organ-grinder asleep on the beach, and she seizes the opportunity to release his captive monkey. She comes very near getting caught, but her old nurse, Mary, again comes to the rescue and shields her. Ruth Roland and Frank Mayo are featured in the cast.

"Luke, the Candy Cut-Up." (Phunphilms.)—This comedy shows Luke presiding over a confectioner's shop. In his lunch hour Luke wanders into the park and manages to "lift" the watch belonging to another saunterer. Later in the day, the victim is passing the candy shop, and recognizes the fob hanging from Luke's pocket.

He calls a policeman, and the two go in after the watch. Luke protests so vigorously that soon all hands are entwined in taffy, butter-scotch, ice cream and other dainties.

"Movements the Eye Misses." (Pathécolor.)—This is another of the interesting educational features of the Pathé series. It is a study in the movements of muscles of the human body, and of other animate things, showing the curious actions which take place right under the eye, but so quickly that they are never seen. On the same reel is "Glimpses of Java," in beautiful colored views.

UNIVERSAL PROGRAM

"Graft." (Universal Special Feature. Two reels. Eighth episode. Week of Jan. 31.)—"Old King Cole," the title of this chapter, deals with the Coal Grafter and closes with his horrible death. There is plenty of suspense throughout, the attempts to kill Tom, and his combat with the evil members of the Graft Trust are sensational enough to keep one continually on the jump.

"The Path of Happiness." (Red Feather. Five reels. Mon., Jan. 31.)—Reviewed at length in the issue of Jan. 29.

"When Aunt Mathilde Fell." (Nestor. Mon., Jan. 31.)—An average number of Christie's which means that it is a good comedy. Lee Moran and Gus Alexander as Knights of the Road cut very funny figures and assist in Eddie Lyons' love affair with Ethyl Lynn in most humorous style. Stella Adams in the featured part is as good as ever.

"Three-Fingered Jennie." (Gold Seal. Three reels. Tues., Feb. 1.)—The third instalment of the "Journal of Lord John" series commences with a reel of introductory repetition of the last chapter and then launches out on a story of strong interest, that retains the interest of itself, without relying on any of the former numbers. A motor boat chase brings the chapter to a close.

"In Dreamy Jungle Town." (Rex. Tues., Feb. 1.)—Violet McMillan falls asleep and dreams of being a jungle girl, on friendly terms with all the four-footed inhabitants. These animals are played by humans incased in skins and will doubtless be a source of delight to children.

"Son o' the Stars." (Victor. Three reels. Wed., Feb. 2.)—One of the last pictures made by the Kerrigan-Victor company at Lake Tahoe, containing some of the best northern scenes ever filmed, well photographed besides. It is a romance indulged in between a white girl, and a white man, but he is thought to be an Indian, so manifold complications arise until his ancestry is established.

The story is merely fair but the scenes almost offset this fact. The plot takes gigantic strides in the preliminary scenes, most of the action being invisibly accomplished in the subtitles. Kerrigan as the man reared among the Indians is the right physique but affects manners too polished for the role. Others are Helen Leslie, Buck Connors, Norbert Myles and Ethel Phillips.

"Sea Dogs and Land Rats." (L-Ko. Wed., Feb. 2.)—A highly amusing reel that winds up in a wild chain of thrilling events. Dashing through walls of houses in automobiles and falling through floors furnished most of this thrilling fun. Gertrude Selby, Fatty Voss and Reggie Morris appear, while Dave Morris is present with his brainless expression that seems so humorous.

"The Wise Man and the Fool." (Laemmle. Two reels. Thurs., Feb. 3.)—A story of rivals in love given an unconventional twist by introducing several allegorical bits of action that are somewhat similar to events in the main plot.

The picture as a whole is hardly convincing as some of the acts of the principals are not natural. The scenes are all good, there being a fine mining camp scene and a good thriller in which the heroine takes a realistic fall from her horse.

The titles when viewed, were very poor. Myrtle Gonzalez, Val Paul, Fred Church, and Alfred Allen appeared under Lynn Reynolds direction.

"Building Up the Health of a Nation," No. 3. (Powers. Split reel. Thurs., Feb. 3.)—Bernarr MacFadden again, this time telling us the correct way to breathe and his approved exercises for the lungs.

The intended dramatic touch showing as a contrast a foul tenement house and a pretty country home, is hardly in keeping with the educational aspect of MacFadden's exhibition. On the same reel with "Caged with Polar Bears."

"Caged with Polar Bears." (Powers. Split reel. Thurs., Feb. 3.)—Showing the sportive antics of eight trained polar bears. Funny because bears are always funny and a worthy addition to the pictured vaudeville numbers. On the same reel with "Building Up the Health of a Nation, No. 3."

"Flivvers, the Smoke Eater." (Nestor. Two reels. Fri., Feb. 4.)—A fair burlesque that has some very funny moments in it, although at times the action is too foolish to strike a humorous chord.

The subtitles contain such lines as "End of Part 3, Part 4 on Its Way" and "Two Hundred Years Later," with the following action consecutive with that which went before. Charles Evans as Flivver and Nina Maxwell are featured.

"The Soul Man." (Imp. Fri., Feb. 4.)—This shows King Baggot in a rather crude sob story, that has a certain appeal, yet withal appears somewhat pointless. Marie Wierman and Ned Reardon are also in the cast.

"The Phantom Island." (Bison. Two reels. Sat., Feb. 5.)—This story which is laid on a desert island, Francis Ford's favorite locale, has a fair amount of interest and a little suspense, but it is not a good picture.

The characters are not well defined, the villain in particular acting as the hero much of the time. Ford who plays the lead and his support do entirely too much yawning and stretching, apparently motivated by an incomplete understanding of their parts.

Dorothy Davenport, Jay Belasco and Robert Murdock are in the supporting cast. Grace Cunard wrote the scenario.

"Uncle Sam at Work," No. 7. (Powers. Sat., Feb. 5.)—Showing the inner workings of the Patent Office, Ellis Island, and views of the Philippines, the Arctic, and the American Indians. A very interesting reel, which when edited will present a pleasing appearance in everything save photography.

"Wanted—a Piano Tuner." (Joker. Sat., Feb. 5.)—Humorous complications arise in this reel owing to the fact that a detective disguised himself as a flirtatious piano tuner, and consequently both the tuner and the detective receive blows that should go to the other.

The affair is handled in a manner that prevents confusion, and while Allen Curtis has made better comedies, this one stands as a very good number. William Franey, Gale Henry, Lillian Peacock, Milbrun Moranti and Charles Conklin are the principals.

"September Mourning." (L-Ko. Two reels. Sun., Feb. 6.)—Reviewed at length on page 79, issue of Nov. 20.

"One Who Passed By." (Rex. Sun., Feb. 6.)—After the husband has been deserted he becomes a tramp and during the course of the day prevents a quarrel between a farmer and his wife from reaching serious proportions, in a manner that is clever and novel. This is a good drama, somewhat indefinite but pleasing. Ben Wilson, Dorothy Phillips and Joe Girard are the leads.

"Universal Animated Weekly," No. 3. (Universal.)—Rose carnival at San Diego; sunken dredge blown up at providence; diving champions practice at Los Angeles; Gen. Jackson's flag restored to South by Illinois, at New Orleans; 10,000 hens in egg-laying contest on California farm; Cavalry fence on horseback, in England; work of fatal gale at San Francisco; protest at conscription in London; 900-ton section unites bridge across Colorado river; Brown University football team, beaten by Washington State at San Diego; Juan Domonjos gives flying exhibition at Washington; Ford peace party in Norway; cartoons by Hy. Mayer.

"Universal Animated Weekly," No. 4. (Universal.)—Storm Cloud, model for the buffalo nickels, poses for art students at Pittsburgh; $500,000 fire in Passaic, N. J.; Brooklyn, new $10,000,000 subway in operation; undertakers have jolly convention at Long Island City, N. Y.; hoboes have to cut wood in order to get free shelter in Chicago; newest hair ornaments for women; scenes surrounding activities of Generals Carranza and Villa in Mexico; submarine of type which exploded, shown in Brooklyn Navy yard; Strangler Lewis, world's wrestling champion, in action in New York; Norwegian steamer *Sygna* returns to New York with fire in hold; cartoons by Hy. Mayer.

INCORPORATIONS

In Illinois:

THE F. O. NIELSEN FEATURE FILMS, of Chicago, has been incorporated with a capital stock of $50,000. The company is to deal generally in motion picture accessories and commodities. The incorporators are Frederick O. Nielsen, Maria K. Nielsen and Paul R. McNally.

In Michigan:

PEERLESS FILM CORPORATION, Detroit; capital stock, $3,000. Stockholders: Ralph E. Packham, Otto A. Seestedt and Charles J. Wesch.

OFFICIAL WAR FILMS COMPANY, Detroit; capital stock, $20,000. Stockholders: Andrew H. Green, Jr.; Arthur W. Blankmeyer, proprietor Grand Circus theatre, and August Froebel.

TRIANGLE THEATRE CORPORATION, Detroit; capital stock, $1,000. Stockholders: Pliny C. Craft, Kenneth H. Kolpein and Fred M. Randall.

In Delaware:

STATES FILM CORPORATION. Capital, $350,000. To produce motion pictures and conduct places of amusement.

PARAGON THEATRE CORPORATION, New York. Capital, $1,000,000. To buy, sell and deal in motion picture films and photoplays. Incorporators: H. A. Bingham, Oradell, N. Y.; Corneis A. Cole, Hackensack, N. J.; Robert A. Van Voorhiss, Jersey City, N. J.

In Kentucky:

THE ENTERPRISE FILM COMPANY, Louisville. Capital stock of $2,000. Incorporators: N. M. Sweet, R. W. Conant, and N. J. Shelton. To manufacture films and other motion picture show equipment.

IVAN FILM PRODUCTIONS

PRODUCING MONTHLY, FEATURE DRAMAS OF DISTINCTIVE MERIT IN WHICH "THE PLAY'S THE THING"; PRESENTING FAMOUS SCREEN STARS UNDER FILMDOM'S MOST ARTISTIC DIRECTORS

IVAN FILM PRODUCTIONS INC. 126 WEST 46TH ST. NEW YORK

THE FROHMAN AMUSEMENT CORPORATION

Producing successful dramas re-enacted before the recording eye of the camera by actors and under directors who have created artistic and box office successes in the "legitimate."

EIGHTEEN EAST FORTY-FIRST STREET, NEW YORK

WILLIAM L. SHERRILL, President

The High Water Mark

of motion picture trade journalism was reached in last week's issue of Motion Picture News which comprised 336 pages, including a loose insert and *186 pages or 104,160 lines of paid advertising.*

The amount of advertising in this number is almost *double* the volume ever carried by any issue of any trade paper in this field.

The previous high water mark in trade paper advertising was also attained by Motion Picture News in its April 3d, 1915, issue, which carried 110 pages or 61,600 lines of paid advertising. This has only been approached by the Christmas Issue of Motion Picture News, which had 106 pages or 59,360 lines of paid advertising, and which also stands unequaled in volume of paid advertising by any issue of any other trade paper.

These achievements speak for themselves and for Motion Picture News. No other arguments are needed to indicate the pre-eminence of Motion Picture News in the field of the motion picture.

Send Your Biography

We are proud of the advertising achievement of 186 pages in a single issue and of the industry which makes possible so remarkable a volume as the Studio Directory Number of Motion Picture News. We are still prouder, however, of its editorial excellence and its successful fulfillment of a very serious purpose.

In this number the industry has at last an authentic directory. The exhibitor has at his right hand a publicity guide which is also a necessity; the newspaper has indexed information for its motion picture department which was never available before; the studio manager is binding and filing this issue for continuous use.

The directory is not complete: but we are not to blame for names and biographies that have been omitted. An urgent request is now made—to every manager, director, actor, actress, writer, cameraman—to send us at once a condensed biography. This will be filed and ready for the next semi-annual Directory to be issued November 15, 1916. We also want right along all changes in address and studio affiliation.

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF CURRENT WEEK

REGULAR PROGRAM

Monday, January 31, 1916.

BIOGRAPH—When Kings Were the Law (Re-issue), D., 1000 19971
LUBIN—A Reformation Delayed, D., 1000..... 19972
SELIG—Diamonds Are Trumps, D., 3000..... 19966
SELIG—Selig-Tribune, No. 9, News, 1000..... 19970
VITAGRAPH—Jane's Bashful Hero, C., 1000..... 19969

Tuesday, February 1, 1916.

BIOGRAPH—The Chain of Evidence, D., 2000..... 19976
ESSANAY—The Rough Neck, D., 2000..... 19973
KALEM—Artful Artists, C., 1000..... 19975

Wednesday, February 2, 1916.

BIOGRAPH—The Smugglers, D., 3000..... 19981
ESSANAY—Dreamy Dud Lost at Sea, Cart., and Scenic, Split Reel 19980
KALEM—The Moth and the Star (Eleventh of the Stingaree Series), D., 2000..... 19978

Thursday, February 3, 1916.

LUBIN—A Modern Paul, D., 3000..... 19984
VIM—A Sticky Affair, C., 1000..... 19988
SELIG—Selig-Tribune, No. 10, News, 1000..... 19987

Friday, February 4, 1916.

KALEM—The Lurking Peril (Fifteenth of the "Ventures of Marguerite"), D., 1000..... 19992
KNICKERBOCKER STAR FEATURES—The Crime of Circumstance, D., 3000..... 19989
VIM—The Getaway, C., 1000..... 19994
VITAGRAPH—The Wrong Mr. Wright, C., 1000..... 19993

Saturday, February 5, 1916.

ESSANAY—The Primitive Strain, D., 3000..... 19995
KALEM—The Broken Wire (An Episode of the H. and H. Series), D., 1000..... 20002
LUBIN—The Election Bet, C., 1000..... 19998
SELIG—The Desert Calls Its Own, D., 1000..... 20003
VITAGRAPH—Bill Peters' Kid, D., 3000..... 19999

UNIT PROGRAM

Week of January 31, 1916.

VITAGRAPH—The Surprises of an Empty Hotel, D., 4000 .....U-1030
A Cripple Creek Cinderella, C., 1000.....U-1034

RELEASES OF COMING WEEK

REGULAR PROGRAM

Monday, February 7, 1916.

BIOGRAPH—A Chance Deception, D., 1000 (Re-issue).
LUBIN—The Diamond Thieves, D., 1000.....
SELIG—Three-Reel Drama (Title Not Reported).....
SELIG—Selig-Tribune, No. 11, News, 1000.....
VITAGRAPH—Betty, the Boy and the Bird, C., 1000..

Tuesday, February 8, 1916.

ESSANAY—Title Not Reported.....
KALEM—Weurra-Weurra, C., 1000.....
LUBIN—The Last Shot, D., 2000.....

Wednesday, February 9, 1916.

BIOGRAPH—The Iron Will, D., 3000.....
ESSANAY—Title Not Reported.....
KALEM—The Darkest Hour (Twelfth and Last of the "Stingaree" Series), D., 2000.....

Thursday, February 10, 1916.

LUBIN—Sold to Satan, D., 3000.....
VIM—Bungle's Rainy Day, C., 1000.....
SELIG—Selig-Tribune, No. 12, News, 1000.....

Friday, February 11, 1916.

KALEM—The Trail's End (Sixteenth of the "Ventures of Marguerite" Series), D., 1000.....
KNICKERBOCKER STAR FEATURE—Three-Reel Drama (Title Not Reported).....
VIM—The High Sign, C., 1000.....
VITAGRAPH—Freddy's Last Bean, C., 1000.....

Saturday, February 12, 1916.

ESSANAY—Title Not Reported.....
KALEM—The Peril of the Rails (An Episode of the H. of H. Series), D., 1000.....
LUBIN—Billy's Lucky Bill, C., 1000.....
SELIG—Title Not Reported.....
VITAGRAPH—From Out of the Past, D., 3000.....

UNIT PROGRAM

Week of February 7, 1916.

VITAGRAPH—The Surprises of an Empty Hotel, D., 4000 .....U-1030
A Cripple Creek Cinderella, C., 1000.....U-1034

COMEDY FILMS

TWO A WEEK: EVERY THURSDAY AND FRIDAY

To meet the present demand for more VIM FILMS

Mr. Exhibitor, can you find anything better than these two releases?

FEBRUARY 3rd

PLUMP & RUNT

in

"A Sticky Affair"

A Slap-stick that will Stick.

The Hero and Heroine STICK.
The Terrible Villains STICK.
The Horrified Professor Sticks.

Something new — a floodtide of GLUE.

Mr. Exhibitor: Stick this ad in your "VIM BOOK"; order early and make your patrons STICK.

FEBRUARY 4th

Burns & Stull as

POKES & JABBS

in

"The Getaway"

Success is not making the audience laugh PART of the time; nor having part of the audience laugh ALL the time; BUT in MAKING ALL THE AUDIENCE LAUGH ALL THE TIME.

THIS COMEDY will do it!

Pokes and Jabbs have a terrible experience, suspended between earth and sky; Their "Better and Bigger" halves bring them down.

Special artists engaged to make original and attractive one and three sheet posters.

General Film Program

Calendar of Current and Coming Releases

MUTUAL

RELEASES OF CURRENT WEEK

Monday, January 31, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Tuesday, February 1, 1916.

AMERICAN—The Broken Cross, D., 2000..... 04439
FALSTAFF—A Clever Collie's Coming Back, C., 1000.. 04441

Wednesday, February 2, 1916.

THANHOUSER—The Knotted Cord, D., 3000..... 04442
BEAUTY—Billy Von Deusen's Wedding Eve, C., 1000.. 04445

Thursday, February 3, 1916.

VOGUE—Sammy Versus Cupid, C., 1000..... 04446
FALSTAFF—Harry's Happy Honeymoon, C., 1000.... 04447
MUTUAL—Mutual Weekly, No. 57, News, 1000..... 04448
MASTERPICTURE DE LUXE—See Feature Release Page.

Friday, February 4, 1916.

MUSTANG—The Extra Man and the Milk-Fed Lion, C.-D., 3000 04449
AMERICAN—Mammy's Rose, D., 1000..... 04452
CUB—One-Reel Comedy (Title Not Reported)..... 04453

Saturday, February 5, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Sunday, February 6, 1916.

GAUMONT—See America First, No. 21, Sc., and Keeping Up with the Joneses, Cart., Split Reel..... 04454
BEAUTY—The Laird o' Knees, C., 1000..... 04455
VOGUE—Fickle Madge, C., 1000..... 04456

RELEASES OF COMING WEEK

Monday, February 7, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Tuesday, February 8, 1916.

AMERICAN—Lillo of the Sulu Seas, D., 3000..... 04457
FALSTAFF—Booming the Boxing Business, C., 1000.. 04460

Wednesday, February 9, 1916.

THANHOUSER—The Spirit of the Game, D., 3000.... 04461
BEAUTY—Won by One, C., 1000..... 04464

Thursday, February 10, 1916.

VOGUE—One-Reel Comedy (Title Not Reported)..... 04465
FALSTAFF—Snow Storm and Sunshine, C., 1000..... 04466
MUTUAL—Mutual Weekly, No. 58, Topical..... 04467
MASTERPICTURE DE LUXE—See Feature Release Page.

Friday, February 11, 1916.

MUSTANG—According to St. John, D., 3000..... 04468
CUB—One-Reel Comedy (Title Not Reported)..... 04471

Saturday, February 12, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Sunday, February 13, 1916.

GAUMONT—See America First, No. 22, Sc., and Keeping Up with the Joneses, Cart., Split Reel..... 04472
BEAUTY—Billy VanDeusen and the Vampire, C., 1000. 04473
VOGUE—One-Reel Comedy (Title Not Reported).... 04474

UNIVERSAL

RELEASES OF CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—Old King Coal (Eighth Episode of "Graft"), D., 2000..... 01176

Monday, January 31, 1916.

RED FEATHER PHOTO-PLAYS—The Path of Happiness, D., 5000..... 01159
NESTOR—When Aunt Matilda Fell, C., 1000..... 01160

Tuesday, February 1, 1916.

GOLD SEAL—Three Fingered Jennie (No. 3, Lord John) 01161
REX—In Dreamy Jungle Town, C., 1000..... 01162

Wednesday, February 2, 1916.

VICTOR—Son o' the Stars, D., 3000..... 01163
L-KO—Sea Dogs and Land Rats, C., 1000..... 01164
UNIVERSAL ANIMATED WEEKLY—Weekly, No. 204 01165

Thursday, February 3, 1916.

LAEMMLE—The Wise Man and the Fool, D., 2000.... 01166
POWERS—Building Up the Health of a Nation (Lesson 3) and Polar Bears, Split Reel..... 01167

Friday, February 4, 1916.

IMP—The Soul Man, D., 1000..... 01168
REX—A Child of Circumstance, D., 1000..... 01169
NESTOR—Flivvers the Smoke Eater, C., 2000..... 01170

Saturday, February 5, 1916.

BISON—Phantom Island, D., 2000..... 01171
POWERS—Uncle Sam at Work, No. 7 (Uncle Sam's Children), Ed., 1000..... 01172
JOKER—Wanted, a Piano Tuner, C., 1000..... 01173

Sunday, February 6, 1916.

REX—One Who Passed By, D., 1000..... 01174
L-KO—A September Mourning, C.. 2000..... 01175

RELEASES OF COMING WEEK

UNIVERSAL SPECIAL FEATURE—The Insurance Swindlers (Ninth Episode of "Graft"), D., 2000.... 01194

Monday, February 7, 1916.

RED FEATHER PHOTO-PLAYS—A Knight of the Range (Harry D. Carey), D., 5000..... 01177
NESTOR—Mixed Kids, C., 1000..... 01178

Tuesday, February 8, 1916.

GOLD SEAL—Yust from Sweden, D., 3000..... 01179
IMP—Artistic Interference, C., 1000..... 01180

Wednesday, February 9, 1916.

VICTOR—High Flyers, C.-D., 2000..... 01181
L-KO—Her Naughty Eyes, C., 1000..... 01182
UNIVERSAL ANIMATED WEEKLY—Weekly, No. 5 01183

Thursday, February 10, 1916.

LAEMMLE—The Living Lie, D., 3000..... 01184
POWERS—A Hot Time in Iceland, Com.-Cart., Split Reel 01185

Friday, February 11, 1916.

IMP—The Trail of Wild Wolf, D., 2000..... 01186
REX—The Missing Locket, D., 1000..... 01187
NESTOR—A Quiet Supper for Four, C., 1000..... 01188

Saturday, February 12, 1916.

BISON—His Majesty, Dick Turpin, D., 2000..... 01189
POWERS—Uncle Sam at Work, No. 8 (Uncle Sam—Fisherman—Postmaster—Health Officer), Ed., 1000 01190
JOKER—Leap and Look Thereafter, C., 1000..... 01191

Sunday, February 13, 1916.

LAEMMLE—Arthur's Last Fling, C.-D., 1000..... 01192
L-KO—Firing the Butler, or the Butler's Fire, C., 2000.. 01193

RELEASE DATES FOR READY REFERENCE

ASSOCIATED SERVICE

Week of December 27, 1915.

The Powers That Be, D., 2000....Santa Barbara
The Gift, D., 2000.....Ramona
Close Quarters, D., 2000.....Alhambra
Let There Be Light, D., 2000.....Empire
He Who Laughs Last, C., 1000.....Atla
Ike Flivvers with Ford, C., 1000.....Federal
Skating on Thin Ice, C., 1000.....Banner
A Peaceful Agitator, C., 1000.....Deer

Week of January 3, 1916.

The Thought, D., 2000.....Santa Barbara
The Missing Link, D., 2000.....Ramona
The Xmas Spirit of the Slums, D., 2000..Alhambra
The Master Rogue, D., 2000.....Empire
Out of the Pan Into the Fire, C., 1000.....Atla
Ike Meets the Gink of Denmark, C., 1000..Federal
Quitting by Request, C., 1000.....Banner
False Rumors, C., 1000.....Deer

GENERAL FILM PROGRAM

BIOGRAPHY

1—18. The Angel of Piety Flat, D.....2000
1—19. A Life Chase, D.....3000
1—24. An Adventure in the Autumn Woods (Reissue), D.....1000
1—26. Stronger Than Woman's Will, D.....3000
1—31. When Kings Were the Law (Reissue), D.....1000
2— 1. The Chain of Evidence, D.....2000
2— 2. The Smugglers, D.....3000

ESSANAY

1—15. Pieces of the Game, D.....3000
1—18. The Book Agent's Romance, D.....2000
1—19. Cannimated Nooz Pictorial, No. 4, C..1000
1—22. The White Alley, D.....3000
1—25. Folly, D.....2000
1—26. Fable of Flora and Adolph and a Home Gone Wrong, C.....1000
1—29. Destiny, D.....3000
2— 1. The Rough Neck, D.....2000
2— 2. Dreamy Dud Lost at Sea, Cart., and Scenic.....Split reel
2— 5. The Primitive Strain, D.....3000

KALEM

1—15. The Haunted Station (An Episode of the H. of H. Series), D.....1000
1—18. The Tale of a Coat, C.....1000
1—19. A Duel in the Desert (Ninth of the "Stingaree" Series) D.....2000
1—21. A Sealskin Coat (Thirteenth of the Ventures of Marguerite), D.....1000
1—22. The Open Track (An Episode of the H. of H. Series), D.....1000
1—25. Snoop Hounds, C.....1000
1—26. The Villain Worshipper (Tenth of the "Stingaree" series), D.....2000
1—28. The Fate of America (Fourteenth of Ventures of Marguerite), D.....1000
1—29. Tapped Wires (An Episode of the H. of H. series), D.....1000
2— 2. The Moth and the Star (Eleventh of the Stingaree Series), D.....2000
2— 4. The Lurking Peril (Fifteenth of the "Ventures of Marguerite"), D.....1000
2— 5. The Broken Wire (An Episode of the H. of H. Series), D.....1000

UNIT PROGRAM—KALEM

1—10. *The Black Crook, D*.....5000

KNICKERBOCKER STAR FEATURES

1—14. The Wood Nymph, D.....3000
1—21. Houses of Mystery, D.....3000
1—28. The Heart Breakers, Com.-D.....3000
2— 4. The Crime of Circumstance, D.....3000

LUBIN

1—13. The Bond Within, D.....3000
1—15. A Skate for a Bride, C.....1000
1—17. The Little Sister of the Poor, D...1000
1—20. The Law's Injustice, D.....3000
1—22. Insomnia, C.....1000
1—24. Two New Items, D.....1000
1—25. The Dragoman, D.....2000
1—27. The Embodied Thought, D.....3000
1—29. Cured, C.....3000
1—31. A Reformation Delayed, D.....1000
2— 3. A Modern Paul, D.....3000
2— 5. The Election Bet, C.....1000

UNIT PROGRAM—LUBIN

12—29. *Saved from the Harem, D*.....4000
12—29. *This Isn't the Life, C*.....1000
1916.
1— 5. *Sorrows of Happiness, D*.....4000
1— 5. *His Lordship, C*.....1000
1—12. *The City of Failing Light, D*.....4000
1—12. *A Bath Tub Mystery, C*.....1000
1—26. *The Evangelist, D*.....4000
1—26. *Fooling Uncle, C*.....1000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Selig, Selig-Tribune, Vitagraph, Vitagraph-Unit.
Tuesday—Biograph, Essanay, Kalem, Selig.
Wednesday—Biograph, Essanay, Kalem, Lubin-Unit.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Essanay, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Falstaff, Novelty.
Tuesday—Thanhouser, Gaumont (Cart. and Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Cub.
Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.
Sunday—Reliance, Casino, Thanhouser.

UNIVERSAL FILM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

SELIG

1— 3. The Buried Treasure of Cobre, D....3000
1— 8. Spooks (Seventh of the Chronicles of Bloom Center), C.....2000
1—10. The Devil in Chief, D.....3000
1—15. No Sir-ee Bob (Eighth of the Chronicles of Bloom Center), C.....1000
1—17. Why Love Is Blind.....3000
1—22. When the Circus Came to Town (Ninth of the Chronicles of Bloom Center), C.....1000
1—24. Tom Martin—A Man, D.....3000
1—29. Apple Butter (Tenth of the Chronicles of Bloom Center), C.....1000
1—31. Diamonds Are Trumps, D.....3000
2— 5. The Desert Calls Its Own, D.....1000

VIM

1— 7. This Way Out, C.....1000
1—14. Chickens, C.....1000
1—21. Frenzied Finance, C.....1000
1—27. A Special Delivery, C.....1000
1—28. Busted Hearts, C.....1000
2— 3. A Sticky Affair, C.....1000
2— 4. The Getaway, C.....1000

VITAGRAPH

1— 3. The Little Trespasser, C-D.....1000
1— 7. His Wife Knew About It, C.....1000
1— 8. Tried for His Own Murder, D.....3000
1—10. When Linn Came Home, D.....1000
1—14. When Two Play a Game, C.....1000
1—15. By Love Redeemed, D.....3000
1—17. Them Was the Good Old Days, C..1000
1—21. A Telegraphic Tangle, C.....1000
1—22. The Secret Seven, D.....3000
1—24. The Cold Feet Getaway, C.....1000
1—28. Peace at Any Price, C.....1000
1—29. The Ruse, D.....3000
1—31. Jane's Bashful Hero, C.....1000
2— 4. The Wrong Mr. Wright, C.....1000
2— 5. Bill Peter's Kid, D.....3000

UNIT PROGRAM—VITAGRAPH

12—27. *The Pest Vamooser, C*.....1000
1— 3. *Who Killed Joe Merrion? D*.....4000
1— 3. *When Hooligan and Dooligan Ran for Mayor, C*.....1000
1—31. *The Surprises of an Empty Hotel, D*..4000
1—31. *A Cripple Creek Cinderella, C*.....1000

MUTUAL FILM RELEASES

AMERICAN

12—31. The Mender, D.....1000
1916.
1— 3. Matching Dreams, C-D.....2000
1— 7. Time and Tide, D.....1000
1—10. Viviana, D.....2000
1—14. The Secret Wire, D.....2000
1—14. Spider Barlow Meets Competition, D..1000
1—16. The Gamble, D.....2000
1—18. The Silent Trail, D.....2000
1—21. The Thunderbolt, D.....1000
1—25. The Man in the Sombrero, D.....2000
1—28. A Sanitarium Scramble, C.....1000
2— 1. The Broken Cross, D.....2000
2— 4. Mammy's Rose, D.....1000

BEAUTY

12—28. Kiddus, Kids and Kiddo, C.....1000
1916.
1— 1. Settled Out of Court, C.....1000
1— 4. Billy Van Dusen's Shadow, C.....1000
1— 8. To Be or Not to Be, C.....1000
1—11. The First Quarrel, C.....1000
1—15. Getting in Wrong, C.....1000
1—19. Johnny's Birthday, C.....1000
1—23. Mischief and a Mirror, C.....1000
1—26. Some Night, C.....1000
1—30. Walk This Way, C.....1000
2— 2. Billy Von Duesen's Wedding Eve, C..1000
2— 6. The Laird o' Knees, C.....1000

CASINO

1— 2. Leave It to Cissy, C.....1000
1— 9. Alias Mr. Jones, C.....1000
1—16. Ham and Eggs, C.....1000

CENTAUR

12—23. The Winning of Jess (Animal D.)...2000
12—30. The Terror of the Fold (Animal D.)..2000
1916.
1— 6. The Homesteader, D.....2000
1—13. Marta of the Jungles, D.....2000

CENTAUR STAR FEATURES

12—22. The Mystery of Carter Breene, D....3000

CLIPPER

12—11. Curly, D.....3000
1916.
1— 1. The Wrath of Haddin Towers, D....3000
1—28. The Smugglers of Santa Cruz, D.....3000

CUB

12—24. Hearts and Clubs, C.....1000
12—31. Jerry's Revenge, C.....1000
1916.
1— 7. Comedy (Title Not Reported).
1— 7. Jerry in the Movies, C.....1000
1—14. Jerry in Mexico, C.....1000
1—21. One Reel Comedy.....
1—28. Around the World, C.....1000

FALSTAFF

12—27. Una's Useful Uncle, C.....1000
12—30. Foolish Fat Flora, C.....1000
1916.
1— 3. The Optimistic Oriental Occults, C...1000
1— 6. Hild's Husky Helper, C.....1000
1—10. Belinda's Bridal Breakfast, C.....1000
1—13. Reforming Rubbering Rosie, C.....1000
1—18. Grace's Gorgeous Gowns, C.....1000
1—20. Pete's Parisian Princess, C.....1000
1—25. Lucky Larry's Lady Love, C.....1000
1—27. Beaten at the Bath, C.....1000
2— 1. A Clever Collie's Coming Back, C....1000
2— 3. Harry's Happy Honeymoon, C.....1000

GAUMONT

12—28. See America First, No. 16, Sc., and Keeping Up with the Joneses, Cart. Split reel
1916.
1— 4. See America First, No. 17, Sc., and Keeping Up with the Jones, Cart. Split reel
1—11. See America First, No. 18, Sc., and Keeping Up with the Joneses, Cart. Split reel
1—23. See America First, No. 19, Sc., and Keeping Up With the Joneses, Cart.....Split reel
1—30. See America First, No. 20, Sc., and Keeping Up with the Joneses, Cart. Split reel
2— 6. See America First, No. 21, Sc., and Keeping Up with the Joneses, Cart. Split reel

RELEASE DATES FOR READY REFERENCE

MUSTANG

12—25. Author! Author! Com.-D.....3000
12—31. The Cactus Blossom, D.....2000
1916.
1— 7. The Hills of Glory, D.....2000
1—15. Water Stuff, C.-D.....3000
1—21. Wild Jim Reformer, D.....2000
2— 4. The Extra Man and the Milk-Fed Lion, C.-D.....3000

MUTUAL WEEKLY

Issued every Thursday.

NOVELTY

12—13. The Book Agent, C.....1000
12—15. A Musical Mix-Up, C.....1000
12—20. The Fiddler 1000
12—22. The Innocent Sandwich Man, C., and Between Lakes and Mountains, Sc. Split reel
1—21. Italy's War Equipment, Ed.....1000

RELIANCE

12—12. The Wayward Son, D.....2000
12—19. The Bankhurst Mystery, D.....2000
12—26. The Law of Success.....2000
1916.
1— 1. The Law of Success, D.....2000
1— 5. The She Devil, D.....3000

RIALTO

12—15. The Ace of Death, D.....3000
12—29. A Prince of Yesterday, D.....3000
1916.
1—12. The Secret Agent, D.....3000

THANHOUSER

12—28. The Last Performance, D.....3000
1916.
1— 4. The Bubbles in the Glass, D.....3000
1— 8. The Woman in Politics, D.....1000
1—11. The Name of the Law, D.....3000
1—19. The Phantom Witness, D.....3000
1—26. The Burglar's Picnic, D.....3000
2— 2. The Knotted Cord, D.....3000

THANOPLAY

11— 6. Mr. Meeson's Will, D.....3000
11—27. The Valkyrie, D.....3000
12—18. His Majesty the King, Com.-D.....3000

VOGUE

1—20. Sammy's Doughful Romance, C.....1000
1—23. A Baby Grand, C.....1000
1—27. Bungling Bill's Burglar, C.....1000
1—30. He Thought He Went to War, C.....1000
2— 3. Sammy Versus Cupid, C.....1000
2— 6. Fickle Madge, C.....1000

For
MASTER PICTURES—De Luxe Edition
See Feature Release Page

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of January 17, 1916.

Railroad Construction on the Dark Continent, Ed., and Lizards, Ed., Split reel...Globe
Luke Rolls in Luxury, C., 1000.....Phunphilms
The Red Circle, No. 6.....Balboa
The Love Trail, D., 5000.....G. R. Plays
Riding the Goat, C., 1000.....King Cole

Week of January 24, 1916.

The Horrors of War, Topical, 3000.....Pathé
Head-dresses of Holland—Colored, and the Ausable Chasm—Picturesque America, split reel .....Photocolor-Glohe
Hazel Kirke, D., 5000.....G. R. Plays
The Red Circle, No. 7 (The Third Degree), D., 2000.....Balhoa
Shooting at Random, C., 1000.....Starlight

Week of January 31, 1916.

Movements the Eye Misses, Col. Ed., and Glimpses of Java, Sc., Split reel.....Pathé
Luke, the Candy Cut-Up, C., 1000.....Phunphilms
New York, D., 5000.....G. R. Plays
The Red Circle, No. 8 (Peace at Any Price), D., 2000.....Balboa

Week of February 7, 1916.

The Matsushima Islands, Col. Sc., and Engineering Feats in Oregon, Sc., Split reel..Pathé
Hapless Happenings, C., 1000.....Starlight
The Precious Packet, D., 5000.....G. R. Plays
The Red Circle, No. 9 (Dodging the Law), D., 2000 .....Balboa

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

12— 9. The Sacrifice of J. Jonathan Gray, D..3000
12—16. Col. Steele, Master Gamhler, Com.-D..1000
12—30. Bahbling Tongues, D.....1000
1916.
1— 2. The Honor to Die, D.....3000
1—13. "X 3," D. 3000
1—28. Nan Good for Nothing, D.....1000

BISON

12—11. The Lion's Ward, Animal D.....3000
12—18. His Real Character, W.-D.....2000
12—25. When Rogues Fall Out, D.....3000
1916.
1— 1. The Dawn Road, D.....2000
1— 8. On the Trail of the Tigress, D.....2000
1—15. Across the Rio Grande, D.....3000
1—22. Buck Simons Puncher, D.....2000
1—29. A Daughter of Pennance, D.....2000
2— 5. Phantom Island, D.....2000

BROADWAY UNIVERSAL FEATURES

12— 6. The White Scar, D.....5000
12—13. The Primrose Path, D.....5000
12—20. "Father and the Boys," Com.-D.....5000
12—27. The Nature Man or a Struggle for Existence, D. 5000
1916.
1— 3. Landon's Legacy, D.....5000
1—10. Love's Pilgrimage to America, D.....5000
1—17. The Man Inside, D.....5000
1—24. A Soul Enslaved, D.....5000

GOLD SEAL

12—14. Lord John in New York (Adventure No. 1 of Lord John's Journal), D..4000
12—21. "Christmas Memories," D. 3000
12—28. As the Shadows Fall, D.....2000
1916.
1— 4. The Gray Sisterhood (Advent. No. 2 of Lord John's Journal), D.....3000
1—11. The Boob's Victory, C.-D.....2000
1—18. The Reward of Chivalry, D.....3000
1—25. Discontent, D. 2000
2—1. Three-Fingered Jennie (No. 3, Lord John) 3000

IMP

12—10. The Little Lady Across the Way, Com.-D. 2000
12—14. Almost a Papa, C.....1000
12—17. The Vacuum Test, D.....1000
12—21. When Love Laughs, C.....1000
12—31. A Tribute to oMther, D.....2000
1916.
1— 7. The Law of Life, D.....3000
1—21. Vanity, Thy Name Is———, C. D....2000
1—25. Hired, Tired and Fired, C.....1000
2— 4. The Soul Man, D.....1000

JOKER

12—11. Slightly Mistaken, C.....1000
12—18. The Opera Singer's Romance, C.....1000
1916.
1— 1. Lemonade Aids Cupid, C.....1000
1— 8. Those Female Haters, C.....1000
1—22. The Whole Jungle Was After Him, C.1000
1—29. Mrs. Green's Mistake, C.....1000
2— 5. Wanted—A Piano Tuner, C.....1000

LAEMMLE

12—16. The Bride of Nancy Lee, D.....2000
12—18. The Water Clue, D.....1000
12—22. The Great Fear, D.....1000
12—23. One Hundred Years Ago, D.....2000
12—28. The Evil of Suspicion, D.....1000
12—30. The Little Upstart, D.....3000
1916.
1— 5. The Underworld, C.-D.....1000
1— 6. Missy, D. 2000
1— 9. Blind Fury, D. 1000
1—20. Just Plain Folks, D.....3000
1—23. Her Dream Man, D.....1000
1—27. The Red Lie, D.....3000
1—28. The Inner Soul, D.....2000
2— 4. The Wise Man and the Fool, D.....2000

L-KO

12— 8. Sin on the Sahbath, C.....2000
12—12. Lizzie's Shattered Dreams, C.....1000
12—15. Blackmail in a Hospital, C.....1000
12—19. The Doomed Groom, C.....1000
12—22. From Beanery to Billions, C.....2000
12—26. Greed and Gasoline, C.....1000
12—29. A Scandal at Sea, C.....1000
1916.
1— 2. Pants and Petticoats, C.....1000
1— 9. Billie's Reformation, C.....2000
1—12. Gertie's Busy Day, C.....1000
1—16. Flirting a la Carte, C.....1000
1—19. Saving Susie from the Sea, C.....1000
1—23. Mr. Idiot's Assassination, C.....2000
1—26. Knocks and Opportunities, C.....2000
1—30. Cupid at the Polo Game, C.....1000
2— 2. Sea Dogs and Land Rats, C.....1000
2— 6. A September Mourning, C.....2000

NESTOR

12— 6. Their Quiet Honeymoon, C.....1000
12—10. Keeping It Dark, C.....1000
12—13. Her Speedy Affair, C.....1000
12—17. Where the Heather Blooms, C.....2000
12—20. Love and a Savage, C.....1000
12—25. When Three Is a Crowd.....1000
12—27. Some Chaperone, C.....1000
12—31. Flivver's Terrible Past, C.....1000
1916.
1— 3. Jed's Trip to the Fair, C.....1000
1— 7. Flivver's Art of Mystery, C.....1000
1—10. The Boy, the Girl, and the Auto, C...1000
1—14. Flivver's Good Turn, C.....1000
1—17. Mingling Spirits, C.....1000
1—21. Flivver's Famous Cheese Hound, C..1000
1—24. Her Steady Carfare, C.....1000
1—28. Flivvers in the Dance of the Shivvers, C. 1000
1—31. When Aunt Matilda Fell, C.....1000
2— 4. Flivvers, the Smoke Eater, C.....2000

POWERS

12—23. Howard's Monarchs of the American Forest, Vaud., and Wild Bird Life, Ed. .....Split reel
12—25. Uncle Sam at Work, No. 1.....1000
1916.
1— 1. Uncle Sam at Work, No. 2 ("How Uncle Sam Gets His Coin").....1000
1— 6. Physical Culture, Lesson No. 1, Ed., and Carl Emmy and His Dogs, Vaud. Split reel
1— 8. Uncle Sam at Work, No. 3 ("Are We Prepared?") 1000
1—13. The Rubber Rompers, Vaud., and Transporting Timber in Sweden, Ed..Split reel
1—15. Uncle Sam at Work, No. 4 (Uncle Sam's Proteges at Work and at Play).1000
1—20. Physical Culture Lesson, No. 2, and the Ariel Buds, Vaud. Act..Split reel
1—22. Uncle Sam at Work, No. 5 (Protecting the Ships at Sea), Ed.....1000
1—27. Sammie Johnsin, Hunter, Cart., and Fishing River Lampreys, Ed....Split reel
1—29. Uncle Sam at Work, No. 6 ("Saving Wealth and Building Health"), Ed..1000
2— 3. Building Up the Health of a Nation (Lesson 3), and Polar Bears...Split reel
2— 5. Uncle Sam at Work, No. 7 (Uncle Sam's Children), Ed. 1000

REX

12—12. Juror Numher Seven, D.....2000
12—19. The Bachelor's Christmas, D.....3000
12—24. The Terrible Truth, D.....1000
12—26. Stronger than Death, D.....2000
1916.
1— 4. Shattered Nerves, C.....1000
1—11. His Return, D.....1000
1—14. Her Defiance, D.....2000
1—16. The Little Mascot, D.....2000
1—18. The Silent Member, D.....1000
1—30. His Own Trap, D.....3000
2— 1. In Dreamy Jungle Town, C.....1000
2— 4. A Child of Circumstance, D.....1000
2— 6. One Who Passed By, D.....1000

VICTOR

12— 8. The Awakening of Patsy, D.....1000
12—15. The Widow's Secret, D.....2000
12—24. "The Tale of the C," Com.-D.....3000
12—29. Father's Child, C.....3000
1916.
1— 5. The Heart of a Mermaid, D.....3000
1—12. Man and Morality, D.....3000
1—14. The Ring and the Rajah, D.....1000
1—19. Her Better Self, D.....2000
1—21. A Sea Mystery, D.....1000
1—26. Across the Line, D.....1000
2— 2. Son o' the Stars, D.....3000

PROVINCIAL GOVERNMENT WILL CENSOR FILMS IN WINNIPEG

Censorship of motion pictures in Winnipeg is to be taken away from the city and placed under the control of the provincial government.

Corporation Counsel Hunt informed the market, license and relief committee, which body receives the monthly reports of the three film czars, that the provincial treasurer's department proposes to take the duty of passing on the films away from the city and administer it from the government buildings.

He explained that the bill was already drafted and added that Saskatchewan tried a similar experiment along this line, it losing some $8,000 by doing so.

Under the present arrangement all pictures to be shown in either Manitoba or Saskatchewan are inspected in the Winnipeg city license department and the latter province has a man permanently employed in Winnipeg to look after its interests in this respect.

This plan, the committee found, will likely be upset. One dollar a reel is paid by the picture houses for the inspection, and all reels, before being shown, must be thus passed. The city has derived over $6,000 in revenue each year from censoring moving pictures.

The Manitoba legislature is now in session, and it is probable that one or more new bills affecting the moving picture theatres will be passed.

Some time ago, at a meeting of exhibitors, it was decided to importune the provincial government to lighten the license burden placed on the moving picture houses by the late provincial government.

SPINGLER IN LEAD OF "DRIFTWOOD," OCEAN

"Driftwood," picturized from Owen Davis's play by Anthony Kelly, will soon be completed under the direction of Marshall Farnum. The star of the feature is Vera Michelena of comic opera fame and her leading man is Harry Spingler.

Prior to his present engagement, Mr. Spingler appeared in several of the Universal features starring King Baggot.

Mr. Spingler's best work was revealed during his stay of seven months with the Fox Film Corporation during which time he enacted the juvenile roles in "The Bondman," "From the Valley of the Missing," "The Plunderer," "Samson," "The Thief," "A Gilded Fool" and "The Idler."

HORSLEY TO PRODUCE A McCARDELL SCENARIO

Preparations for the production of "A Little Lady of Lions," a virile drama by Roy L. McCardell, have been started at David Horsley's studio in Los Angeles. The story will be made into a five reel picture which will be released as a Mutual Masterpicture, de luxe edition. Margaret Gibson will probably play the leading role.

"A Little Lady of Lions" is the first of Mr. McCardell's scenarios written under the arrangement recently made by him with Mr. Horsley.

ATTEMPT TO OUST MRS. MURRAY FROM OHIO BOARD FAILS

An attempt to name a successor to Mrs. Maude Murray Miller, of the Ohio Board of Censorship, has resulted in a deadlock in the Ohio Industrial Commission.

Mrs. Carlotta Price Shea was presented for nomination by H. L. Elliott, but no second followed the motion. Commissioners Yaple and Duffy do not show any disposition to bow to the pressure being brought upon them to appoint Mrs. Shea. Mrs. Miller says that she will fight any attempt to oust her and that she will tell the "inside story" of the censorship as it is practiced in Ohio. Being a newspaper woman she would be able to tell a clear and lucid story.

From present indications there will be no successor appointed and that Mrs. Miller will remain on the job.

ATTEMPT TO STOP PURCHASE OF GREATER NEW YORK FILM RENTAL BLOCKED

The attempt of Richard A. Rowland, president of the Metro Pictures Corporation, to have Federal District Judge Mayer grant an injunction preventing the purchase of the Greater New York Film Rental Company by the General Film Company failed last Friday.

Judge Mayer sustained the contention of the General Film attorneys that such a purchase as Mr. Rowland has said would be made was entirely within the discretion of the directors of the General Film Company.

"THE DRAGNET"

A strong and virile story of the Underworld featuring HARRY MESTAYER, supported by such stars as WHEELER OAKMAN, AL W. FILSON, and VIVIAN REED. Released Monday, February 7.

THE SELIG-TRIBUNE

THE WORLD'S GREATEST NEWS FILM

Every Monday and Thursday, The Selig-Tribune Appears in General Film Service and Shows all the News Pictures and Shows Them First. READ THE POSTERS!

"A MIX-UP IN MOVIES"

A Western Comedy in Which TOM MIX enacts a leading role. Released Saturday, February 12.

SELIG POLYSCOPE CO., CHICAGO

AND EVERYWHERE!

FEATURE RELEASES—CURRENT AND COMING

FOX FILM CORPORATION

10— 4. Sin .....5 reels
10—11. The Little Gipsy.....5 reels
10—18. The Soul of Broadway.....5 reels
10—25. The Family Stain.....5 reels
11— 1. Carmen .....6 reels
11— 8. The Blindness of Devotion.....5 reels
11—15. A Woman's Past.....5 reels
11—22. Her Mother's Secret.....5 reels
11—29. The Galley Slave.....5 reels
12— 5. The Unfaithful Wife.....5 reels
12—12. Her Mother's Secret.....5 reels
12—19. A Soldier's Oath .....5 reels
12—26. Destruction .....5 reels
1916.
1— 2. Green-Eyed Monster .....5 reels
1— 9. A Parisian Romance .....5 reels
1—16. The Fourth Estate.....5 reels
1—23. The Serpent .....5 reels
1—30. The Ruling Passion.....5 reels
2— 6. Merely Mary Ann.....5 reels
2—13. Fighting Blood .....5 reels
2—20. The Fool's Revenge.....5 reels
2—27. Spider and the Fly.....5 reels

KLEINE-EDISON FEATURE SERVICE

EDISON

10— 6. Vanity Fair .....7 reels
10—13. The Magic Skin.....5 reels
11—10. Children of Eve.....5 reels
12— 8. The Destroying Angel.....5 reels
1916.
1—12. The Catspaw .....5 reels
1—26. The Innocence of Ruth.....5 reels
2— 9. The Martyrdom of Philip Strong...5 reels
2—23. When Love Is King.....5 reels

GEO. KLEINE

10—20. The Green Cloak.....5 reels
11— 3. The Sentimental Lady.....5 reels
11—17. The Politicians .....5 reels
12— 1. Canavan .....5 reels
12—15. Bondwomen .....5 reels
1916.
1— 5. The Devil's Prayer Book.....5 reels
1—19. Wild Oats .....5 reels
2— 2. The Final Curtain.....5 reels
2—16. The Scarlet Road.....5 reels

METRO PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION

1—10. The Turmoil (Valli Valli and Geo. Le Guere) .....5 reels
1—24. Her Debt of Honor (Valli Valli)...5 reels
2—14. Dimples (Mary Miles Minter).....5 reels

POPULAR PLAYS & PLAYERS

10— 4. The Song of the Wage Slave.....5 reels
10—25. My Madonna .....5 reels
1916.
1— 3. What Will People Say? (Olga Petrova) .....5 reels
1—17. The Lure of Heart's Desire (Edmund Breese) .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

11— 1. Tables Turned .....5 reels
11—15. The Woman Pays.....5 reels
11—22. One Million Dollars.....5 reels
12—13. The House of Tears (Emily Stevens) .....5 reels
12—27. Black Fear (Grace Elliston).....5 reels
1916.
2— 7. The Upstart (Marguerite Snow)....5 reels

QUALITY PICTURES

11— 8. Pennington's Choice .....5 reels
12—20. Rosemary (Marguerite Snow).....5 reels
1916.
1—31. Man and His Soul (Francis X. Bushman and Beverly Bayne).....5 reels
2—21. The Bribe (Francis X. Bushman)..5 reels

MUTUAL MASTERPICTURES

41. Bred in the Bone (*Reliance*).....4 reels
42. The Brink (*N. Y. Motion*).....4 reels
43. The Miracle of Life (*American*).....4 reels
44. His Wife (*Thanhouser*).....4 reels
45. The Seventh Noon (*Mutual*).....4 reels
46. The End of the Road (*American*).....5 reels
47. Inspiration (*Thanhouser*) .....5 reels
48. The Strife Eternal (*Mutual*).....5 reels
49. The Forbidden Adventure (*Mutual*)...5 reels
50. The Buzzard's Shadow (*American*)....5 reels

DE LUXE EDITION

1—17. The Thoroughbred (William Russell and Charlotte Burton), Am., D...5 reels
1—20. The Five Faults of Flo (Florence La Badie), Thanhouser, D.....5 reels
1—22. The Bait (William Clifford, Margaret Gibson, Bostock Animals), D., Cen..5 reels
1—24. As a Woman Sows (Gertrude Robinson), D., Gaumont.....5 reels
1—27. Lord Loveland Discovers American (Arthur Maude), D., American...5 reels
1—29. Betrayed (Grace De Carleton), D., Thanhouser .....5 reels
1—31. Vengeance Is Mine (Crane Wilbur), D., Centaur .....5 reels
2— 3. The Idol of the Stage (Malcolm Williams), D., Gaumont.....5 reels
2— 5. The White Rosette (E. F. Taylor and Helen Rossen), D., Thanhouser..5 reels
2— 7. The Drifter (Alexander Gaden and Lucille Taft), Gaumont, D.....5 reels
2—10. The Final Argument (Arthur Maude), Am. D. .....5 reels
2—12. The Soul's Cycle (Margaret Gibson), Centaur .....5 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS

11—15. Bella Donna, D.....5 reels
11—29. The Prince and the Pauper.....5 reels
12—23. The Red Widow.....5 reels
12—27. The Foundling .....5 reels
12—27. Lydia Gilmore .....5 reels
12—30. Denman Thompson's Old Homestead .....5 reels
1916.
1— 3. The Foundling .....5 reels
1—10. Mice and Men .....5 reels
1—17. My Lady Incog, Com.-D.....5 reels
1—20. Nearly a King, C.....5 reels
1—27. The Spider, D.....5 reels

JESSE LASKY COMPANY

12— 2. Mr. Grex of Monte Carlo.....5 reels
12— 9. The Unknown .....5 reels
12—13. The Cheat .....5 reels
12—20. The Immigrant .....5 reels
12—30. Temptation, D. .....5 reels
1916.
1—13. The Golden Chance, Com.-D.....5 reels
1—31. Pudd'nhead Wilson, Com.-D.....5 reels

MOROSCO PHOTOPLAY COMPANY

12— 6. "Jane' .....5 reels
1916.
1— 6. Tongues of Men, D.....5 reels

PALLAS

12—16. The Reform Candidate.....5 reels
1916.
1—24. The Call of the Cumberlands. D..5 reels

TRIANGLE FILM CORPORATION

KAY-BEE-INCE PRODUCTIONS

1— 2. Between Men (W. S. Hart).....5 reels
1— 9. The Corner (Willard Mack-Geo. Fawcett) .....5 reels
1—16. The Beckoning Flame (Henry Wood-ruff) .....5 reels
1—23. The Conqueror (Willard Mack).....5 reels
1—30. The Green Swamp (Bessie Bariscale and Bruce McRae).....5 reels
2— 6. D'Artagnan (Orrin Johnson).....5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

1— 2. Cross Currents (Helen Ware).....5 reels
1— 9. Let Katy Do It (Jane Grey and Tuily Marshall) .....5 reels
1—16. The Missing Links (Norma Talmadge, Robert Harron) .....5 reels
1—23. The Wood Nymph (Marie Doro)...5 reels
1—30. The Price of Power (Orrin Johnson).5 reels
2— 6. The Flying Torpedo (John Emerson).5 reels

KEYSTONE-SENNETT PRODUCTIONS

1—16. Because He Loved Her.....2 reels
1—16. A Modern Enoch Arden (Joe Jackson) .....4 reels
1—23. Perils of the Park (Harry Gribbon and Alice Davenport).....1 reel
1—23. A Movie Star (Mack Swain and Polly Moran) .....2 reels
1—30. His Hereafter (Charles Murray and Louise Fazenda) .....2 reels
1—30. Love and Lobsters (Roscoe Arbuckle and Mabel Normand) .....2 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

—Hearst-Vitagraph News Pictorial——
Issued every Tuesday and Friday.

VITAGRAPH

11—29. The Caveman .....5 parts
12—13. The Price for Folly.....5 parts
12—27. What Happened to Father.....5 parts
1916.
1— 3. Thou Art the Man.....6 parts
1—10. Green Stockings .....5 parts
1—17. My Lady's Slipper.....5 parts
1—24. The Island of Surprise.....5 parts
1—31. A Night Out .....5 reels
2— 7. The Crown Prince's Double.....5 reels

LUBIN

11—22. The Nation's Peril.....5 parts
12— 6. The Man's Making.....5 parts
12—20. The Great Divide.....5 parts
1916.
1—20. The Wonderful Wager.....2 parts
1—24. Gods of Fate.....5 parts
2—14. Dollars and Cents .....5 reels
2—28. Her Bleeding Heart.....5 reels

SELIG

11—15. Sweet Alyssum .....5 parts
12—13. I'm Glad My Boy Grew Up to Be a Soldier .....5 parts
1916.
1—10. No Greater Love .....5 parts

ESSANAY

11— 8. The Raven .....5 parts
12— 6. The Alster Case.....5 parts
12—20. A Daughter of the City.....5 parts
1916.
1—17. Captain Jinks .....5 parts
1—31. Submarines of Society.....5 parts
2—28. The Discard .....5 reels

WORLD FILM CORPORATION

BRADY

11—29. The Sins of Society.....5 reels
12—20. Over Night .....5 reels
12—27. The Rack .....5 reels
1916.
1—10. Life's Whirlpool .....5 reels
1—24. The Ballet Girl.....5 reels
1—31. Fruits of Desire.....5 reels

EQUITABLE

12—20. Sealed Lips .....5 reels
12—27. The Senator .....5 reels
1916.
1— 3. The Dragon .....5 reels
1—10. Her Great Hour.....5 reels
1—17. The Ransom .....5 reels
1—24. Babette of the Bally Hoo.....5 reels
1—31. The Clarion .....5 reels
2— 7. The Woman in 47.....5 reels
2—14. The Question .....5 reels

SHUBERT

11—22. The Code of the Mountains.....5 reels
12— 6. A Modern Camille .....5 reels
12—13. The Siren's Song.....5 reels
1916.
1— 3. Camille .....5 reels
1—17. The City .....5 reels

THOMAS H. INCE

Regrets to announce that in the fire which on January 11 destroyed the administration building at Inceville several hundred un-read photoplay manuscripts and a quantity of unanswered correspondence were ruined.

Certain documents were saved but, owing to the destruction of records, identification has been made difficult.

He, therefore, takes this occasion to request that those authors and correspondents who have been awaiting decision and reply re-mail their stories and letters to him at the studios of the

NEW YORK MOTION PICTURE CORPORATION

Santa Monica, Cal.

"On the Firing Line with the Germans"

"the greatest scoop of the war"

8,500 feet of pulse quickening scenes taken from automobile and aeroplane at the front by

WILBUR H. DURBOROUGH

daring American Press Photographer, who accompanied Von Hindenburg's army for 7 months.

TEN WEEKS CHICAGO, auspices CHICAGO DAILY NEWS;
FIVE WEEKS ST. LOUIS, auspices TIMES;
TWO WEEKS MILWAUKEE, auspices FREE PRESS;
TWO WEEKS ST. PAUL, auspices DAILY NEWS, and closing for all the big cities and daily newspapers, and—

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Feb.—The Unwritten Law.....5 reels
The Woman Who Dared.....5 reels

CONTINENTAL PHOTOPLAY CORPORATION
Sept.—A Continental Girl.....5 reels

CORT FILM CORPORATION
The Melting Pot.....5 reels
The Whirl of Life (The Castles)....6 parts

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs.....4 parts
Liberty Hall .....4 parts
The Black Spot.....4 parts
Victoria Cross .....4 parts
O-18 .....4 parts
His Vindication .....4 parts

E. & R. JUNGLE FILM CO.
From Jungle to Trouble.....1 reel
Uncle's Little Ones.....1 reel
The Jungle Cure.....1 reel
What D'ye Think of That?.....1 reel
Pa's Family Tree.....1 reel
The Adventures of Sally.....1 reel
The Jungle Kid.....1 reel

JOS. W. FARNHAM
Race Suicide .....6 parts
The Awakening of Bess Morton....5 reels

GREAT NORTHERN FILM COMPANY
Sins of Great Cities (Ebba Thomsen).4 reels
The Man with the Missing Finger (Alfred Hertel) .....4 reels
For Her Son (Betty Nansen).....4 reels
A Woman's Honor (Elsie Frolich)...4 reels
The Doctor's Secret (Betty Nansen)..4 reels
A Woman's Conquest (Elsie Frolich).4 reels

HANOVER FILMS
Dec.—Marvellous Maciste .....6 parts

HERALD FILM CORPORATION
1—31. Charlie's Busted Romance, Com.-Cart. .....1 reel
2— 7. Charlie in Cuckoo Land, Com.-Cart..1 reel
2—14. Charlie Throws the Bull, Com.-Cart..1 reel
2—21. Charlie in India, Com.-Cart.....1 reel
2—28. Charlie the Chef, Com.-Cart.....1 reel

ITALA FILM COMPANY
Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent .....3 parts

IVAN FILM PRODUCTIONS, INC.
Aug.—A Mother's Confession.....5 reels
Nov.—The Concealed Truth .....5 reels
Jan.—Forbidden Fruit .....5 reels
Feb.—A Fool's Paradise.....5 reels

LIBERTY MOTION PICTURE COMPANY
Oct.—For $5,000 a Year.....5 reels
Oct.—The Struggle .....5 reels

LINICK AND MELCHIOR
Was She to Blame? (*Elm Features*)..5 parts

F. O. NIELSEN
Guarding Old Glory .....5 reels
Just Out of College .....5 reels
Thorns of Passion .....4 reels
Little Sunset .....4 reels
The Spoilers .....9 reels
All for a Girl .....5 reels

OCEAN FILM CORPORATION
Nov.—Life Without a Soul.....5 parts

PHOTODRAMA COMPANY
How Molly Made Good.....6 reels

PROHIBITION FILM CORPORATION
Prohibition .....5 parts

RAVER FILM CO.
The Other Girl.....5 reels

STANDARD NEWSFILM, INC.
Are We Ready? .....4 reels

STERLING CAMERA & FILM CO.
Land o' the Lost.....5 reels
The Game of Three.....5 reels

SUN PHOTOPLAY CO., Inc.
The Princess of India.....5 reels

SUPREME FILM CO.
The Cowpuncher .....6 parts

WORLD SERIES FILM CO.
1915 World's Championship Series.
(Boston Am. vs. Phila. N.).....3 or 5 reels

Projection Difficulties Solved

Why be troubled by projection room difficulties?

Make sure of having good projection. When difficulties arise write at once to the PROJECTION DEPARTMENT

Motion Picture News
220 West 42d Street
NEW YORK CITY

ADVERTISING MANAGER APPOINTED BY THE COLES PICTURE MACHINE CORPORATION

H. B. COLES announces that C. Ridderhof has been engaged as advertising manager for the Coles Picture Machine Corporation.

Mr. Ridderhof is a man of broad mechanical experience. He served several years as mechanic, foreman and superintendent for various machine shops, as well as being a practical designer.

C. RIDDERHOF.

During his entire experience, he has been particularly interested in the advertising end of the various companies with which he has been connected, among which are the Western Gas Engine Corporation, Wilmarth & Morman Company, Zono Manufacturing Company and Hotpoint Electric Heating Company.

Recently he has been advertising manager of the Society for Electrical Development in its campaign for Electrical prosperity Week.

In addition to these things, Mr. Ridderhof has written a course of lectures on electricity, which shows that he is no stranger to the duties which he is assuming.

The South Bend College of Optometry has conferred the degree of Doctor of Optics upon Mr. Ridderhof, which goes further to show that he is well prepared to enter the motion picture field.

Sensation of the Hour!

ANNETTE KELLERMAN in "NEPTUNE'S DAUGHTER"

SMASHING HOUSE RECORDS EVERYWHERE

Playing Return Dates Everywhere

Two solid weeks at the Great Keith's Hippodrome, Cleveland, Ohio; Four weeks at the beautiful Hartman Theatre, Columbus, Ohio; Two weeks at Keith's Theatre, Cincinnati, Ohio; Three weeks at the Victoria Theatre, Dayton, Ohio.

And many other representative houses in Ohio, Indiana and Kentucky. Establishing records heretofore thought impossible. Recognized as the Monarch of all features.

We now Control **INDIANA and KENTUCKY** as well as **OHIO**

Have plenty of new prints on hand.
A wonderful line of advertising.
Write, wire or 'phone for our SPECIAL proposition that will interest you.

McMahan & Jackson

Cincinnati, Ohio

PHUNPHILMS

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$1.00 FOR 10 WEEKS OF WID'S INDEPENDENT REVIEWS OF FEATURES

Enclosed please find

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Send "Wid's" to

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for a period of

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beginning with the issue of

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P.S.—Of course there's no objection to sending "five for a year" at any time.

MAKE ALL CHECKS PAYABLE TO WID GUNNING TIMES BLDG. N.Y. CITY

For details see Pages 555-556 M. P. News Studio Number, Jan. 29th

LUBIN

Will Release the following during the week begining

Jan 31 st

"A REFORMATION DELAYED"

One Act Drama

Feb. 3RD

"A MODERN PAUL"

Three Act Drama

Feb. 5th

"Billie Reeves Comedy"

THE ELECTION BET

One Act

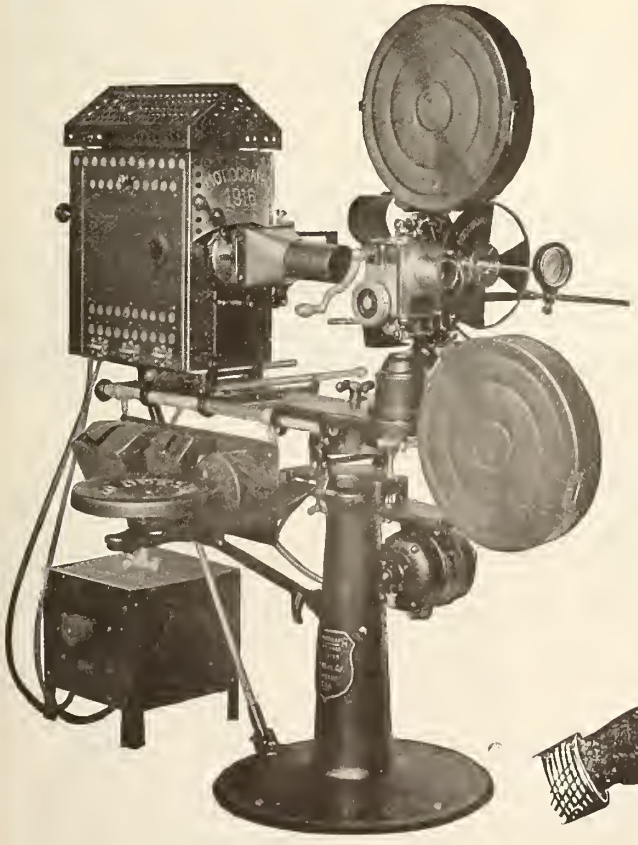
GENERAL FILM LUBIN RELEASES

Accessory News

SECTION OF MOTION PICTURE NEWS DEVOTED TO THE
CONSTRUCTION, EQUIPMENT AND OPERATION OF THEATRE, EXCHANGE AND STUDIO

It's easy to select a Projector when you compare the MOTIOGRAPH with other projectors.

The MOTIOGRAPH'S high standard of quality and superior projection makes it the ideal projector for all theatres.



MILWAUKEE SENTINEL,

MERRILL PACKED ON "GUEST" NIGHT

Invited Audience Pleased With Beautiful New Theater at "Dress Rehearsal."

OPENING ON WEDNESDAY

Triangle Photoplay ... on Program. Syd Chaplin ... William S. Hart ...

...ch. The general special illumination ... worked out by Vaughn, Meyer & Stebbins, consulting engineers, Majestic building. The motion picture projectors in the Merrill theater were furnished by the Wisconsin Theater Supply company of Milwaukee, and after most exhaustive tests covering all makes of machines, they selected two of the wonderful new Motiograph projectors, also an Enterprise double dissolving stereopticon for the projection of the slides. The operating rooms in which these machines are located is above the balcony, and has the appearance of the interior of a battleship powder magazine, its thick ... lined walls and won... fire... apparatus.

Ask the MERRILL—They will put you right when selecting a projector.

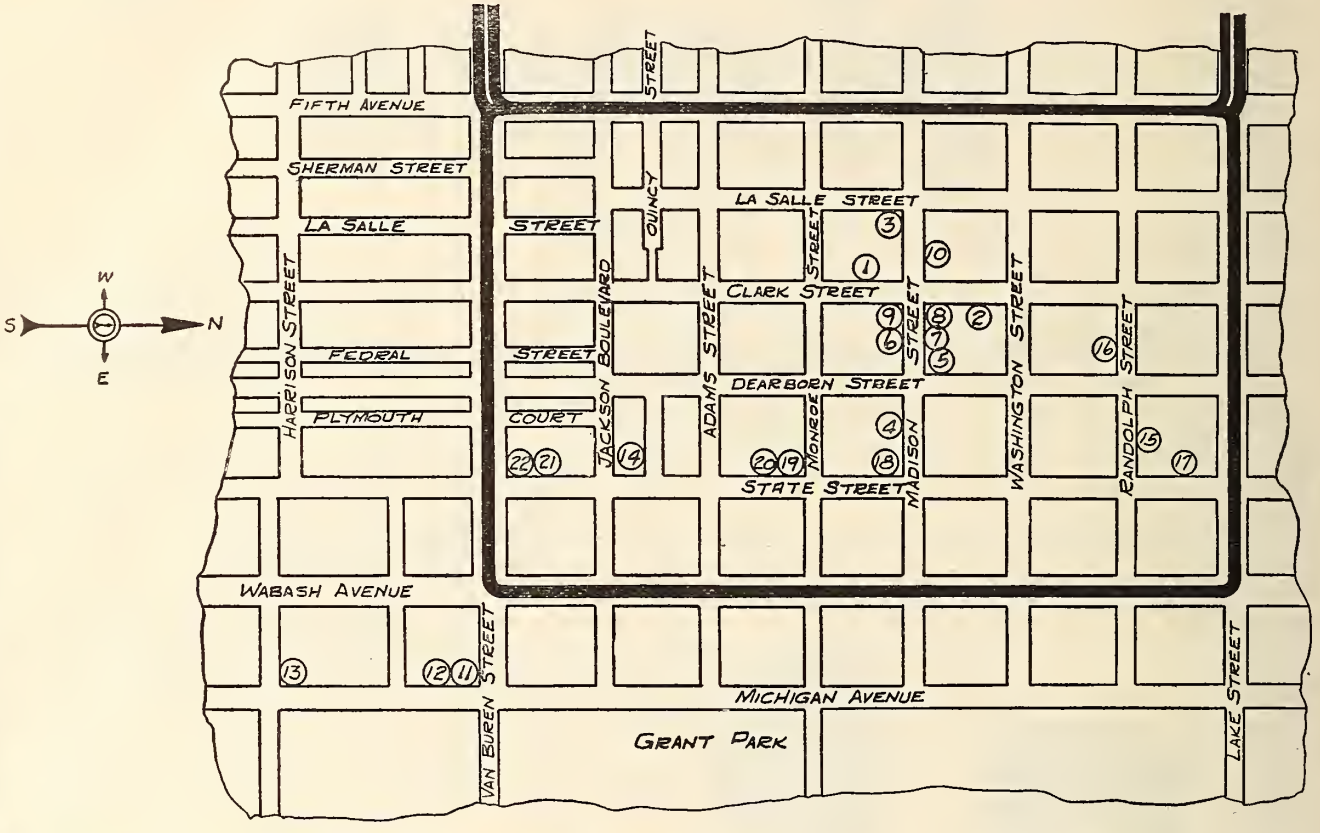
THE ENTERPRISE OPTICAL MFG. CO., 568 W. Randolph St., Chicago, Ill.

Eastern Office
19 West 23rd St., NEW YORK CITY

Western Office
833 MARKET ST., SAN FRANCISCO, CAL.

THE CHICAGO LOOP

Every Motion Picture Theatre in this centre of commercial and amusement activity is using SIMPLEX PROJECTORS EXCLUSIVELY!



MOTION PICTURE MACHINES USED IN CHICAGO { 485 SIMPLEX. 356 ALL OTHER MAKES.

This remarkable proportion in favor of SIMPLEX PROJECTORS in the City of Chicago is INCREASING almost daily and the number of other machines diminishing.

THEATRES IN THE LOOP DISTRICT USING SIMPLEX PROJECTORS

No. 1 Cozy Theatre
No. 2 Boston Theatre
No. 3 Band Box Theatre
No. 4 McVickers Theatre
No. 5 Casino Theatre
No. 6 Rose Theatre
No. 7 Pastime Theatre
No. 8 Star Theatre
No. 9 Alcazar Theatre
No. 10 La Salle Theatre
No. 11 Fine Arts' Theatre
No. 12 Studebaker Theatre
No. 13 Ziegfeld Theatre
No. 14 Gt. Northern Hippodrome
No. 15 Colonial Theatre
No. 16 World Theatre
No. 17 Theatorium
No. 18 Castle Theatre
No. 19 Orpheum Theatre
No. 20 Bijou Dream Theatre
No. 21 Premier Theatre
No. 22 Lyric Theatre

ALL GOVERNMENT DEPARTMENTS DEMAND

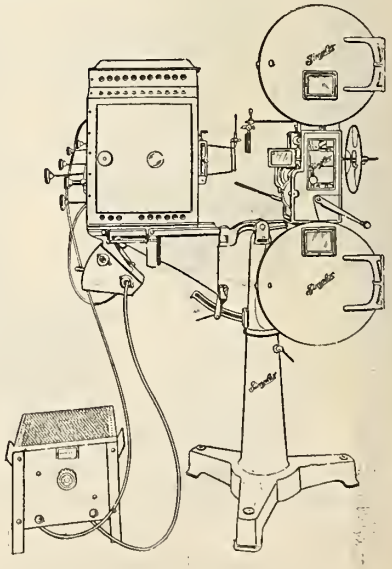
Simplex

THE PROJECTOR THAT RECEIVED
GRAND PRIZE—PANAMA-PACIFIC INTERNATIONAL EXPOSITION
Send for Catalog "N"

MADE AND GUARANTEED BY

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York



Motion Picture Projection Simplified

Continuation of Answer to Question No. 51

By J. H. Hallberg

The current flowing across the arc with such a transformer as described, taking from 25 to 30 amperes from the line, will be approximately 50 to 55 amperes, but at a voltage of only between 30 and 33 volts across the arc.

Consider the current entering the lamp-house on wire "A," passing over carbon "B," over arc "C," over carbon "D" and out over wire "E," and that the current strength is 60 amperes. Under this condition you have the equal of one turn in an electric circuit, beginning at "A" and ending at "E," with 60 amperes flowing, which equals 60 ampere turns.

You know or can easily find out, that if you take a copper wire and wind it on a cylinder or tube, so that

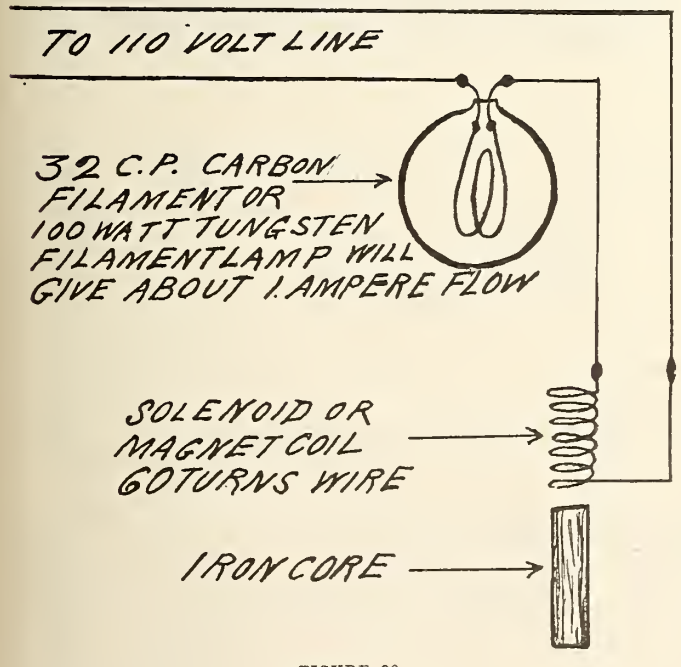

TO 110 VOLT LINE
32 C.P. CARBON FILAMENT OR 100 WATT TUNGSTEN FILAMENT LAMP WILL GIVE ABOUT 1 AMPERE FLOW
SOLENOID OR MAGNET COIL 60 TURNS WIRE
IRON CORE

FIGURE 36

you will have 60 complete turns, and if you connect this coil of 60 turns to a dry battery, for instance, or any source of supply, which will cause one ampere to flow through it, if you put an iron core into this coil or solenoid, as it is called, the iron will immediately become magnetic.

This test can easily be demonstrated if you will take a piece of bell wire and wind 60 turns of it, just roughly by hand, and connect this coil or solenoid, in series with a 32 candle power carbon lamp on 110 volts or in series with a 100 watt Tungsten 110 volt lamp, as illustrated in Fig. 36.

You may wind the coil on a large wire nail, then remove the nail after the coil is wound. Turn on the lamp after it has been connected, as shown in Fig. 36, and to all appearances there is no effect from the coil of 60 turns. Insert a nail slightly smaller than the one you wound the coil on, so that it will move freely within the coil and you will note that the coil will have a magnetic effect on the nail.

This demonstrates the fact that the coil will exert magnetic influence on iron.

To prove to you that this magnetic influence is present in the coil, without the presence of the iron core, you may take a compass, any kind will do, and if you move the compass close enough to the coil, you will find its needle will be moved suddenly in one direction or the other, depending upon the direction of the current. A test with the compass can best be accomplished with D. C. flowing through the coil, because the A. C., if passed through the coil, may demagnetize the compass needle.

You may, however, test the coil as illustrated in Fig. 36 by inserting the iron core with A. C. because you will then not only get a magnetizing effect on the core, but you will feel the trembling of the core, due to the reversals of the current.

NO MATTER WHO YOU ARE IN THE TRADE—

manufacturer, exchange man, exhibitor, operator, actor, director, musician—

THERE IS SOMETHING FOR YOU EVERY WEEK

IN

MOTION PICTURE NEWS

and you always know WHERE TO FIND IT

(Copyright, 1916, by J. H. Hallberg)

Seattle's $350,000 Theatre Is City Show Place

The Coliseum, with 2,461 Seats and Furnished in Accordance with Latest Ideas of Comfort and Elegance, Is Opened on January 8 by Anita King, the Paramount Girl, Who Made Trans-Continental Trip Alone in Auto —Elevators Carry Patrons to Balcony and Mezzanine Floor

IN the Coliseum theatre, opened January 8, Seattle has one of the largest and most beautiful picture houses in the United States. Anita King, the Paramount girl, christened the theatre and made the opening speech.

The theatre was built at a cost of $350,000, and every detail that makes for comfort and elegance has been provided for.

There are 2,461 seats, 1,000 of these being on the lower floor, and three hundred in the loges. It is a genuine motion picture theatre, built for the exhibition of photoplays alone. There is no stage.

Elevators carry patrons to the balcony and loges on the mezzanine floor, there are ladies rest rooms, dressing rooms and reception rooms, children's rooms, men's lounging and smoking rooms, writing rooms and private telephone booths.

Inlaid Music Designs in Interior

The interior decorations and furnishings are a unique, colorful combination of the ancient beauty of the Byzantine, relieved by inlaid mosaic designs, softened by the gray and black tones of the velvet and carpets.

The air in the Coliseum theatre is changed every ninety seconds, and is driven out by a very powerful electric motor through a fan that measures fourteen feet in diameter.

The air is washed, which cleans it of dust and impurity and also moistens it. In summer the air is ice-cooled and in winter preheated, which insures the even and comfortable temperature throughout the entire year.

To insure perfect ventilation in a theatre of this size without throwing a draft on any one spot was a big problem, but it has been very satisfactorily solved.

The interior lighting is a distinct novelty. Instead of being indirect lighting or concealed the entire theatre is illumined by reflected light, this insuring an unusually well-lit playhouse and avoiding any direct glare which would cause eye strain.

All approaches to the upper balcony from the main floor are

THE COLISEUM THEATRE, SEATTLE, ON OPENING DAY

inclines, doing away with stairways. An elevator carrying twenty seven people, which stops at the lower and main balcony, is another point upon which the Coliseum may claim distinction.

Organ and Orchestra Furnish Music

The theatre is of steel construction containing some of the largest pieces of steel ever fabricated. The large truss holding the balcony weighs sixty-five tons, probably the largest of its kind in the United States. The structural designer is H. W. Bittman, who has designed nearly every large theatre in the Northwest. The theatre front is of glazed white terra cotta. Glass awnings, half a block long on one side and a quarter block long on the other, cover the entire sidewalk.

Music is provided by a giant organ, and a Russian orchestra of eight men whose salaries are said to total eight hundred dollars a week. The organ is really five instruments in one, the divisions being the Swell, Great, Orchestral, Pedal and Echo organs.

By each of these divisions and the chimes, temple bells, xylophone and harp, the organist can play organ orchestral as well as symphonic selections.

The Coliseum is operated by Jensen and Von Herberg, who

VIEW OF THE CROWD AT THE OPENING OF COLISEUM THEATRE, SEATTLE

also operate the Liberty, 2,000 seats; the Alhambra, 1,250 seats; the Mission, 980 seats—all in Seattle; and the Columbia in Portland, Ore.

Paramount pictures are shown exclusively. The admission prices are as follows: General admission, fifteen cents; loges, thirty cents; reserved loges, fifty cents.

A tremendous crowd stormed the theatre on the opening day. At one o'clock p. m. a line began forming, and by two the theatre was filled, with a line two abreast and a block long waiting.

This line was unbroken until 9 p. m. The next day, Sunday, the house opened at 11 a. m. and was filled by noon. Fannie Ward in "The Cheat" was the opening attraction.

ERKER BROTHERS OPEN FILM LABORATORY IN ST. LOUIS

ERKER BROS., who since 1879 have been one of the leading optical dealers of the Middle West, and who were one of the first concerns to enter the motion picture supply business, have recently installed a complete film laboratory for the developing and printing of motion picture films.

The growing demand for such a plant to handle the pictures that are being taken both by professionals and amateurs in the Southwest led A. P. Erker, president of Erker Bros., to establish this new branch after investigating several of the Eastern film laboratories.

The new laboratory is in charge of experienced film experts whose advice is at the disposal of all cameramen and people desiring to produce motion pictures. This should aid in making St. Louis an active film center where producers, especially of the Southwest, can go in the future for their laboratory work.

Erker Bros. have already turned out successful films which are running in St. Louis and nearby towns. The *Globe-Democrat* Weekly comes from these laboratories.

N.P.Co.

HIGHEST AWARDS

HELD BY

POWER'S CAMERAGRAPH

PANAMA-PACIFIC
INTERNATIONAL EXPOSITION
GRAND PRIZE 1915

AMERICAN MUSEUM OF SAFETY
GRAND PRIZE 1914

AMERICAN MUSEUM OF SAFETY
GOLD MEDAL 1913

NICHOLAS POWER COMPANY
NINETY GOLD STREET NEW YORK CITY

Projection

Operating Electricity — Questions Answered — Repairing Equipment

Edited by J. H. Hallberg

Who Will Answer All Questions You Send in, No Matter How Simple or How Difficult

THE PROPER RELATIVE SIZES OF WIRE BETWEEN THE GENERATOR AND RHEOSTAT

J. W. S., Binnewater, N. Y.—*Yours of the 11th received. I have taken personal charge of my machine because I discharged the "self-styled" electrician as he claimed to be, yesterday.*

I was looking over your catalogues and found an illustration of an arc lamp showing carbon setting for D. C. I went up into the booth and tried your setting and it was a grand success. The "self-styled" electrician had his carbons set the same as for A. C., which accounts for most of the trouble previous to taking personal charge of the machine.

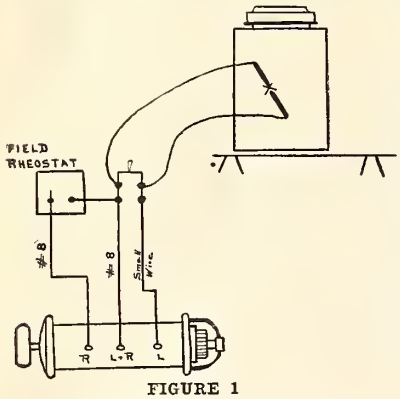


FIGURE 1

I will draw you a sketch, Fig. 1, of how the generator is now wired up. There is no name plate on the generator so that I cannot give you the number or any other information.

Now, I think the next improvement is the wiring. The electrician run different size wires, and I think they should all be one size and terminals should be put on the end of each wire. If the dynamo is connected up right like my sketch, please state what size wires should be used for the same.

I have a fuse block but no fuses, and I think there should be a fuse block, so state what size fuses to use.

ANSWER.—I am glad you discovered from my catalog the correct carbon setting for D. C. and that your trouble has been overcome.

There are so many "self-styled" electricians who think it is an easy job to a moving picture machine operator, that in many instances, good installations are made failures on account of improper installation and operation.

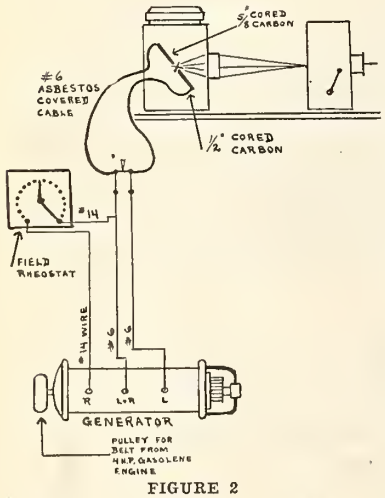


FIGURE 2

Your illustration, Fig. 1, which I herewith reproduce, is not correct and as it ought to be, and therefore I submit herewith another sketch, Fig. 2, which gives the correct location of the different size wires, and switches and connections.

As a general rule, all wires leading from the source of supply or generator to a moving picture machine switch, should be of not less than No. 6 B. & S. gauge. In view of the very short run which you have to make, which I understand is not much more than 7 or 8 feet, I suggest that you use asbestos covered cables, with regular Bulldog lugs on the ends.

The asbestos covered No. 6 cable costs you 10c. per foot in the No. 6 size, and the Bulldog lugs for each end of the cable cost 25c. each.

As illustrated, the small wire should not run from the generator to the switch, but should run from the generator terminal, "R," to the field rheostat, as illustrated in my sketch, Fig. 2.

A fuse block with fuses will cost about $1.25 for double pole and extra fuses, 25c. each, approximately. As your generator appears to be one of those which operates without a rheostat in series with the same, the use of a fuse between the generator and the arc lamp is not necessary.

The best carbons to use would be 5/8-inch cored, top, and 1/2-inch cored, bottom.

Another matter to which you must pay strict attention to, is to make sure that the upper carbon is always positive and the lower negative. In order to determine this, strike the arc—let your arc burn for about 20 or 30 seconds—then pull the switch. *If the upper carbon is then the hotter, your connection is right* and the upper carbon is your positive, as it should be. On the other hand, if when you pull the switch, the lower carbon is the hotter, then your arc is upside down and *you must change the two wires at the carbon holders.*

For your installation you would need six (6) Bulldog lugs, two for the arc lamp, four for the switch, and then you ought to have three sleeve connectors for the generator wires. These cost you 25c. each. If you do not use sleeve connectors at the terminals, solder the terminal wires carefully and tape them.

USE HALF SIZE STEREO LENS

I. T. N., Hillsboro, N. D.:—*Would it be possible to place a slide about four inches from the condensers; would this make the picture as clear and large by adjusting the lenses or moving them, if that is possible as the distance they use in machine now; in other words, can I get a clear picture by placing a slide four inches from the condensers by adjusting the lenses.*

Any information you could give on the above will be greatly appreciated.

ANS.—It is possible to place a standard lantern slide four inches away from the condensers without materially sacrificing the illumination on the screen.

In order to accomplish this result, it will be necessary to use condensing lenses of higher focus than ordinarily. Referring to illustration, Fig. 3, you will find that I recommend 10-inch Plano convex condensers in front and back holders, separated about 5/8 inches, as they will be, if used in the regular Powers 6-A or 6-B condenser mount or as they may be adjusted in the Simplex or Baird machines, as well as in the latest Edison Super machine.

Please note that in order to use these condensers correctly, the arc lamp has to be moved away from the condensers a distance of about 5 inches, and under this condition the distribution of the light rays will be such that they will cover the lantern slide when placed 4 inches away from the front condensers.

You understand, of course, that the objective lens will then be located at a suitable point beyond the slide, the distance depending upon the foci of the lens required.

It may be possible that on account of the spread of light caused by the use of this condenser combination, if a lens of less than 15-inch focus is used will make it necessary for you to provide a

SPEER CARBONS

COME CLOSER TO YOU DAY BY DAY!

BETTER LIGHT and LOWER COST IS GUARANTEED!!

Mr. GEO. W. LEVIS of BROCKWAYVILLE, PA.

Has Used All Makes—He Likes SPEER CARBONS BEST!!!

Brockwayville, Pa., January 11, 1916.

Dear Sirs:

Yours of the 10th inst. at hand and in reply will say that I am very well pleased with the "Speer Projector Carbons." They are superior to any carbons I have used in my eight years of experience with projecting machines. They give a much clearer picture with less resistance than any carbons I have ever used, and they do not burn up as fast as other carbons do.

I can very readily recommend these carbons to any manager.

Yours respectfully,
GEORGE W. LEVIS.

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NET CASH PRICES

½x12, cored, pointed both ends, $37.50 per M. (1,000 in a case)
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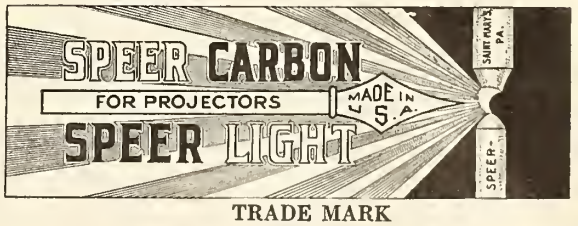
⅝x12, cored, pointed both ends, $50.00 per M. (1,000 in a case)
¾x12, cored, pointed both ends, $70.00 per M. (1,000 in a case)
⅞x12, cored, pointed one end, $115.00 per M. (500 in a case)
1x12, cored, pointed one end, $150.00 per M. (500 in a case)

We Fill Sample Orders for 100 Carbons at the Above Pro Rata Prices



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Our Speer Carbons are absolutely guaranteed to give satisfaction or money back.

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For Sale by Leading M. P. Machine Distributors, Including the Following:

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Kleine Optical Co., 166 N. State St., Chicago, Ill.

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The houses that are crowded day after day and week after week are those which show pictures with brilliancy, sharp definition and clearness of detail.

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The Edison and Nicholas Power Machines are regularly equipped with these lenses—and you can obtain them through any film exchange.

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(Made in Switzerland)

The Quality Carbons of the World

Reflex D. C. Carbons have a Specially Constructed Negative with Copper Coated Core.

We wish to inform all theatre managers and operators that THERE IS NO CARBON SHORTAGE.

Do not allow anyone to persuade you to stock up with inferior brands of carbons on the assumption that you cannot obtain high grade imported carbons.

It is quite true that there is a shortage in a few imported brands, but you can obtain, either from your dealer or direct from us, all the high grade imported REFLEX carbons you wish.

Send us your order now. REFLEX results will please and surprise you.

¾ x 12 plain cored, $10.00 per 100 carbons
⅝ x 12 plain cored, $7.50 per 100 carbons
⅝ x 6 copper coated cored, $3.75 per 100 carbons
½ x 6 copper coated cored, $2.75 per 100 carbons

If your dealer cannot supply you with REFLEX carbons, send cash with your order or instruct us to ship C. O. D. and we will fill sample orders in lots of not less than fifty each in all the above sizes.

Write us for descriptive circular.

JONES & CAMMACK

SOLE IMPORTERS

12 Bridge Street **New York City**

light shield, probably 6 inches in diameter, mounted on the barrel of your lens to prevent illumination to be reflected outside of your screen.

In illustration, Fig. 3, I have sketched in the lens, showing the light shield I have in mind, but the lens is placed closer to the

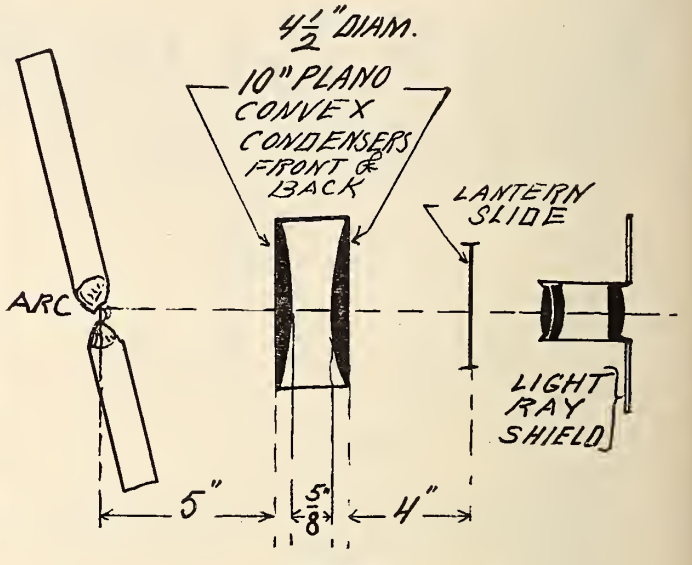


FIGURE 3

slide in proportion than it ought to be in order to economize on space.

If you had given me the distance and the size of picture you wish to project, I would have given further information, but with the above suggestions, I am sure you can accomplish the result you desire, and I believe you should use a half size stereo lens.

A 3,000-SEAT THEATRE IN PHILADELPHIA UNDER CONTROL OF STANLEY POLICY

PHILADELPHIA is to have the largest theatre anywhere in that locality, if plans now being consummated are carried to a successful conclusion.

The site of the future photoplay house is at the corner of Chestnut and Fifty-second street, one of the most desirable locations in the city, situated as it is in the heart of the business and residential district of that fast growing section of the town known as West Philadelphia.

The lot, 56 by 180 feet, is owned by George Earle, who purchased it at a time of real estate depression for a reasonable price, and is assessed at $77,000.

The price paid by the company planning to build the theatre is close to $150,000. The theatre itself will cost approximately $350,000 and will seat more than 3,000 people.

Work will be begun as soon as title passes to the new company which will be, it is expected, within the month. Plans are being made by the Hoffmann Company, who built the Stanley and other prominent theatres.

Cramp and Company are expected to build the house, which it is purposed to have ready for occupancy by next autumn. The Stanley Company will control the policy of the house. It goes without saying that only first class attractions will be booked in this half million dollar picture palace.

AUTOMATIC FILM REWINDING COMPANY INCORPORATED IN PENNSYLVANIA

A CHARTER has been issued at the State Department in Harrisburg, Pa., to the newly-organized Automatic Film Rewinding Company of Harrisburgh, which is capitalized at $7,000 and proposes to place on the market a device for rewinding films that is declared by the company to be absolutely fireproof.

The incorporators are: W. Stanley Ray, the Pennsylvania State Printer; Frederick B. Ray, Myron W. Pickens, Frank O. Horting, Ross Oenslager and John L. Wohlfarth, all of Harrisburg, and Lynnwood H. Lamb, of Mechanicsburg, Pa. The company has obtained a patent on its device and proposes at once to establish a plant here for its manufacture.

UNIVERSAL MOTOR COMPANY BRINGS OUT A DIRECT-CONNECTED LIGHTING PLANT, AN IMPROVEMENT OVER ITS 1915 MODEL

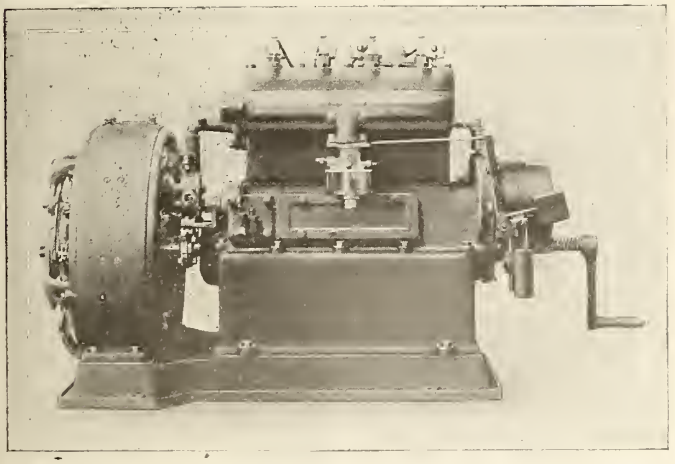
THE Universal Motor Company, of Oshkosh, Wis., has brought out a new direct-connected lighting plant embodying numerout improvements over its 1915 outfit.

This machine is of the direct connected type, having a specially designed direct current generator built into the frame, the armature taking the place of the flywheel. The engine is four cylinder, four cycle, 2⅝ x 4 inch, and operates at normal speed between 1,000 and 1,100 R.P.M., with a rated capacity of 4 kilowatts. and capable of handling an overload up to practically 5 kilowatts.

The plant is supplied in 60 or 110 volts as desired, but the 60 volt type is used principally for moving picture show work, as this voltage works best on the arc light.

The plant is self contained and very compact, making it attractive for traveling show work.

The sensitive throttling governor runs in oil and is entirely en-



LATEST MODEL OF DIRECT CONNECTED GENERATOR SET MADE BY UNIVERSAL MOTOR COMPANY

closed; in fact, the entire oiling system is automatic, so that the operator need only keep the base supplied with oil and the machine will take care of itself, running as long as desired and giving a perfectly steady non flickering light equal to the best turbine operated plants.

This 4 K.W. set is supplied with a high tension magneto and float feed carburetor and the capacity is sufficient to handle the picture arc and additional house lighting and electric fans.

Other uses for the popular Universal outfit is house and store lighting, operating telegraph, cabin boat lighting and battery charging; and, in fact, supplies a steady direct current for all purposes where current up to 4 or 5 kilowatt capacity is required.

POWER'S MACHINE SENT OVER ICE BY DOG SLED IN ALASKA TO ITS DESTINATION

G. A. METCALFE, well known on the Pacific Coast as a distributor of motion picture supplies and located in San Francisco, Cal., recently sold a Power's motion picture projecting machine to a mining camp located 150 miles inland from Seward, Alaska.

This machine will be sent to Seattle and from there by boat to the Far North. After reaching Seward it will be transported by an Alaskan dog team and sled over the snow and ice to its destination.

DETROIT OPERATORS ELECT OFFICERS; McDONALD, PRESIDENT

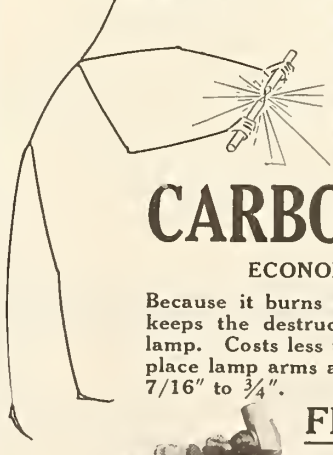
THE following are the new officers elected in January of the Motion Picture Machine Operators Protective Union of Detroit, Local No. 199: President, John A. McDonald; Corresponding and financial secretary. A. M. Booth; recording secretary, William G. Kennedy; treasurer, Max Ruben; sergeant-at-arms, Abe Feldstein; and business manager, Max Edwards. The union has offices at 202 Sun building.

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

FULCO



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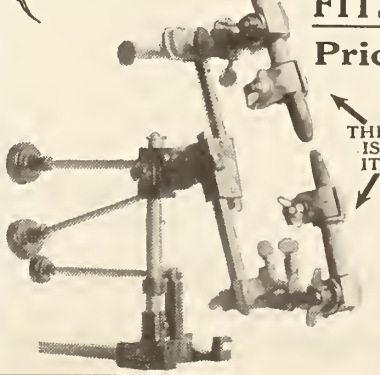
The FULCO CARBON SAVER

ECONOMIZES BOTH:—

Because it burns carbons without waste and keeps the destructive arc flame away from lamp. Costs less to buy the saver than to replace lamp arms and clamps. Holds carbons 7/16" to ¾".



FITS ANY LAMP

Price $1.00 Each

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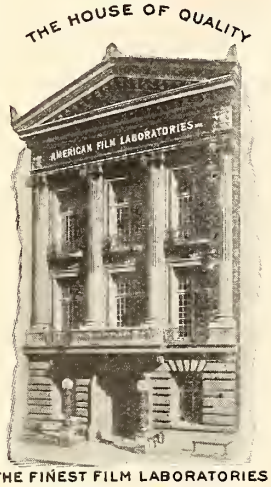
"The Tiffany of the Film Trade"



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Hallberg's 20th Century Motor Generator

Changes A. C. to D. C. at less cost, yet greater efficiency than any other.
Ask for descriptive circular

Power, Simplex and Baird Machines and Minusa Gold Fibre Screens

LEWIS M. SWAAB
1329 VINE STREET, PHILADELPHIA, PA.

Success

The successful man in any business is the one who finds out all he can about that business from all the authorities in it and applies that information in building his success.

Good Authorities are hard to find, particularly in the Projection, Musical and Building end of the Theatre business.

J. H. Hallberg
Ernst Luz
Nathan Myers

are the best in their lines in the business.

They are on the staff of the "News" purposely to help YOU.

They will answer through the "News" any and all questions you may ask.

The "News" is your paper—built for you—and is here to help you.

Have no hesitation in asking for this help.

No matter how hard or simple the problem, these authorities are ready to look into it and tell you just what you want to know.

Gain SUCCESS by increasing your KNOWLEDGE.

LYCEUM THEATRE, INDIANAPOLIS, REMODELED AND REDECORATED, OPENS AS THE STRAND

THE old Lyceum theatre, Capitol avenue and Washington street, Indianapolis, remodeled and redecorated throughout, presented an attractive appearance Saturday evening, January 15, when it opened as the Strand, a photoplay thetatre.

An audience that packed the house witnessed the photoplay and musical entertainment. Part of the audience was in evening dress.

No attempt ever has been made to present photoplays in any Indianapolis theatre on as elaborate a scale as was seen at the Strand, with interpretative music by a twenty-piece symphony orchestra and instrumental and vocal solos.

A large delegation of Chicago business and professional men witnessed the first performance as well as several hundred of the leading citizens of Indianapolis, including the editorial staffs of Indianapolis papers, who were guests of the management.

TEXAS EXHIBITORS OPEN THREE NEW THEATRES

RUDOLPH ORT has purchased the opera house at Boerne, and will run it as a picture house.

Comfort has two recently opened houses, the Peters Opera House, leased from A. Rashio, of San Antonio, and the Franklin, owned by Arthur Franklin and Sons.

The Guadalupe theatre at Laredo has been taken over by Felix Hernandez and Company.

The New Mission theatre, Beeville's latest picture show, was opened to the public recently. Five hundred people attended.

TWO THEATRES IN OHIO CHANGE HANDS

THE Grand theatre, Zanesville, has been sold, the new owners being R. L. Miller and W. C. Norris, both of Akron. Each is an experienced motion picture exhibitor.

E. C. Carter has purchased the Lyric theatre, Marion, of Ivan Weiser, and will consolidate the Dreamland and Lyric, moving into the room formerly occupied by the Lyric. Mr. Carter is putting in a new front and making other changes.

OPERATORS IN BANGOR, ME., MUST TAKE EXAMINATION FOR LICENSE

AT a recent meeting of the municipal officers of Bangor, Me., an order was passed ordering the chief of the fire department and the city electrician to examine all operators for license.

This order affects at least six operators in the city. The license fee, according to the rule promulgated by the authorities, shall not exceed five dollars.

WOULD YOU CARE

If we could show you how to MAKE MORE MONEY? How to substantially increase your receipts at a small outlay?
We have a proposition of interest to all Moving Picture Exhibitors and Managers, that has never been placed before them.
We will sell you a NEW GENUINE POWER'S, NEW 1916 MOTIOGRAPH, EDISON OR A SIMPLEX MACHINE, guaranteed for one year from date of sale, on easy monthly payments.
Drop us a line today and we will tell you all about our plan.

AMUSEMENT SUPPLY CO.

6th Floor Cambridge Building
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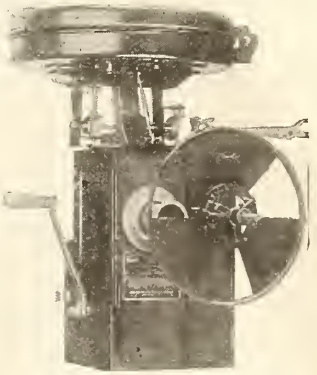
Distributors of the
Power's, Motiograph, Edison and Simplex Machines and Genuine Parts

—Efficiency—

The Feaster no-rewind equipment in your booth allows the operator more time for better projection.
Saves rewinding —breakage delays—and wear and tear on projector.

ASK YOUR DEALER

Feaster Corporation
1482 Broadway, New York


Feaster on Simplex head

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For quality moving picture developing and printing. Our titles guaranteed "rock steady" on the best Eastman stock.
Write Dept. "NP" for free Price List.
Write for Catalog "NS" for Theater Equipment.
Established 1879

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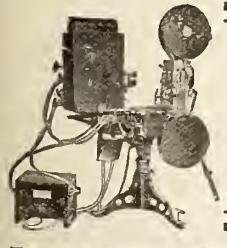

A WONDER WORKER IN PROJECTION

is the American Standard MASTER MODEL Motion Picture Machine. Gives better projection than any, and does so without trouble and expense. Lasts for years—no breakdowns, no big repairs. Some machines run for two to five years without one dollar for repairs. Easy on the operator, soothing to the eyes of your audience, satisfactory entirely to you.
When are you going to write for particulars? How about today?

AMERICAN STANDARD MOTION PICTURE MACHINE COMPANY
One Hundred Ten and Twelve West Fortieth Street, New York

Your Competitor's Superior Pictures

which have been cutting into your business
—are probably made possible by the greater care which he is giving to his projection.

THE RADIUM GOLD FIBRE SCREEN

—is an absolute necessity where perfect projection is the aim. It saves for the audience all the fine shading of light and detail which is so carefully planned by the producer.
—And it isn't true that because Radium Gold Fibre Screens are the best on the market they are the most expensive.
WRITE TODAY FOR SAMPLE, PRICE AND DETAILS OF OUR NEW SALES PLAN.

We Refer You to Any Exhibitar Who Has Tried the Radium Gald Fibre.

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RADIUM GOLD FIBRE SCREEN, Inc.

NO. 220 WEST FORTY-SECOND ST., NEW YORK CITY.

Building and Furnishings

Edited by Nathan Myers

Strand in Indianapolis Is Complete Picture Theatre

The Old Park Is Remodeled and Decorated at Cost of $25,000—Complete Electrical Equipment Intended for the Chigaco Home of the Strand Is Shipped to the Indianapolis House—Management Advertises Heavily In the Newspapers

THE Strand theatre, Indianapolis, the old Park theatre, later renamed the Lyceum theatre, which has been redecorated and remodeled by the Strand Theatre Company, of Chieago, at a eost of about $25,000, is now open.

Several hundred invitations were sent out to Indianapolis city officials, state officials and members of the editorial departments of Indianapolis newspapers. A special train was chartered to bring the Chicago friends of the company to see the first performance.

Among the innovations is the fireproof picture projection room of hollow fireproof tile, concrete and steel, set up on eoncrete foundations at the rear of the orchestra floor.

A special ventilation system for this room draws air from the orchestra floor and exhausts it in the open air in a manner to keep the operators comfortably cool in spite of the rapid deoxidation of the air by the picture projection machines.

The most complete and unique lighting equipment in connection with its stage setting ever seen in a photoplay theatre, has been put in place. The complete electrical equipment originally intended for the Chicago home of the Strand Theatre Company was shipped to the Indianapolis Strand.

Raymond Q. Dalton's radical and pleasing departure from the stereotyped stage eonventions will be remembered by those who have seen his beautiful and eloquent lighting of Mauraee Browne's, "The Trojan Women."

Stage Setting Gives Lighting Plan Full Scope

The new Strand's stage setting, built by the scenic art firm of Sossman and Landis, of Chicago, gives the Dalton lighting scheme full scope. This stage setting is even more beautiful than the setting in the Chicago Strand.

The curtain rises on a moonlit stage, clouds float slowly across the sky, where the moon and twinkling stars reflect their light on the rippling water.

Slowly, as the symphony orchestra of twenty pieces, plays the overture, the faint light of dawn steals over the horizon, the moon and stars fade, and the day blooms into brilliant sunshine.

At the end of the overture, plush curtains in the center of the stage setting are drawn together, the picture screen drops in place, and, as the curtain unfolds, the first photoplay of the performance is revealed.

As the musical numbers are presented from time to time in entertainment, the screen is removed and brought down just as in the opening and during the solos and musical features, full seope is given to the varied and rare lighting effects Mr. Dalton has worked out.

All the lighting equipment in the old playhouse was taken out. The principal means of illumination on the stage is a large "U" shaped metal trough or reflector, studded with hundreds of various electric bulbs of various colors, which are dimmed or brightened to produce the desired light. Cloud projecting machines and ingenious water ripple projector, are among the unusual equipment put in.

Warde Johnston, General Musical Director

Warde Johnston, general musical director of the company, eonducted the first rehearsal of the orehestra, and announced the appointment of Albert E. Short, of Indianapolis, eonductor, and W. S. Mitchell, manager. Mr. Mitchell is manager of the Indianapolis Military Band.

Mr. Short is teacher of cornet at the College of Musical Art, and is well known as the eornet soloist of the Indianapolis Military Band. Mr. Short went to Indianapolis two years ago, from Chicago, where he had been with the Kryl's Band. Previously to that Mr. Short was in Springfield, Mass., where he was a soloist and band leader.

Practically all the members of the Strand's orchestra are members of the Indianapolis Symphony orchestra or of the Indianapolis Military Band.

In speaking of the soloists and singers that the Strand will present from week to week in eonnection with the photoplay and musical entertainment, Mr. Johnston said:

"The best talent in the eountry will be drawn on to round out the artistic program for which the Chicago Strand theatre has become famous.

"The high standards that mark the Chicago and other homes of the Strand Theatre Company will be lived up to in this city, and the same program will be presented that is shown in the metropolitan cities.

"Special representatives are engaged in Chicago and New York in seleeting artists for the Strand theatres."

Program Changed Twice a Week

The program will be ehanged twice each week, Sunday and Thursday. Five shows are given daily, beginning at 1:30 P. M. and running continuously until 11 P. M. The prices for the matinees are ten, fifteen and twenty-five cents, and in the evening, ten, fifteen, twenty-five and thirty-five eents.

The program for the opening show ineluded a one reel scenic, a vocal solo by Viva Ethelia, a news feature film, an instrumental solo, "Mice and Men," a Famous Players production with Marguerite Clark, a vocal solo and a comedy. The voealists will appear from two to five in the afternoon and 7:45 to 10 p. m. in the evening.

Believing that newspaper advertising pays, The Strand Theatre Company ran a three-quarter of a page ad in the Indianapolis *Star* on Sunday, January 9, and in the Indianapolis *News* on Tuesday, January 11, with a two-column ad several inehes long for the rest of the week.

This is the largest photoplay or legitimate theatre advertisement the writer has ever seen in Indianapolis newspapers, the next largest being the advertisements for "The Birth of a Nation," which was shown there for three weeks recently.

SPEEDCO ARC CONTROLLERS PLACED IN HOUSES FROM BOSTON TO WINNIPEG

THE Speed Controller Company, Inc., is rapidly spreading its Speedco Arc Controllers about the country. The maehines have reeently been adopted by the Orpheum theatre, Grand Rapids, Mich.; the Coliseum theatre, Seattle; B. F. Keith's theatre, Boston; and have entered the Canadian field at Pantages theatre, Winnipeg, Man.

Dowsley and Ross, of Winnipeg, are the dealers handling the Speedeo Arc Controller in Canada.

PARK THEATRE IN BOSTON IS LOCATED IN HEART OF CITY'S SHOPPING DISTRICT

ONE of Boston's best motion picture theatres is the Park, located on Washington street, in the heart of the shopping district. Lately, under the management of Thomas D. Soriero, the house has been doing a turn-them-away business, particularly when Mary Pickford is the headliner.

But Mr. Soriero does not have to wait until Miss Pickford comes along in order to cram his house to the overflowing point. The other Paramount releases are drawing big houses, along with Metro features.

The Park is one of the oldest theatres in Boston. On its old stage many actors and actresses famous in years gone by have appeared.

A little more than a year ago, however, the house forsook the legitimate and went over to the films, being remodeled for that purpose by a syndicate of several Boston business men.

For a time W. Fred Bossner, now superintendent of the department of theatres for the Paramount corporation, managed the theatre. When he left, not long ago, first one manager and then

EXTERIOR OF THE PARK THEATRE, WASHINGTON ST., BOSTON

another served, until Mr. Soriero was engaged. He has stayed on because under him the house is making money.

Both outside and in, this theatre is one of the handsomest in town. The architect was Thomas W. Lamb. It seats 900, with balcony and main floor. Its Power's 6-A projection machine makes an 80-foot throw to a Gold Fibre screen which is tastefully arranged at the rear of a stage upon which a woman's orchestra, under the leadership of Mrs. Belle Renfrew, plays for the pictures. The operator's name is T. Barrows.

The general decorative scheme is red. The lighting scheme is Mr. Soriero's own. By it a newspaper can be read in any part of the house while the films are being shown.

And this does not detract from the clarity of the pictures. In fact, there is not another house in the city where the pictures show up to a more striking advantage than they do at the Park.

In conjunction with the orchestra an Austin organ is used. There are four shows each day, with twelve reels a show, at fifteen and twenty-five cents in the afternoon and twenty-five and thirty cents at night. There are forty-four employees. William Fleming is assistant to the manager. The house advertises both in newspapers and on posters.

NEW PICTURE THEATRES IN OKLAHOMA

P. V. HOFFMAN, formerly with the World Exchange at Dallas, Texas, is building a new motion picture theatre at Atoka, Okla.

J. L. Oliver, of the Sugg theatre, Chickasha, is opening a new house of five hundred capacity in that city. Vaudeville and pictures will be offered at the old place, while the new house will be a picture house exclusively.

AMERICAN SEATING COMPANY

Exclusive Manufacturers of

Furnishings for Theatres, Schools, Churches and all Public Buildings

When you want Opera Chairs, remember we have

50,000 CHAIRS

ALWAYS IN STOCK

in 6 different styles in Imitation Mahogany and Circassian Walnut finishes, assuring you satisfactory selection and

IMMEDIATE SERVICE

Other designs of Upholstered and Unupholstered Chairs unlimited in number, furnished in 25 to 50 days after receipt of specifications, depending on character of chairs selected.

Our Consultation Service, specializing in designing economical arrangements for theatre seating is tendered to you without any charge whatever.

Descriptive literature on request.

For prompt attention address:

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ALL THE PLAYERS

of prominence in any sized picture can be furnished instantly. WIRE US YOUR WANTS. If you fail to display the face of a popular player who is appearing at your house you are overlooking an opportunity for larger receipts. THE FACE OF A WELL KNOWN PLAYER prominently displayed will draw more money than the mere announcement of a name.

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THE Newman Manufacturing Company, which manufactures a complete line of brass poster frames, easels, railings, ticket choppers, and other theatre equipment, with factories located at Cincinnati, New York and Chicago, reports that its Chicago plant, located at 108 West Lake Street, suffered a total loss by fire on January 14. Temporary quarters have been obtained at 68 West Washington Street, Chicago.

All of the contracts of the Chicago plant are now being executed by the Cincinnati factory of this company, where an additional force has been put on in order to take care of the emergency, so as to cause no undue delay in filling their orders.

Walter J. Newman, who has charge of the temporary quarters in Chicago, has shaped up things with remarkable dispatch, and states that there positively will be no interruption to business. He will be glad to receive his friends at the new location.

The company reports an excellent business at the New York factory, located at 101 Fourth Avenue, and at the Cincinnati plant, 717 Sycamore Street, and the outlook for 1916 is bright.

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Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres. If you are building, selling, leasing or renovating, kindly communicate it at once for publication.

CALIFORNIA

THE Classic theatre, located at 4200 Moneta avenue, Los Angeles, has been closed.

The Victoria, located at 2570 West Pico street, Los Angeles, after being closed for several weeks, has been opened under the management of Hetherington and Visner.

January 6 marked the opening day of the Sherman theatre on Main street, between Sixth and Seventh, Los Angeles. This theatre is under the management of Mr. Freidlander.

After a period of opening and closing, the Queen, located at Vermont avenue and Thirty-first street, has again opened for business.

The Playhouse on West Seventh street, Los Angeles, was opened recently.

The Glendora theatre, Glendora, has been taken over by Macdonald and Hickman, two showmen of considerable experience.

The Imperial theatre, a small but well furnished moving picture house, has been opened on Broadway, near Tenth street, Oakland. The location is near the station of the suburban electric system and a large transient business is expected.

The Progress theatre at Woodland has been taken over by W. Webster, who also conducts the Strand in that city, and is to be renovated throughout and operated in conjunction with the larger and finer house. Mr. Webster formerly conducted a large theatre in Sacramento, but has now concentrated his interests in Woodland.

Krahn and Beach, who conduct the Lorin and Strand theatres in Berkeley, have completed plans for the enlargement of the former house and work will be commenced as soon as weather conditions become more favorable. The capacity of the theatre will be doubled.

The new theatre of K. Cashin at Fresno will be ready for occupancy early in February, construction work having been delayed somewhat by the rainy season.

A beautiful new theatre was opened at Turlock on January 1 by George Bailey and son, the building having been constructed for their needs by Mrs. Cora Johnson. Music was furnished by an orchestra led by Jean Nelson.

O. Atkinson has disposed of his interests in the Majestic theatre at Concord to Carl Crenna.

A building permit has been taken out at Sacramento for the remodeling of the one story brick moving picture theatre conducted at 420 K street, by L. H. Marks.

The M. and F. theatre has been opened at Castro and Twenty-fourth streets, San Francisco, this being a new house with a seating capacity of about four hundred.

The Lincoln theatre at Alameda has been reopened under the directions of Zwick and Poland.

Horner and Dowler have opened a new moving picture house at Angiola, a small town in Tulare County. This will be conducted as one of a chain of small houses.

CANADA

Three of the largest and best motion picture houses in Winnipeg, Manitoba, the Province, the Bijou and the Lyceum, have raised their night admission price from ten to fifteen cents. The reason is given that the big and first class features seen at this house, demand an increase in admissions.

The three houses are still doing as large a business as they enjoyed before they raised their prices, and it is understood that the patrons of the places are well satisfied with the altered condition of things.

ILLINOIS

W. W. Watts, proprietor of the Vaudette and Gaiety theatres, Petersburg, announces his intention of erecting a $10,000 theatre there to replace the Rex, recently destroyed by fire.

INDIANA

B. J. Vought and W. L. Pracht, formerly of Defiance, are now operating the Lyceum and Palace theatres at Columbia City. Both have had considerable experience in the show business, having also operated a house at Hillsdale, Mich. George Brookins, who has operated the theatres for nearly five years, has not decided on his future plans.

William C. Odle, mayor of Williamsport, has sold his two theatres to Glen Howard and Hurley Straitor, of Malott.

Gilbert Cuthbert and his son, Floyd Cuthbert, have bought the lease on the Irwin theatre, Goshen, from William S. Burridge. John Burridge will be booking agent for the Cuthberts. Vaudeville is to be continued and pictures will also be shown. The Cuthberts paid Burridge $1,800 for the lease.

Mrs. Kate Davis-Raymond, of Louisville, Ky., has been obtained by William C. Meloy as organist for his new Strand theatre, at Shelbyville, which is now being prepared for opening about February 14. A large organ has been purchased by Mr. Meloy at a cost of $5,000. Claude Williamson will be manager of the new theatre for Mr. Meloy.

Merchants in the west part of the business section of Laporte may start a new motion picture theatre, if a suitable site can be found. Thus far, attempts to get a location have failed, but it is hoped to put the project through in the near future.

The Royal theatre, in South Main street, Frankfort, has been sold by J. H. Staley, to L. F. Cox, of Peru, and W. H. Cox, of Ladoga. Mr. Stanley plans to leave Frankfort, with his family, and locate in Colorado, where he has accepted a position as advertising agent for the Pike's Peak Film Company.

The Victoria theatre at Lafayette has been taken over by Ray and Hobert Bishop from Mrs. S. Remington. They are sons of G. W. Bishop, owner of the building. The new management will take over the bookings made under the old management, and add such others as they desire later on.

The Superba motion picture theatre at Knightstown, which has been operated by Quincy T. Lyons, has been closed.

The new Forrest theatre at Boonville opened recently.

The Rex theatre, Rensselaer, of which W. C. Millirow is owner, has completed extensive alterations on the house. He has installed a Powers' 6A of the latest model, two hundred new opera chairs, a fibre screen and an indirect lighting system.

IOWA

M. Moltz has purchased the Royal theatre, La Mara, from G. A. Toppins.

A. Kahn has taken over the Casino theatre, Mason City.

Mr. Boyle, owner of the Dreamland theatre, Dubuque, already has a large force of men engaged in remodeling the room at the northeast corner of Fifth and Main streets, for a modern moving picture house and will have it ready to open early in February.

KANSAS

F. C. Smith has opened the New Empress at Paola.

MASSACHUSETTS

John Hanifin is building a new theatre, to be called the Royal, at Holyoke. He will charge twenty-five cents admission.

The new Strand in Holyoke has opened with Aleck Cameron in charge.

The Star, Holyoke, has been sold by Harry Lavinge to Oliver Bernest.

The contract for building the Strand theatre, Leland Court and

Mercantile street, Worcester, which has been under consideration two years, has been let to Jardin and Company, 489 Fifth avenue, New York.

Henry J. Glutney has purchased a part interest in the Grand theatre on High street, Holyoke, now conducted by M. Demers. It is planned to remodel the whole interior of the theatre, enlarge the seating capacity to about 900, remove the posts and other obstructions and install a balcony.

MICHIGAN

A new theatre is to be erected on Russell and Frederick streets, Detroit, devoted to motion pictures, for which C. Howard Crane, Dime Bank building, is now taking bids. Plans have been completed and the money raised for its construction.

Plans are completed for the remodeling of the old Owosso theatre, Owosso, in to a motion picture house. When completed it will be leased by Eugene Brewer and Dr. G. N. Finch. Mr. Brewer will be the manager.

Thomas P. Penniman, a Detroit lawyer, has been elected president of the Ferry Field Theatre Company, to fill the vacancy caused by the death of A. Arthur Caille. Construction of the theatre, temporarily delayed, has been renewed.

Chris Kline, for a number of years with the Detroit office of the General Film Company, as assistant to A. J. Gilligham, has resigned to engage in the slide business. He has become associated with James Lombard and they are operating as the General Slide Company.

The New Majestic theatre, Wyandotte, owned by the firm of Caille and Guthard, was opened Thursday evening, January 20. The New Majestic is a beautiful playhouse, seating about 1,000. It cost over $50,000. George P. Wilbur is manager. The Marx theatre in Wyandotte, owned by the same firm, has been closed for repairs and alterations. It will open again some time in February.

The Family theatre, Jackson, Mich., remodeled, has reopened.

The Madison is the name decided upon for the new theatre which John H. Hunsky and George W. Trendle will erect at Grand Circus Park and Broadway, Detroit, one of the choicest locations in the downtown section. The Madison will accommodate about 2,500 people. Work will start in February and the theatre will be completed in October.

F. D. D'Arcy has sold the New Theatre, West Main street, Kalamazoo, to F. J. Buchte and O. W. Koch, of Union, Ill., who have already taken possession.

MISSOURI

L. R. Taylor is building the Royal theatre at Tarkio. It will seat 450.

The motion picture theatre built by Percy C. Jones at Unionville has been opened. It seats five hundred.

The Hyne-Bostian Picture Show Company have opened a show in the Battery C Building at Independence. This makes two shows for that city.

The Bancroft theatre in Kansas City has been purchased by R. W. Williams, who comes from Sioux City, Iowa.

MONTANA

One of the largest building permits for the season was issued by Building Inspector Fire Chief Collins to the Anaconda Amusement Company for the new picture theatre that is to be erected at once at the corner of Park and Oak streets, Anaconda. The amount was $40,000. Architect W. W. Hyslop was granted the permit and the contract for the building has been let to J. J. Skinner of Spokane.

NEBRASKA

The name of the Elite No. 1, Fourteenth and Douglas, Omaha, has been changed and it is now called the Rex.

A. H. Yenney, of Elm Creek, has finished a theatre and opened it. It seats three hundred and is completely equipped.

William H. Boese, exhibitor at Lynn Grove, has equipped his house with a new motiograph.

C. C. Lyons, proprietor of the Lyric, Grant, has installed a Power 6A machine.

Max Wolfson has bought the Elite No. 2, Fourteenth and Farnam, Omaha, from H. D. Coudroy. He has closed it while improvements and enlargements are being made. The name will be changed to the Garden theatre.

E. W. Greeg has bought the Columbia theatre, Tenth and Hickory streets, Omaha.

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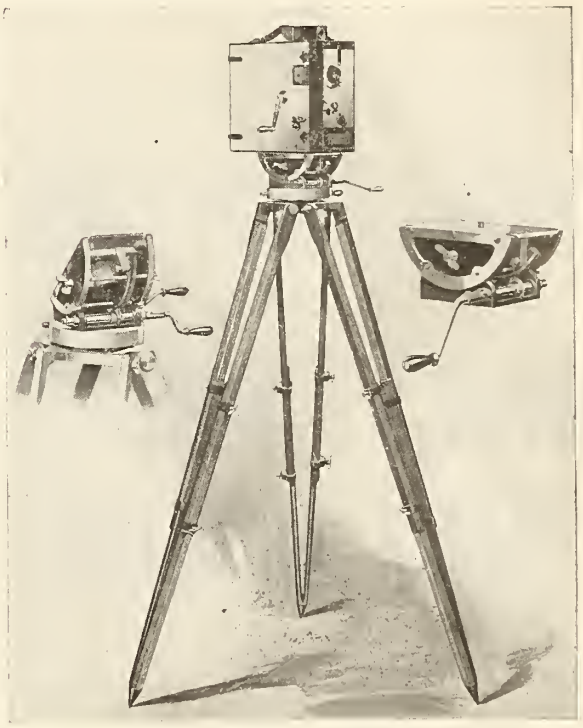

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The Lyric theatre, Omaha, has been sold to J. H. Nickerson.

A new theatre has been opened at O'Neil, by B. M. Jordan.

B. W. Merril, Edgar, has opened a new theatre. He has a Power 6A machine.

Golden Brothers are the proprietors of a theatre opened in Broadwater.

Morris Miltonberger, formerly manager of the Rohlff theatre at Thirty-seventh and Leavenworth streets, Omaha, has resigned to accept the management of The Garden, Fourteenth and Farnam streets. Proprietor Watts is now managing the Rohlff.

J. W. Small, of the Casino, and H. H. Dimmitt, of the Dimmitt Opera House, Wymore, have consolidated and are showing in the Opera House. The Casino is closed.

The municipality of Geneva has built an auditorium for the benefit of its citizens and motion pictures are being shown. In this manner the city pays the interest on the bonds and the upkeep for the big house, besides furnishing good entertainment for its people. So far as is known about the Omaha exchanges, this is the first instance of municipal ownership of a motion picture house.

NEW YORK

The Stephen G. Todd property on New York avenue, Huntington, L. I., 63 x 135 feet, which has been sold by A. L. Field to Benjamin Goldstein, for $20,000, will be rebuilt and made over into a theatre for moving pictures.

The Hyperion theatre at Forty-sixth and Sackett streets, Corona, changed hands recently. The building had been occupied for several years by Sheer Brothers as a moving picture theatre. Isaac Wechselbaum is the owner of the building. Pechette and McGuiness have leased the place and the name will be changed to the Park theatre.

The Paragon Theatre Corporation has leased a site in Court street, White Plains, the site of the old Elberon Hotel, and will erect a moving picture theatre there.

C. V. Ansley has disposed of his interest in the Palace moving picture theatre, Hamilton, to his partner, D. H. Gazlay, and has gone to Florida for the winter. Mr. Gazlay has placed the management of the theatre in the hands of his brother, Howard Gazlay.

Attorney H. J. Donavin has disposed of the property at the corner of Ford and Caroline streets, Ogdensburg, and the purchaser will erect a picture theatre.

Work on the Piccadilly theatre, Albany, is well under way. The structure when completed will extend from Mortimer street through to Division street and have an entrance on Clinton avenue.

A new picture theatre is being erected on the Rudolph block, Monticello.

The Biltmore theatre, New York City, formerly Hammerstein's Lexington, opened recently with Paramount pictures. It will be remembered that this house was constructed only a short time ago and it was originally intended to operate it as an opera house. It is now being operated by the Biltmore Theatre Corporation.

PENNSYLVANIA

A fire which gutted the East Liberty Cameraphone theatre in East Liberty recently caused a loss estimated in the thousands. H. B. Kester, the manager of the theatre, is at a loss as to how the fire started. It is said the theatre will be remodeled and put in shape as quickly as possible by Mr. Kester and will be open to the public in a few weeks. The booth of the operator was not damaged in the least by the fire.

A fire which entirely destroyed the Palace theatre on the Butler Pike, near Spring Garden street, Ambler, is thought to be of incendiary origin.

Frank Craft, Fire Marshal, is working in connection with the insurance companies to ascertain the real facts. The fire started in the theatre and spread rapidly. Two fire companies of the borough managed to save adjoining properties, but the picture theatre, a $7,000 house, is an utter loss.

The suspicions of the authorities were aroused by three sharp explosions immediately preceding the first alarm, the rapid spread of the flames and the fact that a rear cellar door was wide open, creating a draft to all parts of the building. The Palace was owned by Mrs. G. Heiss and was leased by F. Tice. The entire loss was $10,000.

Negotiations have been closed through Mastbaum Bros. and Fleisher for the sale by George H. Earle, Jr., of a plot of ground at the southeast corner of 52d and Chestnut streets, Philadelphia, to a company which will build there the largest moving picture theatre in Philadelphia, having a seating capacity of more than 3,000.

Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

HARMONIZING CLASSIC MUSIC WITH PICTURES

Music Dept., Motion Picture News.
Dear Sir:

Owing to the fact that I have followed your interesting department for Better Music for the Pictures very closely, I am offering my little mite in that line, and hope that you will find space to print it in an early issue.

Of course, most every leader and organist have their own ideas on this subject, and while they would all consider themselves an authority in this line, no two would play a picture the same.

I am an organist, pianist and Wurlitzer player, besides an orchestra leader of many years' experience in pictures, and find that the following numbers are appropriate for the various scenes mentioned.

"One Fine Day" or the "Waiting Motif" from Madame Butterfly are very good pieces to play for a scene depicting a woman waiting for the return of a lover, etc., and "Solo di Mimi" and Mimi's Farewell are beautiful numbers for pathetic scenes. "Vesta la Giubba" from Pagliacci is a fine piece to play in the event of a husband being left by a wife or sweetheart.

These scenes are identical with the situations of the operas from which they are taken, and although many people would not know the name of the pieces being played, they would realize that they were full of harmony and beautiful melody, and were well suited to the occasion.

Other good plaintive and dramatic numbers are "Elegie" by Massanet, "Meditation" from "Thais," "The Stars Are Shining" from Tosca, and "Solvejg's Song" by Greig.

During the heavy battle scenes in "Cabiria" and other pictures, I use "Morning, Noon and Night" Overture by Suppe or similar pieces. For various ballet scenes, "The Ballet Music" from "Faust," or "Dance of the Hours" from "Gioconda" are good numbers. I could mention many more but space will not permit.

One of the difficult and puzzling pictures I have had to play was one in which a cabaret scene was shown with the dancers doing a one-step, and during the scene the leading man and lady came to the foreground and enacted a pathetic scene of parting, while the dancers were still in action on the floor.

In this event one has to stop playing for the dancers and play up to the principals in the foreground. Later on in the picture the girl goes home with her escort, but he returns to the cabaret, and for about five hundred feet of film there was shown a series of cut backs, from the girl weeping to the man in the cabaret with gayety and white lights.

In this event I played Drigo's "Serenade" and the "Musetta Song" from "La Boheme," which suggested "The Bohemians," and during the dramatic scenes I played them to suit that situation, and the same with the cabaret scene I accelerated accordingly.

This is a good subject for argument, and I would like to hear comment from any organist or leader, including Mr. Luz and Mme. De Armond of the Gladstone Theatre, Kansas, Mo.

FRANK H. ANDERSON,
249 S. Riverside Ave., Medford, Oregon.

Editor's Note:—Your letter has interested me very much and inasmuch as you have so kindly allowed me to make comment I appreciate it doubly. The numbers you suggest are the very best serious numbers I know for picture use.

You will note in the plot I suggest for the Paramount feature, "The Golden Chance," I suggest Puccinianna, which is a selection of Puccini arias. This number is published by Ricordi and Company, 14 East Forty-third street, New York City, who control the operatic rights of most foreign Grand Operas.

I have just received information that they are going to compile and publish many more of these to supply the needs of heavy melodious dramatic music, which are so necessary to the advanced picture player and picture music.

The music from "La Boheme," "La Tosca" and "Madame Butterfly" while very pleasing and melodious, nevertheless shows the highest attainments possible in musical dramatic effects.

I agree with you that every musician has a right to his ideas for picture playing, still you must admit that synchronisation is the most important in picture playing and consequently a picture will not allow itself to be divided into different degrees of seriousness.

A scene is either joyful or pathetic and must be followed accordingly. There are a thousand different numbers that will properly portray either one, but you dare never allow the pathetic to kill the joyful or the reverse.

Music will be a very important factor in the criticism of pictures when the daily press becomes interested, which is a future foregone conclusion. I am sorry you did not mention the name of the cabaret picture you had difficulty with, for then I could have spoken more intelligently on the matter, but I must disagree with you on the playing of the dancing scene, after the principles or leads came to the front of the screen for a parting scene.

It is not a good idea to neglect any action which positively suggests music, and the dancing does that. I should have continued following the dance tempo, playing whisper soft as the parting scene was enacted at the front. This is very effective.

You will find that a better and more noticeable effect is obtained by playing the suggested number very pianissimo, instead of playing against the screen action.

The action you speak of, viz., the continued changing from cabaret scenes to death scenes, is fast becoming obsolete among directors, the audience refusing to follow two thoughts at one time.

Such action seldom occurs in pictures of merit, the cut-back not being very popular. In most cases where this is done, the prime motive is picture length and it constitutes what is known as padding, which is never apparent in good pictures done by our best directors.

The one-man orchestra player can take more liberties in tempo changes than a ten men orchestra, but it is not good musical form to give more than one interpretation of a standard classic in the same feature.

You will realize that if you have musically accomplished an appeal with a certain number you undo it by giving a contrary version of the same number and it loses its appeal as originally intended. The programs you send me prove that you make a study of your audience, which is the essential in picture theatre music.

The following is a program sent in by Mr. Anderson, as published in the daily newspaper.

The organ recital for Sunday evening has been advertised as "Request Night," and out of the numerous requests sent to the box office the following program has been arranged by Frank H. Anderson, organist:

"Perfect Day," Jacobs-Bond; "To a Wild Rose," McDowell; "Fruehlingsrauschen," Sinding; Piano Solo; Selection—"Boheme," Puccini; Italian Ario.

This program was played before the picture program and was quite a feature. Good work, Mr. Anderson. Don't keep us waiting so long for your mites in the future.

Music Plot for Paramount Feature: "The Golden Chance"

By Ernst Luz. Projection Time Seventy Minutes

THIS plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested need not be used; similar numbers, or numbers suggested by the Notes will do as well. It is intended that no unnecessary expense be added for exhibitor or musician.

	Description of Music	*Number Suggested*	*Cue to Stop Number*
1.	Neutral (Hy.)	"Pucciniana" (Ricordi and Company)	"27 Harrington Ave.," etc.
2.	Inter (Light Desc)	"Marcelle" (E. Schuberth and Company)	Mrs. Harring phoning.
3.	Desc. (Rom)	"Cinema" (Ricordi and Company)	"7 p. m."
4.	Gavotte (Light)	"Coquette" (C. Fischer and Company)	"The Substitute."
5.	Desc. (Rom.)	"Melodie by Friml" (G. Schirmer, Inc.)	After scene showing drunken husband in room.
6.	Love Song	"Un Peu D'Amour" (Chappell and Company)	Twice.
7.	Waltz Lento	"Sphynx" (Chappell and Company)	"May I change my mind," etc.
8.	Desc. (Hy.-Rom.)	"Dawn of Hope" (C. Fischer)	After wife takes empty bottle from table.
9.	Agitato (Light) XXX	"A. B. C. Dramatic Set No. 4"—A1 (Photo Play Music Co.)	Drunken husband takes empty bottle from table.
10.	Dr. Andte	"A. B. C. Dramatic Set No. 4"—B2	Mrs. Harring enters room to poor wife.
11.	Inter. (Light Desc.)	"Pittoresque" (G. Schirmer, Inc.)	Wife exits from drunken husband.
12.	Mysterioso	"A. B. C. Dramatic Set No. 1"—A1	"The House of Enchantment."
13.	Love Song	"Un Peu D'Amour" (Chappell and Company)	"The Cook at 27 Harrington Ave.," etc.
14.	Desc. (Hy.-Rom.)	"Legende by Friml" (G. Schirmer and Company)	After girl sits before dresser mirror.
15.	Hy.-Mysterioso XXXX	"A. B. C. Dramatic Set No. 12"—A1 (Photo Play Music Co.)	Wife in bed awakes.
16.	Agitato XXXX	"A. B. C. Dramatic Set No. 12"—B2	Woman raps at door.
17.	Mysterioso	"A. B. C. Dramatic Set No. 12"—A1	After woman leaves room and closes door.
18.	Agitato	"A. B. C. Dramatic Set No. 3"—A1 (Photo Play Music Co.)	"Get your rags," etc.
19.	Dr. Hy. Andte	"A. B. C. Dramatic Set No. 3"—B2	Husband (thief) going down stairway.
20.	Hy.-Mysterioso	"A. B. C. Dramatic Set No. 6"—A1 (Photo Play Music Co.)	After millionaire stops thief second time.
21.	Agitato (Light)	"A. B. C. Dramatic Set No. 6"—B2	People of house come down stairway.
22.	Dr. Hy.-Andte	"A. B. C. Dramatic Set No. 4"—B2 (Photo Play Music Co.)	Millionaire off screen to phone police.
23.	Agitato	"A. B. C. Dramatic Set No. 4"—A1	"You must let him go," etc.
24.	Dr. Hy.-Andte	"A. B. C. Dramatic Set No. 4"—B2	"Tell your rich friend," etc.
25.	Agitato	"A. B. C. Dramatic Set No. 4"—A1	"Don't shoot," etc.
26.	Desc. (Hy.-Rom.)	"Berceuse fr. Jocelyn"	Scene after "Will you take me in," etc.
27.	Agitato	"A. B. C. Dramatic Set No. 2"—B2 (Photo Play Music Co.)	Second crook strokes wife's shoulder.
28.	Hy.-Dr.-Desc	"A. B. C. Dramatic Set No. 2"—A1	End of scene when crooks write letter.
29.	Desc. (Hy.-Leg.)	"Boreas" (M. Witmark)	"10 p. m."
30.	Hy.-Dr.-Desc.	"A. B. C. Dramatic Set No. 2"—A1 (Photo Play Music Co.)	After "They've got you trapped," etc.
31.	Agitato (Open P)	"A. B. C. Dramatic Set No. 2"—B2	After police shoot crook. He falls off fire-escape.
32.	Dr. Hy.-Andte	"A. B. C. Dramatic Set No. 4"—A1	To end.

Music Notes:—From the above plot, it would seem that the strength of the picture depended upon its melodramatic possibilities, but the opposite is true. The story is strong and sympathetic, the melodramatic action simply strengthens the pathos.

The melodramatic numbers are, however, very necessary in your musical set-up, if you desire your music to synchronize properly with the screen action.

The picture intermingles underworld life with incidents in high finance and society life. Nos. 9, 10, 12, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 27, 28, 30, 31 and 32 are all melodramatic numbers and should need no explanation. With the exception of Nos. 15 and 16 none play very long.

No. 1 is a selection of arias from the Puccini operas and is very good. It is so arranged that it can be considered the very best of picture music. Nos. 2 and 11 should be melodious 4/4 intermezzos. It must not be of slow tempo. Nos. 3 and 5 must be sweet romantic numbers.

No. 4 is a light lively gavotte. Nos 6 and 8 should be the same number. A love song is preferable. No. 7 should be a classy waltz lento. Nos. 8, 14, 26 and 29 should be long slow numbers of romantic appeal, having some dramatic effect.

The first half of the picture is easily adapted to the organ. The last half requires orchestral accompaniment.

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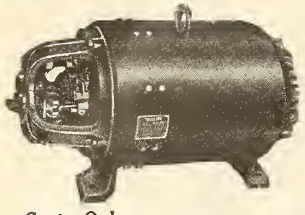

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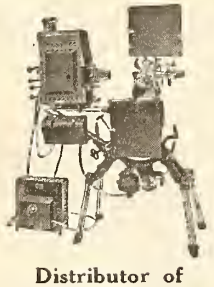

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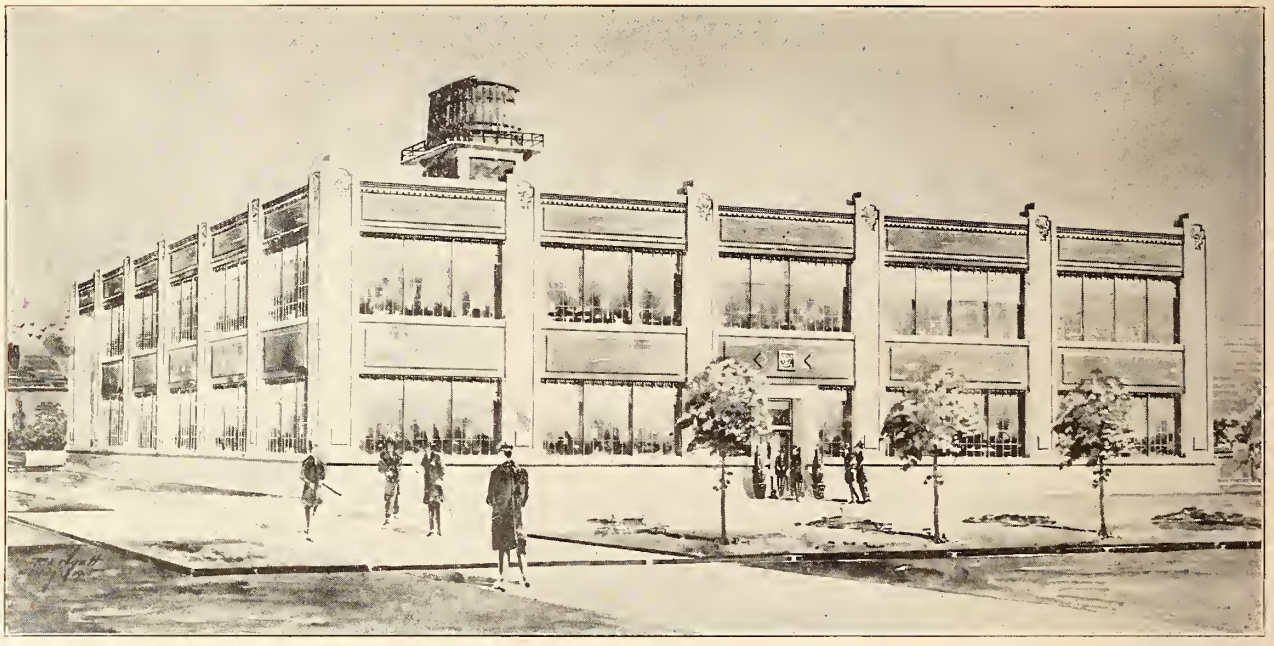

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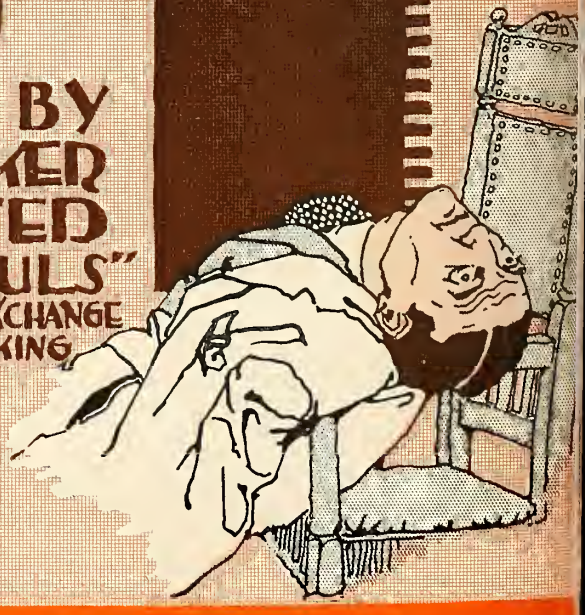

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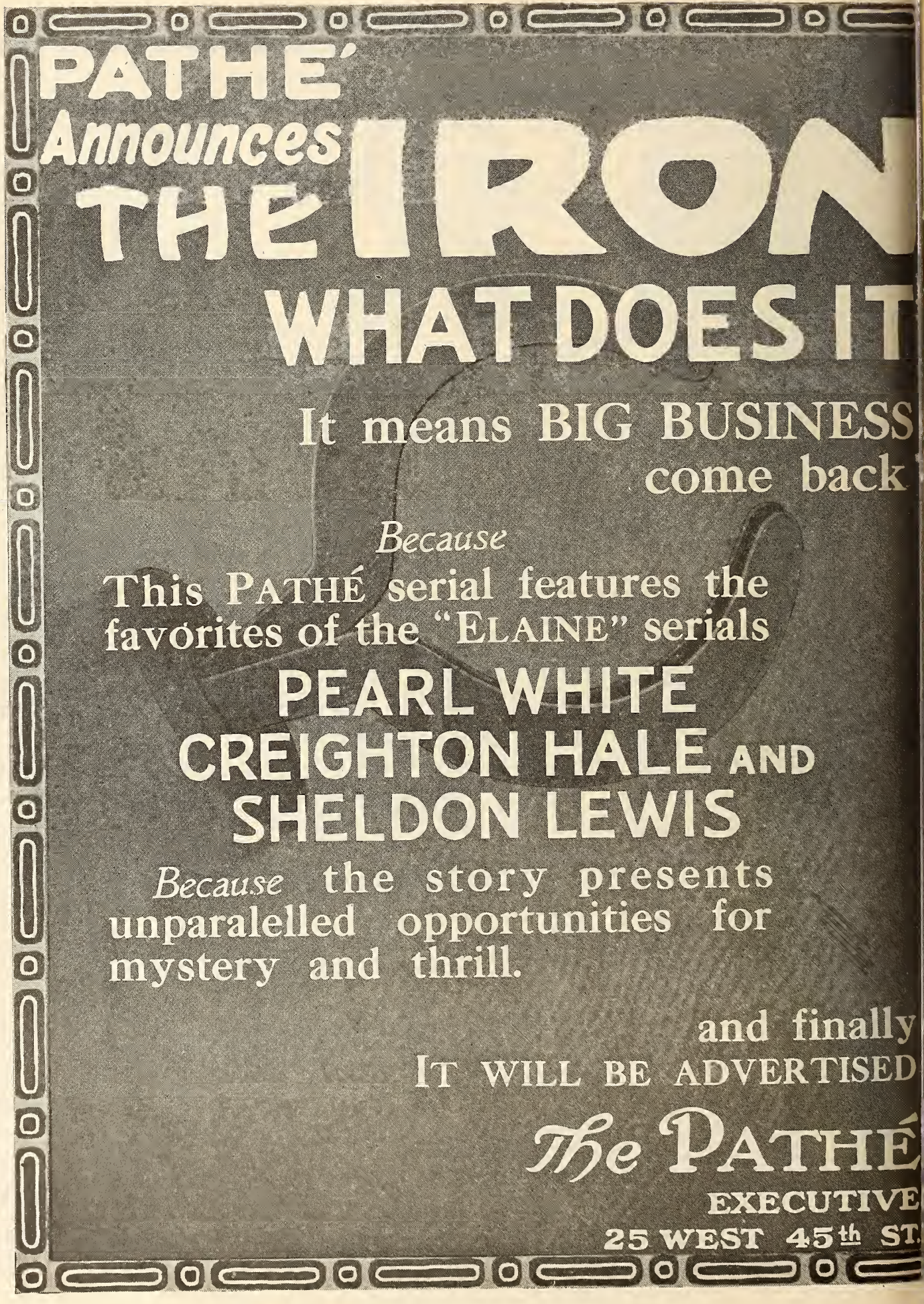
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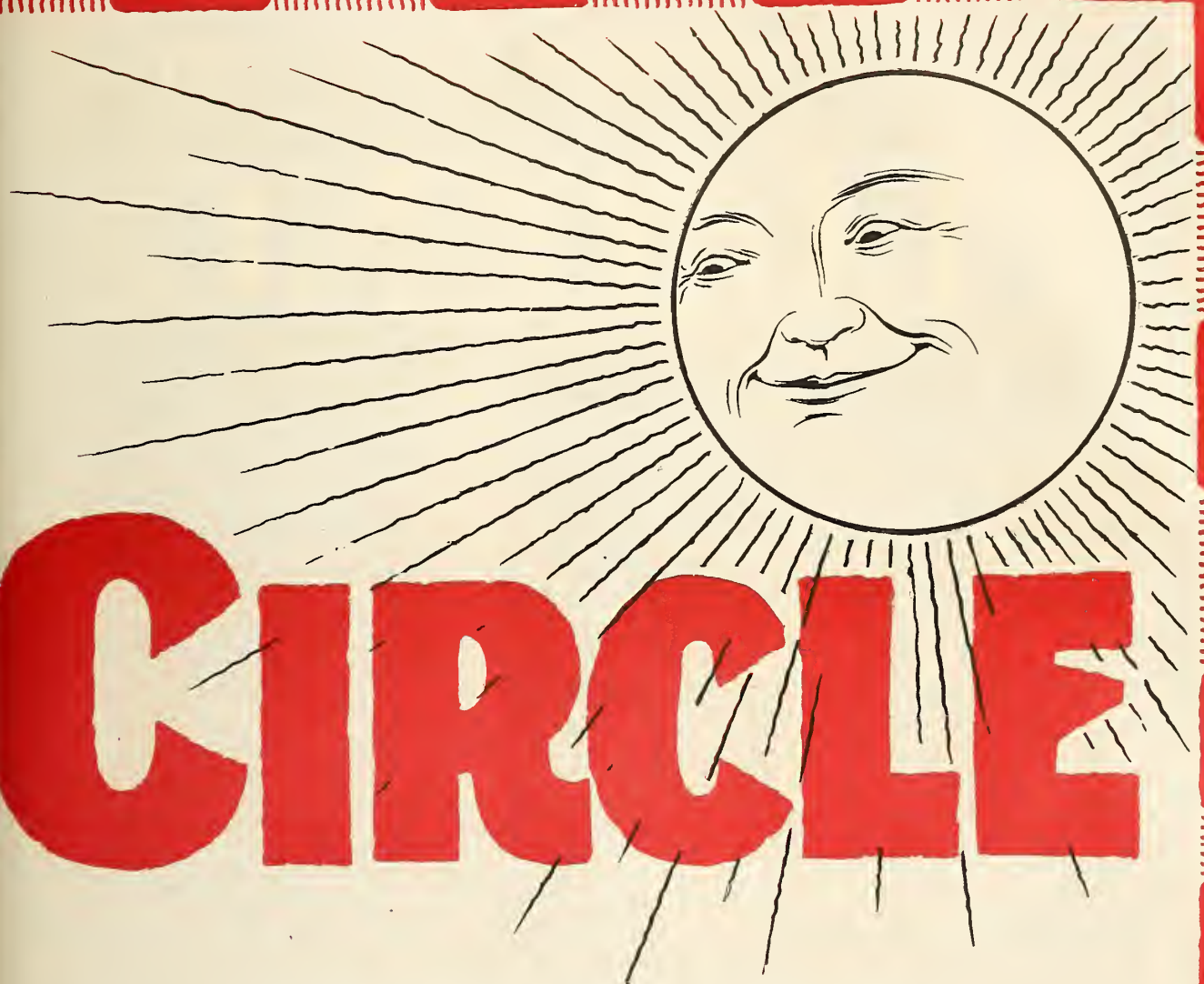

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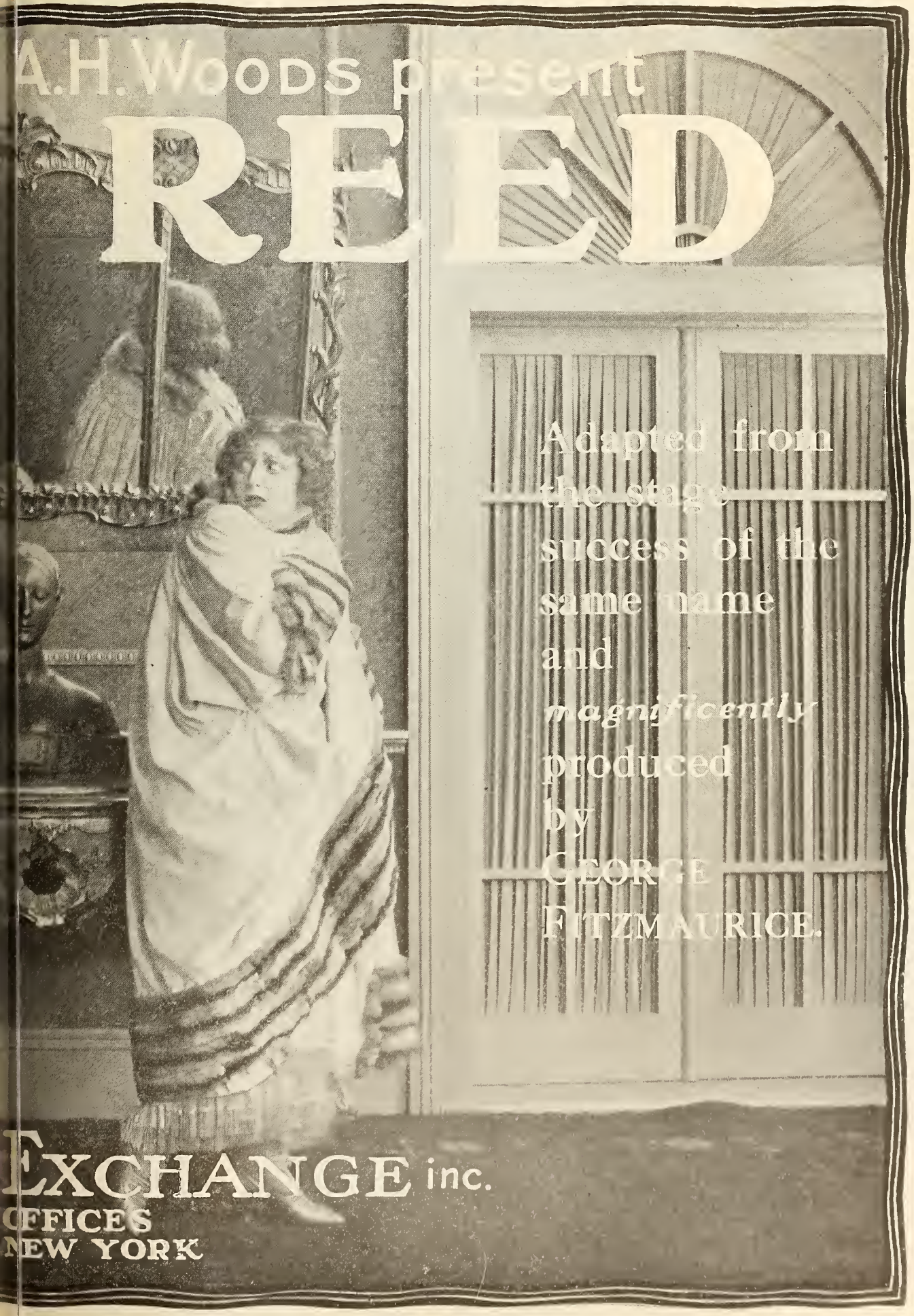

A.H.Woods present
RED
Adapted from
the stage
success of the
same name
and
magnificently
produced
by
GEORGE
FITZMAURICE.
EXCHANGE inc.
OFFICES
NEW YORK

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

WILLIAM FOX
Presents

VIVIAN MARTIN
in ISRAEL ZANGWILL'S
Masterpiece
MERELY MARY ANN
Directed by John G. Adolfi

A play known throughout the World Made into a Photoplay Supreme with the Daintiest of Heroines

FOX FILM CORPORATION

"THE BLACK ORCHID"

Released Monday, February 14, through General Film Company, "THE BLACK ORCHID" deals with British Army life in India and presents KATHLYN WILLIAMS and WHEELER OAKMAN in most unusual roles. These wonderful players are supported by a carefully selected cast. "THE BLACK ORCHID" is a Selig multiple reel drama of power.

THE SELIG-TRIBUNE

THE WORLD'S GREATEST NEWS FILM

Issued twice weekly, The Selig-Tribune has won first honors. The world's greatest news events are pictured FIRST. READ THE NOVEL POSTERS!

"MAKING GOOD"

A Selig Western drama with daring TOM MIX in a new character role. A photoplay crammed chock full of punches. Released through General Film Service, Saturday, February 19.

SELIG POLYSCOPE CO., CHICAGO

AND EVERYWHERE

ATTENTION MANUFACTURERS!!

VARIETY FILMS CORPORATION

ANNOUNCES THAT IT IS IN THE MARKET TO PURCHASE

HIGH CLASS FEATURES

In Variety Lengths

SPOT CASH PAID FOR WORTH-WHILE FEATURES

MANUFACTURERS—WHAT HAVE YOU TO OFFER?

EXHIBITION ROOM ON PREMISES.

VARIETY FILMS CORPORATION

126 West 46th Street — *Louis Rosenbluh, Pres.* — New York City

TELEPHONE 9300 BRYANT

"They Shattered The Sabbath Calm With Shrapnel Nuggets of Explosive Laughter!"

remarked Kitty Kelly in the Chicago Tribune after a happy half hour with that funniest of funny comedians—

HARRY WATSON, JR.

of

BICKEL and WATSON

in

THE MISHAPS OF MUSTY SUFFER

at the Ziegfeld Theatre.

JUST A CHUCKLING, BUBBLING, RIPPLING, NEVER ENDING STREAM OF LAUGHS

that keeps them coming back, from week to week, for more—

That's the verdict of such representative houses as THE STRAND and BILTMORE, New York; THE SCOLLAY SQUARE and GORDON OLYMPIA, of Boston; KUNSKY'S CIRCUIT of beautifut Detroit houses—THE STRAND at Hartford—THE TABOR GRAND at DENVER—no finer picture theatres in all the world and none that cater to a clientele harder to please, more fastidious, more ultra-critical!

THE MISHAPS OF MUSTY SUFFER

are comprised in a one-a-week series of TEN COMEDIES for which we are accepting EXCLUSIVE SHOWINGS PRELIMINARY TO THEIR GENERAL RELEASE.

You don't have to speculate. See them first. If a glance at the list of theatres now playing them doesn't convince you, call the nearest KLEINE office for screen inspection. Then let the KLEINE man give you details of our new and novel plan for EXCLUSIVE ADVANCE - OF - RELEASE - DATE EXHIBITIONS.

GEORGE KLEINE

805 East 175th Street New York City

NEW YORK
226 W. 42nd St.
CHICAGO
166 N. State St.
ATLANTA
71 Walton St.
BOSTON
14 Piedmont St.

DENVER
405 Railroad Bldg.
PHILADELPHIA
1309 Vine St.
MINNEAPOLIS
708 First Ave., N.

PITTSBURGH
123 Fourth Ave.
KANSAS CITY
209 Ozark Bldg.
SEATTLE
204 Orpheum
Theatre Bldg.

SAN FRANCISCO
234 Eddy St.
CINCINNATI
138 W. 7th Street
DALLAS
1812½ Commerce St.

LOS ANGELES
514 W. 8th St.
MONTREAL
204 St. Catherine St., W.
TORONTO
96 Bay St.
NEW ORLEANS
103 Nola Building

A FOOL'S PARADISE

An IVAN Production

Written and Directed by IVAN ABRAMSON

PREDICTED to create a furore in the film world when released, "A Fool's Paradise" will be the biggest box office attraction of the season and the one feature you will surely want to repeat!

A wonderful story, so strong Six reels were required to present it properly; a superb cast of screen stars, headed by Chrystine Mayo, Paula Shay and Joseph Burke.

Get in touch with the Ivan exchange in your territory and book "A Fool's Paradise," the Ivan February release.

Ivan Film Productions, Inc.

126 West 46th Street, New York City

IVAN EXCHANGES

NEW ENGLAND—E. W. Lynch Enterprises, Boston and Worcester, Mass.

NEW YORK AND NORTHERN NEW JERSEY —Merit Film Corp., New York City.

WESTERN PENNSYLVANIA, WEST VIRGINIA—Liberty Film Renting Co., Pittsburgh, Pa.

OHIO—Standard Film Service Co., Cleveland and Cincinnati, Ohio.
MICHIGAN—Standard Film Service Co., Detroit.

INDIANA AND KENTUCKY—General Feature Film Co., Mallers Bldg., Chicago, Ill.

ILLINOIS AND SOUTHERN WISCONSIN—General Feature Film Co., Mallers Bldg., Chicago, Ill.

MINNESOTA, NORTH AND SOUTH DAKOTA, AND NORTHERN WISCONSIN—Zenith Feature Film Co., Lyceum Bldg., Duluth, Minn.

IOWA, NEBRASKA, MISSOURI, KANSAS AND OKLAHOMA—Monarch Feature Film Co., Kansas City, Mo.

TEXAS, LOUISIANA AND ARKANSAS—Central Feature Film Co., Waco, Texas.

FOREIGN RIGHTS—Winik-Brock, New York and London.

THE TOP THOUGHT

The Standard Dictionary defines that much abused word, "Service" as follows:

> "To promote the interest of another--to contribute to the well-being of--to aid by useful offices."

We should like to find another term for this oft mishandled word—one which truthfully represents the honesty of purpose and effort we are putting behind it in the production of sterling pictures and in selling service.

But since a better term is not at hand, we ask you to accept the dictionary's definition as the top thought of this organization.

And, as evidence that this thought is one consistently at the forefront in all of our relations with exhibitors, we beg to offer a few excerpts from a weighty volume of appreciative expressions which our patrons have been good enough to voluntarily make.

> "We have run the V-L-S-E productions almost exclusively in our house, and it is indeed remarkable the success with which we have met, considering the fact that we ran most of the subjects after your first run account had run them a week, and in fact, even repeated on subjects we ourselves had run, and played to a good business each time.
> "Your suggestions have been of great help and benefit to us, although we will admit that we were very hard to convince as to the value of second runs. But once we got the idea, we went ahead with great success."
>
> PAUL HILLMAN,
> Manager Lyric Theatre, Cincinnati.

> "We lost considerable money in this house. We did not consider that there was any chance of getting it back. But in the light of the service which you have rendered us, we are thoroughly convinced and with such cooperation any exhibitor can make a big success."
>
> GEORGE LIPTINCOTT,
> Manager Leader Theatre, Gloucester, N. J.

> "***I also wish to take this opportunity to thank you for the cooperation which you have extended us, and to say that it is a great pleasure to do business with such an organization. The concern that has a management which takes as much interest in an exhibitor's business as if it were its own, is the one that the exhibitor can rely upon absolutely."
>
> S. E. GREENBAUM,
> Sec'y-Treas's Garden Theatre Amusement Company, Davenport, Iowa

Just how comprehensive is the service to which these exhibitors refer, is illustrated on the last page of this advertisement by excerpts from an article appearing in the editorial columns of a recent issue of Harper's Weekly.

If you believe that co-operation of the fullest kind makes for your best interests you should not fail to read it.

V. L. S. E. Inc.

TRADEMARK REG. U.S. PAT. OFF.

The Name

CYRUS TOWNSEND BRADY

is sufficient guarantee to
insure maximum attendance

CYRUS TOWNSEND BRADY

wrote

"THE ISLAND of SURPRISE"

which features the
famous stage star

WILLIAM COURTENAY

and other eminent
Vitagraph Stars

It is a sensational
tale admirably
acted

THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

LUBIN

NANCE O'NEIL

The Bernhardt of America

Starring in

"SOULS IN BONDAGE"

Written by

Daniel Carson Goodman

the author of the graphic novel

"HAGAR REVELLY"

Directed by

EDGAR LEWIS

A vivid, thought-stimulating play, in five dramatic parts, which carries heart interest and conviction.

LUBIN FEATURE

Released through V.L.S.E. *Inc.*

SELIG
Presents

Tyrone Power and Kathlyn Williams,

The Distinguished Stars of the Silent Drama, Supported by a Carefully Selected Company of Selig Players Including Guy Oliver and Eugenie Besserer in a Sensational Drama

"THOU SHALT NOT COVET"

A Selig Red Seal Play

Written by James Oliver Curwood

"Thou Shalt Not Covet Thy Neighbor's Wife." Exodus XX: 17

SELIG

Released through V.L.S.E. *Inc.*

CAPTAIN JINKS

of the

HORSE MARINES

in 5 Acts

Presenting

Ann Murdock

A brilliant satire of the politics and frivolities of the '70s.

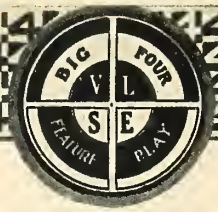
Its fantasies, whimsical periods, its airy lightness, its heart free gaiety, its spontaneous joy, open the springs of contagious laughter.

Clyde Fitch's fantastic comedy, arranged and directed by Fred. E. Wright

ESSANAY

"FIRST TO STANDARDIZE PHOTO PLAY"

Released through V. L. S. E. *Inc.*



SUCCESS

SIGN POST NO 2

"I know not how to govern our own course save by the proven experience of others."

Excerpt Reprinted from January 1st Issue of

HARPER'S WEEKLY
A Journal of Civilization

The moving-picture distributor today is far-sighted enough to see that the marketing of entertainment is no different than the marketing of shoes, soap or any other commodity – that the same scientific merchandising methods that apply in the commercial field, apply to the sale of a moving-picture exhibitor's seats; and that it is just as essential for the photoplay producer to help the exhibitor make a profit on those seats as it is for the breakfast food manufacturer to help the dealer move the goods off his shelves.

Mr. Walter W. Irwin, who handles the distributing interests of one of the largest moving-picture concerns in the business, the V. L. S. E. Company, says: "*Our duty is only half performed when we have sold our goods to the exhibitor. The other half, equally important, is to see to it that he resells them to his own substantial advantage.*" In order that this may be accomplished the V. L. S. E. Company demands that an exhibitor spend as much for advertising, as he does for film, and that he must show the feature at least three consecutive days.

The experience of an exhibitor in a southern city is an illustration of the way in which these principles work out. This city has always been a "daily change" town, until the apostles of the new method struck it. After much persuasion the manager of one of the theatres was prevailed upon to run a feature for a whole week. Extensive advertising was done in the newspapers, and much billboard space was also used. The run attracted the largest attendance ever recorded in that city, more than six thousand seeing the feature on the last day it was shown.

Tabulated, the result of this experiment in dollars and cents as compared with the returns from the daily change program were about as follows

OLD SYSTEM

Average receipts per day for week	$300.00
Film rental per day	25.00
Advertising per day	50.00
Overhead expenses per day	100.00
Total expenses	175.00
Net profits per day	$125.00

NEW SYSTEM

Average receipts per day for week	$550.00
Film rental per day	50.00
Advertising per day	100.00
Overhead expenses per day	100.00
Total expenses	250.00
Net profits per day	$300.00

In other words, the net profits for the week were $2100 as compared with the net profits of $875.00 per week under the old system, or a gain of $1225.

All this is indicative of the new tendency in the moving-picture business. Chaotic and reckless at the start, it is fast being put on a safe and sound basis. In a business as well as artistic sense, the "movies" are on the rise.

V. L. S. E. Inc.

LUBIN

THE UNIT PROGRAM FOR THE WEEK OF

FEB. 7TH 1916 CONTAINS

JUNE DAYE
IN
"HER WAYWARD SISTER"
(FOUR ACT DRAMA)

"THE NEW JANITOR"
DAVY DON COMEDY

ALSO

FEB. 7TH
"THE DIAMOND THIEVES"
(ONE ACT DRAMA)

FEB. 8TH
"THE LAST SHOT"
(TWO ACT DRAMA)

FEB. 10TH
"SOLD TO SATAN"
3 ACT DRAMA

FEB. 12
BILLIE REEVES COMEDY
(ONE ACT)
"BILLIE'S LUCKY BILL"

GENERAL FILM
LUBIN
RELEASES

YOU are wasting your opportunities if YOU ignore advertising.

MUTUAL MASTERPICTURES
DE LUXE EDITION

Silas

FREDERICK WARDE
Greatest of all Character-Actors in

The Motion Picture Version
of the classic novel by
GEORGE ELIOT

An all-star cast, including
Val-Kyrien (Baroness Dewitz)
Released February 19th.
Produced by Thanhouser

Marner

More New MUTUAL MASTERPICTURES
DE LUXE EDITION

The celebrated co-stars
ALEXANDER GADEN AND
GERTRUDE ROBINSON
in a wonderful five-reel drama-
"I ACCUSE!"
Released February 21ST.
Produced by Gaumont

HARRIS GORDON
and
BARBARA GILROY
in a jewel of rare setting-
THE OVAL DIAMOND
A five-reel drama
Released February 24TH.

Book through any
of the sixty-eight
Mutual Exchanges

MUTUAL SP

THE GIRL AND THE GAME

ELEC

"The Girl and the Game" is now ***known*** to exhibitors everywhere as a marvel of producing originality and sheer daring. Helen Holmes is Filmdom's most fearless heroine. Terrific leaps from bridges—from speeding trains—hair-raising fights—heretofore unattempted sensations cause spectators to gasp with astonishment. Climax follows climax in a stupendous succession of surprises!

The Story In Over 1000 Newspapers!

Millions are reading Frank H. Spearman's gripping railroad film novel in the leading newspapers of the country. Think of this record-breaking newspaper co-operation — over twice that given any previous serial! Your patrons want "The Girl and the Game"!

New York World
Pittsburgh Press
Atlanta Constitution
Omaha Bee
Buffalo Courier
Indianapolis Star
Chicago Evening Post
Detroit Journal
Baltimore American
Boston Globe
Cincinnati Times-Star
Kansas City Journal
Los Angeles Tribune
Dallas Journal
Milwaukee Sentinel
Louisville Herald
Philadelphia North American
Memphis Commercial Appeal
New Orleans Times-Picayune
San Francisco Chronicle
St. Louis Globe-Democrat
Seattle Post-Intelligencer
Cleveland Leader
and One Thousand Others.

Clinch Record Receipts For Fifteen Weeks!

Booking "The Girl and the Game" is ***booking a certainty***—and not just a solid success, but ***a monumental box-office triumph!*** The keenest competition is snowed under—the slowest nights become the busiest. "The Girl and the Game"—beautiful Helen Holmes and her daring company—cause crowds to stampede your house.

Act Now! Make the ***bumper profits*** flood your cash drawer. Make ***big money for fifteen weeks***—one two-act chapter released each week. WIRE your nearest Mutual Exchange today.

For booking information apply to "The Girl and the Game" department of any Mutual Exchange, or at Mutual Home Office, New York City

SIGNAL FILM CORPORATION

SAMUEL S. HUTCHINSON, President

Publicity Offices: 222 South State Street **CHICAGO, ILLINOIS**

IAL FEATURE

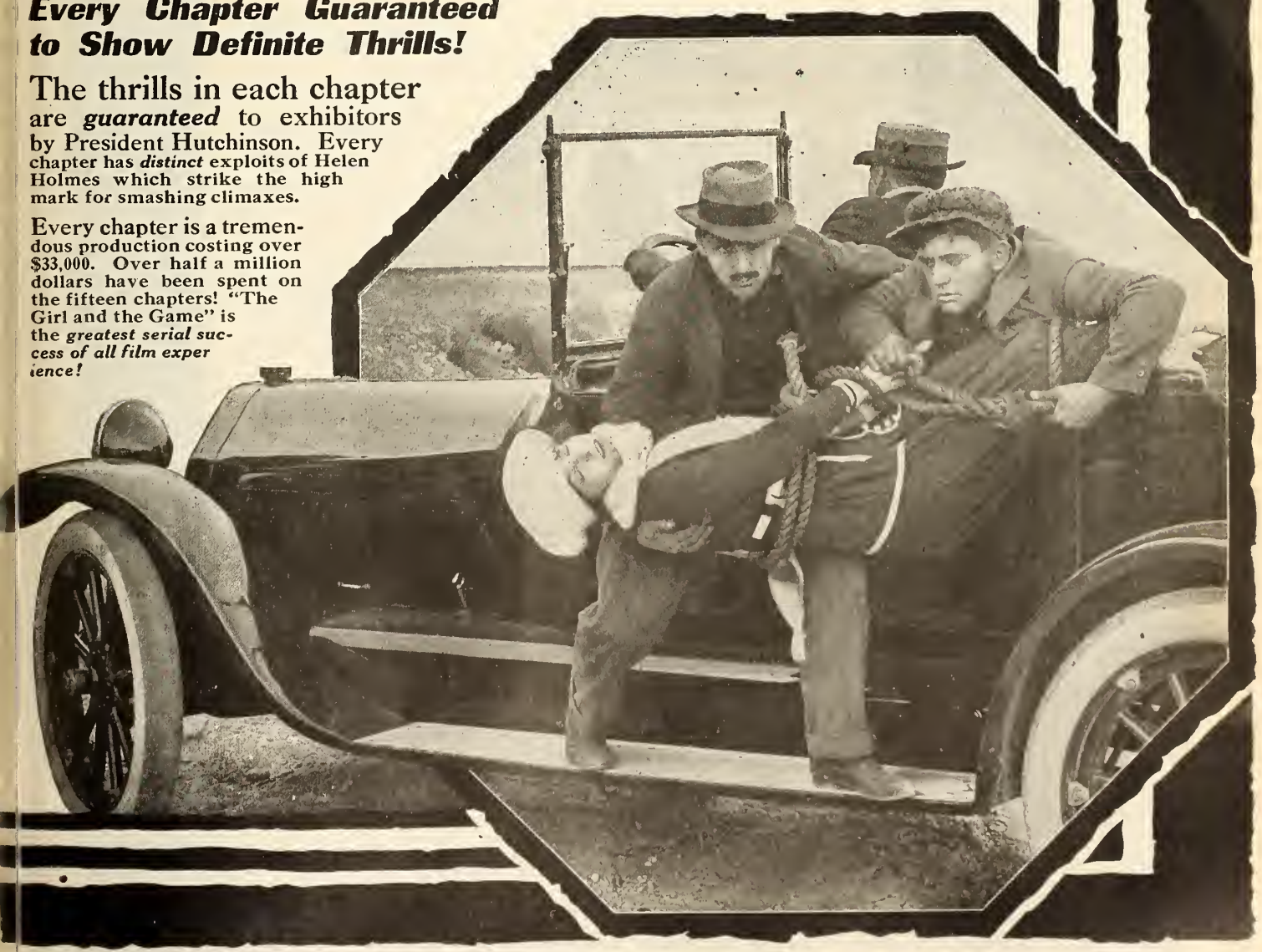
TRIFYING!

The lightning thrills of "The Girl and the Game" are giant hammer strokes of success for exhibitors. Theatres which have been featuring special attractions for years announce "The Girl and the Game" has outstripped all previous attendance records! Chapter Seven is now appearing—and with over half the production shown, exhibitors realize that the power of this railroad film sensation is sustained to the limit in ***every chapter.*** The daring exploits of Helen Holmes leave audiences breathless, shouting, wildly applauding! In Chapter Seven Helen is shot from a fast train—on a rope—to a speeding automobile—a thrill that creates a pandemonium of enthusiasm!

Every Chapter Guaranteed to Show Definite Thrills!

The thrills in each chapter are ***guaranteed*** to exhibitors by President Hutchinson. Every chapter has *distinct* exploits of Helen Holmes which strike the high mark for smashing climaxes.

Every chapter is a tremendous production costing over $33,000. Over half a million dollars have been spent on the fifteen chapters! "The Girl and the Game" is the *greatest serial success of all film experience!*



How can an advertiser continue advertising? By giving YOU value.

MUTUAL PICTURES

A MODERN SPHINX

The veil of 3,000 years is lifted. An Egyptian beauty leaves a temple on the ancient Nile to be reborn into modern society—in her blind quest to learn, "What is Love?"

This enthralling, gorgeous three-part "Flying A" drama searches out all the human emotions—bares the soul of a woman so cold, so unresponsive that she is known as "A Modern Sphinx."

Thrilling adventures beset Asa's path—the poisoning of an Egyptian lover—the mysterious passage of three centuries—the modern occultist's visit—the modern lover's success in awakening her love and passion.

Superbly staged—swift-moving, *big with realism*—this stupendous production features the eminent abilities of

Winifred Greenwood — Edward Coxen

Directed by Charles Bartlett

Released Feb. 15

When the Light Came

Three-Reel "Mustang"
Drama, with Anna Little and Thomas Chatterton.

Released Feb. 18

Ella Wanted to Elope

Clever One-Reel "Beauty"
Comedy. Neva Gerber—Dick Rosson

Released Feb. 16

The Battle of Cupidovitch

Another Corking "Beauty"
One-Part Comedy. Carol Halloway, John Steppling, John Sheehan. A big round of amusing situations and surprises.

Released Feb. 20

All "Flying A," "Beauty" and "Mustang" productions are distributed thra'out the United States and Canada exclusively by Mutual Film Carparation.

American Film Co., Inc.
SAMUEL S. HUTCHINSON
President
Chicago, Illinois

MUTUAL MASTERPICTURE
DE LUXE EDITION
POWDER

Arthur Maude—Constance Crawley

These celebrated co-stars score a triumph in this electrifying five-reel "Flying A" Masterpicture De Luxe Edition—"Powder!"

A whirlpool of international intrigue results when two warring nations attempt to control a new American explosive. Moments are tense with terrors, suspense, thrills, bitter struggles!

The swift political plot uncovers sensations—the Woman Spy in the confidence of Three Nations—the Secret Service—the Scourge of Shells in the War Zone—the blowing up of the American Powder Mill. The fierce spell of it grips mind and heart!

Released February 10th.

All "Flying A" Productions are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

American Film Company, Inc.

SAMUEL S. HUTCHINSON, President
Chicago, Illinois

MUTUAL PICTURES

Fickle Madge

Whirlwind fun follows the flirtations of "Fickle Madge"—she is as changeable as a summer breeze. Her lovers, laughable Vogue characters, stir up a riot of ludicrous situations. Another tremendous Vogue comedy with a unique plot providing "slapsticks with a reason." Another big box-office success!

Released February 6

Sammy vs. Cupid—Released Feb. 3

A convulsing gymnasium adventure that is as strenuous as its setting indicates. Five Thousand Laugh-Power Comedy!

Vogue Comedies bring the ***big crowds — delight — enthuse!*** They advertise your theater. They pour big profits into your box office. ***Book them today!***

VOGUE FILMS, Inc.

Executives:
JOSEPH H. FINN
SAMUEL S. HUTCHINSON
Publicity Offices: 222 So. State St., Chicago, Ill.

Slapsticks With a Reason

VOGUE COMEDIES

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

MUTUAL MASTERPICTURES
DE LUXE EDITION

GAUMONT CO. PRESENTS

Beautiful **MARGUERITE COURTOT**

America's Greatest Film Star in

THE DEAD ALIVE

A Breathlessly Spectacular tale of Twin Sisters in which Miss Courtot plays both girls—one the pampered wife of a millionaire, the other a beauty of the stage in the clutches of an international crook

Written and Directed by HENRY J. VERNOT

RELEASED FEBRUARY 17

MADE IN AMERICA BY THE

GAUMONT COMPANY

JACKSONVILLE, FLA.. FLUSHING, N.Y.

MUTUAL PICTURES

EDWIN THANHOUSER

PRESENTS

TWO FALSTAFF COMEDIES

EVERY WEEK

BIFF AND HIS BIFFER BLUFFED

CLAUDE COOPER & FRANK McNISH

IN

BOOMING THE BOXING BUSINESS

1 REEL

RELEASED TUESDAY FEB. 8TH

RILEY CHAMBERLIN & WALTER HIERS

SNOW STORM AND SUN SHINE

1 REEL

RELEASED THURSDAY FEB. 10TH

PLUNK! PLUNK! NOBODY HOME!

THANHOUSER FILM CORP.

NEW ROCHELLE, N.Y.

MUTUAL PICTURES
EDWIN THANHOUSER
Presents
The SPIRIT OF THE GAME
(3 REELS)
A THANHOUSER EXTRAORDINARY,
Which term conveys a world of assurance to all who know the Thanhouser standard.

Staged by FREDERIC SULLIVAN
RELEASED WEDNESDAY FEB. 9

Featuring
EDWIN STANLEY
Supported by a cast of uniform power and excellence.

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

Paramount Pictures are the productions of Famous Players Film Co. Jesse L Lasky Feature Play Co Oliver Morosco Photo-play Co Pallas Pictures

90%

You want pictures of consistent quality—

pictures that please your patrons—

then you need 90% + or PARAMOUNT PICTURES.

Each criticism blank report is included in the count. As long as the average of the reports shows 90% + the producing companies making Paramount Pictures will continue to furnish the Paramount Program.

Every exhibitor has a voice in the choice of the pictures.

A Paramount Franchise is valuable for many more reasons. It means steadily increasing—permanent building—on pictures that please—pictures that attract more people each week—and hold them.

You want pictures that average 90% +

Then—if the Paramount franchise is still open in your town Get them now!

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

Paramount Pictures are the productions of Famous Players Film Co. Jesse L. Lasky Feature Play Co. Oliver Morosco Photoplay Co. Pallas Pictures

The photoplays released this week are unusual attractions, and in every sense

Paramount Pictures

Monday the 31st — **Jesse L. Lasky**

Presents the Leading Character Star, Theodore Roberts, in a superb picturization of

"PUDD'NHEAD WILSON"

By Mark Twain and produced with the consent of the Mark Twain Co. A photoplay of combined humor and drama, tempered by a deep note of human sympathy.

Thursday, February 3 — **Jesse L. Lasky**

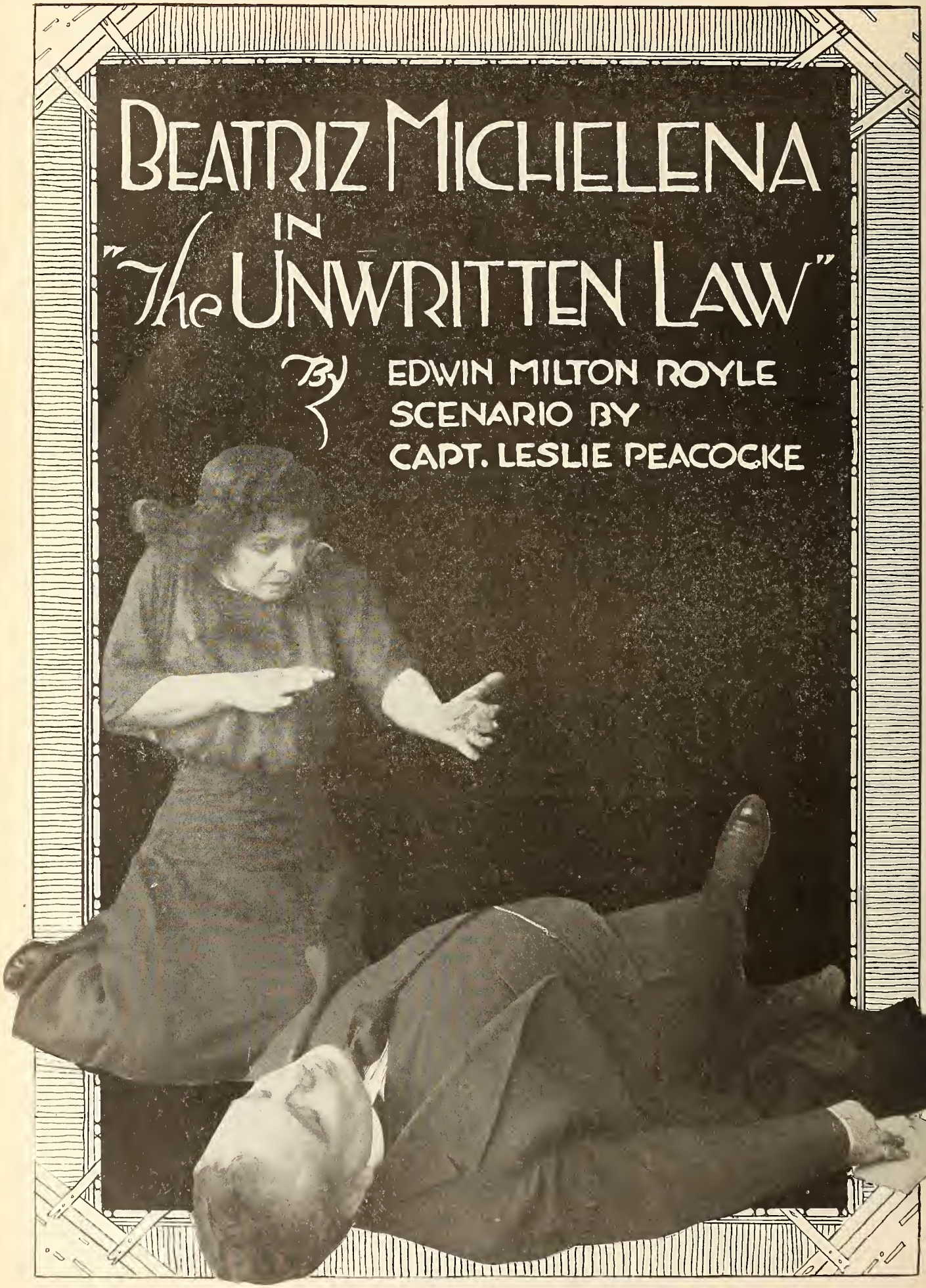
Presents the photoplay favorite of two continents, Fanny Ward, in an elaborate screen adaption of the play by Scott Marble. Founded on Bret Harte's famous story,

"TENNESSEE'S PARDNER"

Miss Ward is a girl of the plains in this stirring, scenically beautiful, faithful representation of frontier life. Her distinctive charm, which has won her a place in the hearts of the American public, stands out even above the superb production.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.

Paramount Pictures


BEATRIZ MICHELENA
IN
"The UNWRITTEN LAW"
EDWIN MILTON ROYLE
SCENARIO BY
CAPT. LESLIE PEACOCKE

EXECUTIVE OFFICE
CALIFORNIA MOTION PICTURE CORPORATION
SAN RAFAEL, CALIFORNIA

TO THE STATE RIGHTS BUYER AND EXHIBITOR

Great pictures must compete with ordinary pictures on the program system.

Salomy Jane, Salvation Nell, are the type of film dramatizations that exhibitors who demand quality want regardless of program limitations.

So the California Motion Picture Corporation have decided to release

six BETTER THAN PROGRAM features

yearly on the State Rights basis strong pictures with a strong star produced by a strong corporation with no limit of expenditure to insure quality-pictures beyond program limitations.

The first of the series under the new plan is

BEATRIZ MICHELENA
in
"THE UNWRITTEN LAW"

by Edwin Milton Royle, author of "The Squaw Man." From the scenario by Capt. Leslie T. Peacocke.

A feature of purpose and power which F. B. Buckley of the Motion Picture Mail said—"This is a picture in which there are no flaws. It is wonderful. It goes into the exclusive class—in which we have placed only two other five-reel features during the last six months—which we can recommend to any exhibitor as an absolutely certain success."

Announcement will be made next week of the date of a trade showing in New York.

CALIFORNIA MOTION PICTURE CORPORATION

Alex E Bergman

Vice-President & General Manager

Knickerbocker Star Features

FRIDAY, FEBRUARY 4th

3 REELS

"THE CRIME OF CIRCUMSTANCE"

Featuring

LEWIS J. CODY

The innocent suffer in the trail of circumstantial evidence; the guilty prove to be members of the family of the prosecuting attorney.

A Feature Drama with a heart pull, of social interest and founded on a growing sentiment today against too much reliance on circumstantial evidence, when a human life is at stake.

A Good Story—A Strong Cast—Excellent direction, and an A Number One Release. Remember the date: February 4th

Special One, Three and Six Sheet Posters

Coming for Feb. 11

"The Big Brother"

GENERAL FILM PROGRAM

Knickerbocker Star Features

NEW YORK

THE name *METRO* in front of a theatre is recognized by the public as a guarantee that inside there is a splendid entertainment. The name *Metro* stamps a production and a theatre as the Best

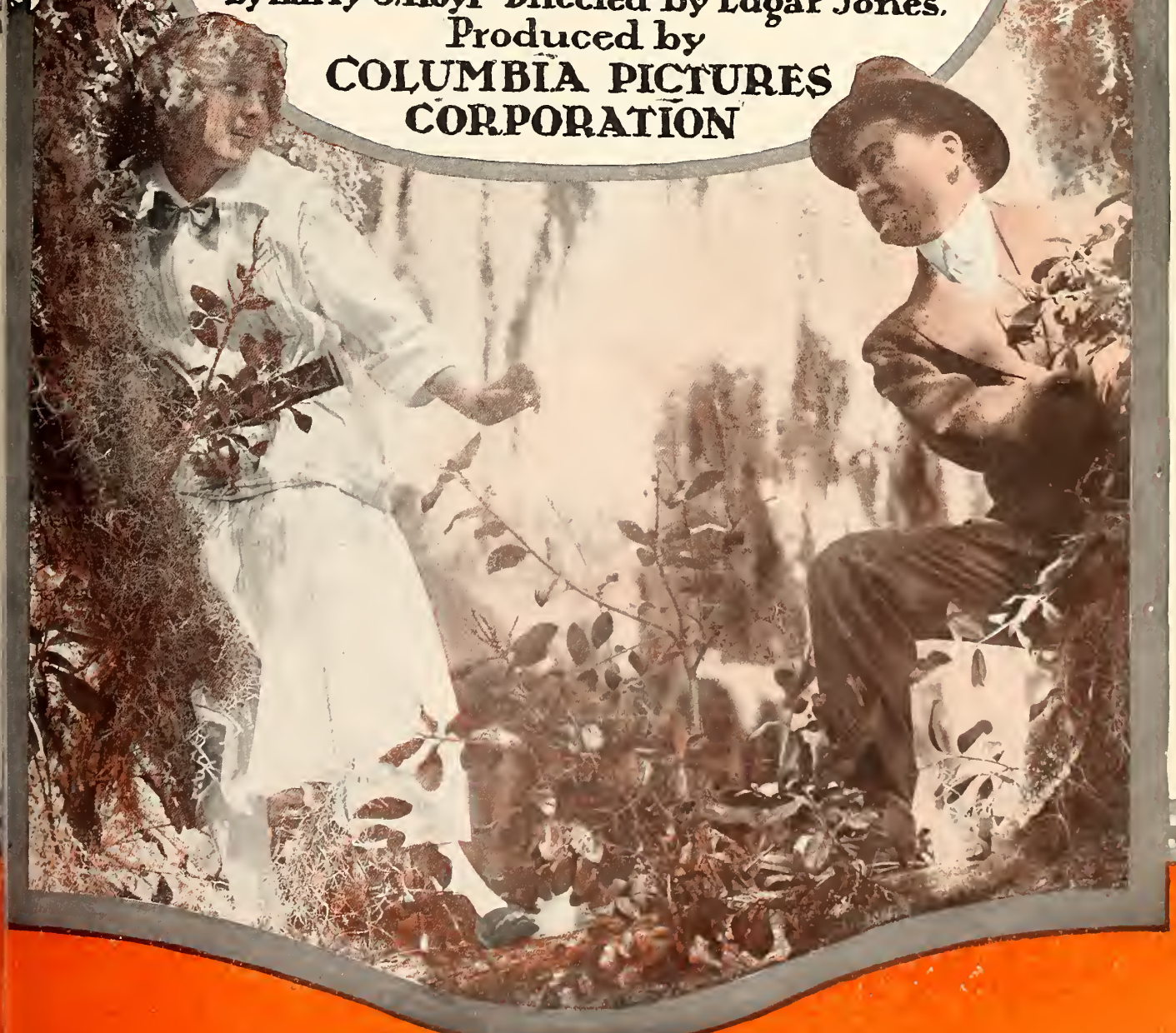
METRO PICTURES

Released on the Metro Program February 14

METRO
PICTURES CORPORATION
presents

MARY MILES MINTER IN
DIMPLES

A Metro wonderplay of pathos and power
from a story by Mary Louise Downing adapted
by Harry O. Hoyt - Directed by Edgar Jones.
Produced by
COLUMBIA PICTURES
CORPORATION



COMING

METRO PICTURES

EVENTS

Metro—Drew Comedies

The laughs that last are in every one-reel feature comedy in which Mr. and Mrs. Sidney Drew appear. You as an exhibitor know this and so does your public.

Bookings Now for February Releases

FIRST COME--FIRST SERVED

DON'T WAIT TO WRITE—WIRE NOW!

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Motion Picture News

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Volume XIII FEBRUARY 12, 1916 No. 6

What's in a Name?

CENSORSHIP is censorship, call it by whatever name you please, disguise it in any way you like.

You may paint out the word "censorship" and paint in the word "regulation," but if the facts and features of the matter remain the same, you still have censorship.

That is the radical, the inescapable fault of the re-hashed, warmed over Crafts-Hughes-Smith "regulatory commission" measure.

* * *

WITH all the tinkering and the patching and the repairing that has been done to it, to put it into shape again after the "torpedoing" administered by the motion picture delegation which opposed it at the recent hearings, the Hughes bill remains what it always was,—a pre-publicity control of motion pictures, guided by no standards, governed by no restrictions, limited by nothing but the limits of the censors' intelligence.

That is censorship,—the sort of censorship we have in Ohio, in Pennsylvania, in Kansas. If you don't like the word censorship, you may give it any other name, but the uses to which the law will be put, and its workings in fact will be precisely the same.

* * *

NINE recommendations for the improvement of the Hughes bill have been made to the Committee on Education by a group of manufacturers who sincerely believe either that censorship is inevitable, or that it is the best possible form of regulation.

The total signficance of the nine recommendations is a startling commentary upon the flagrant injustice and the childishly ridiculous errors of the original Hughes measure.

For when the entire body of recommendations is reduced to its lowest terms, they accomplish nothing more than *to bring the Hughes bill up to the level now occupied by the Ohio and Pennsylvania censorship laws!*

* * *

THE two state laws just mentioned were framed by men who had *some* knowledge of what they were doing. But the present Federal measure was put into legislative form by amateurs who knew so little about the business that they not only framed it to work the greatest possible hardship upon the motion picture, but included in it clauses which Congress could not pass because they were fundamental violations of constitutional rights.

In other words, the Hughes bill in its first form was so utterly impossible, that the best and the most the attorneys for the group of producers referred to could do, was to make the measure as good as or, to be more exact, as free from indefensible provisions, as the present state censorship laws are.

BUT that is the most they could do. Nothing more could be done with any law, which started with censorship as a fundamental principle.

And anyone who fondly believes that this or any other series of changes could make a just, fair and tolerant statute out of a censorship law, has a rude awakening in store for him. When he begins to feel its application he will find out his mistake.

* * *

CENSORSHIP is founded upon a lie and a delusion,—a lie in the case of those who profess and don't believe it, a delusion in case of those who profess it and do believe it.

That lie, or delusion, is this,—that any man, or any body of men, can know and determine what is morally harmful, in a drama or a book or a photoplay, down to the smallest detail of the subject, for all the rest of their fellow-citizens, as exactly as they could determine a safe standard of food, drugs, sanitation, bridge construction or any other thoroughly scientific subject.

* * *

WHEN a man or a commission of men undertake to ascertain what ingredients, in a food preparation or a drug preparation, are harmless, and in what proportion and combination, they are grappling with a problem to which there is an exact solution, the accuracy of which can be demonstrated.

But when that same man or commission of men undertake to discover what ingredients in a story, or a drama, or a picture, are harmless, and what ones are harmful, they are facing a problem in which there are no facts obtainable, *in which everything is theory and speculation that cannot be supported by any kind of proof.*

* * *

ONE man's opinion is as good as another's,—both are absolutely valueless as reliable working standards. What may prove harmful to one person will fail utterly to injure another.

The episode which a thousand might witness unmoved will derange the mind of the thousand and first spectator of it. The scene that makes a saint of some reprobate, might an hour later convert a man, until then blameless in his life, into a profligate.

* * *

WHY? Because the factor which determines whether or no any given scene, episode, or incident is harmful, is not in the episode itself, *but in the nature of the person who sees it.*

The proverb, "human nature is the same the world over."

(Continued on page 814.)

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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What's in a Name?

(*Continued from page* 813.)

is true, but like all such statements, it is a tremendous exaggeration of the truth.

Men and women are substantially the same in some of their responses to the conditions of life. *But psychologists and physicians will tell you that the widest degrees of variation, the maximum of fluctuation, the greatest contrasts are to be found on the moral side of the human being.*

That is the one great demonstrable fact about mankind, —that the actions and conduct of individual men and women in matters involving morality are so fluctuating that nothing, but the fact of their uncertainty can be predicted of them.

* * *

IN the light of such facts, is it not the height of impudence, the supreme impertinence, that any man or body of men should undertake to make decisions where there is no basis for a just and fair decision, and where no human power can furnish them with such a basis?

In the case of food, drugs, sanitation problems, scientific experiment can and has determined that certain definite rules hold good and if violated, will be followed by disaster in the majority of cases.

In the construction of bridges, buildings, highways, and other works of engineering, it can be demonstrated that to obtain safety, durability, solidity, ctrtain principles must be followed, certain standards must be maintained, certain grades of quality must be attained.

In the fixing of equable railroad rates, every fact necessary to fix a rate fair to shipper and carrier alike can be ascertained, and fully appreciated in its relation to every other fact.

BUT the moment you attempt to say, "this and that sort of a scene is fit subject for a book and a picture, but this other and that other kind of a scene is not,"—aside from acts obscene and indecent in detail,—and in purpose, —you are in a position where only the arbitrary might which a law can give makes you right. *Not one of your decisions would stand the test applied to judicial verdicts,* because it would be utterly impossible of proof.

There is a fundamental rule of the courts that any statement, theory or piece of testimony which is not susceptible of legal proof, or cannot be supported by valid evidence, has no standing and is entitled to no consideration by either a judge or a jury.

That is the difference between a "legal certainty" and "a moral certainty." That is what lawyers mean when they say they "have a case" or have "no case."

And it is upon moral certainties—which is only another name for moral uncertainties—that any and all censors must base their so-called decision, because there is nothing else upon which they can be based.

* * *

THESE are the real reasons why censorship is un-American, why it is contrary to the letter and the spirit of all Anglo-Saxon law, why it is unconstitutional, and why just and fair-minded men should hesitate to give it their approval, much less their support.

The Camera, the Wagon and the Star

THE fact that a man or a woman is at home before the footlights doesn't mean that the same persons will be, or are at home in front of the camera.

The camera is a great smasher of delusions, and a meciless critic of faulty acting. That is, you can't convince the camera that a stage star has any business on the screen just because he or she is a stage star.

The camera refuses to believe any such thing, and brings out its unbelief in stingingly clear fashion. The moral is addressed to producers: "Be careful about hitching your wagon to a star."

The screen, like the stage, must develop, has developed in many cases, its own individual actors. Everybody knows who they are; everybody knows why they are what they are. Stage stars who come to the screen may be instantaneous successes; some of them have been—or they may be instantaneous and permanent failures. Most of them, unfortunately, have landed in the latter classification. The fact that a picture has a successful stage star in the leading role means nothing in itself. This is the fable of the Camera, the Wagon, and the Star.

The Board of Trade Dinner; What It Signifies

IF there remain any doubters as to the significance and dignity of the motion picture industry, they must constitute a slender minority, since the first annual dinner of the Motion Picture Board of Trade, when the President of the United States was the guest of honor.

The story of that dinner is told fully in this issue of MOTION PICTURE NEWS. Reading it, one becomes keenly aware of the lightning growth the industry has had—of its approach to a commanding position—for this is what is implied, and emphasized, in the presence of President Wilson at the dinner.

A few months ago, such a thing would have been considered possible, but hardly probable. Now, in retrospect, it seems entirely natural. And it places upon the industry this silent injunction: the necessity for living up to the tribute of the President's recognition, for using its great power along right lines, for making secure its position as the fifth industry in the country.

Film Brief Holds Hughes Bill Unconstitutional

Seabury Argument in Its Main Divisions Maintains That Congress Has No Power to Enact a Statute Based on the Principle of Pre-Publicity Censorship—"Proposed Legislation Is Wholly Unnecessary for the Correction of Any Existing Evil and Would Constitute a Dangerous and Un-American Proceeding"

THE brief of the Motion Picture Board of Trade of America, in opposition to the Federal Censorship Bill just submitted to the House Committee on Education, was drawn by William M. Seabury, of the New York Bar, general counsel for the Board of Trade.

It is a thorough presentation of the legal arguments against the enactment of the Hughes measure, attacks it on constitutional grounds, shows that it is unnecessary, and suggests the substitute measure, viz., the amendment of the Federal Penal Code, as recommended by MOTION PICTURE NEWS, and as introduced in the House by Representative Towner of Wisconsin.

In its main divisions the brief argues (1) that Congress has no power to enact any bill based upon the principle of pre-publicity censorship of the motion picture; (2) that, assuming Congress may lawfully enact a censorship law, the bill now proposed is unconstitutional and improper in many respects; (3) that, assuming without conceding the existence of the power in Congress to enact a censorship law, any such enactment is unnecessary.

The brief points out in vigorous language that "the proposed legislation is not only wholly unnecessary and an utterly ineffective and a useless inexpedient for the correction of any existing evil, but that it is ruinous to the fifth largest industry in the country, and will constitute a vicious, dangerous and un-American piece of legislation."

Then follows a description of the industry itself, taken from the brief submitted by the counsel for the defendants in the so-called Motion Picture Trust case. With this goes a tabulated summary of the work of the National Board of Censorship for the year 1915.

The Press Against Censorship

Discussing the bill from the standpoint of the public, the Seabury brief cites arguments against Federal Censorship from editorials in newspapers throughout the United States.

This array of opinions shows that the chief papers in the country are opposed to the senseless attempt to establish further espionage over the industry.

The following newspapers are quoted: Detroit *Free Press*, Chicago *Journal*, Philadelphia *Public Ledger*, Chicago *Daily News*, Washington *Post*, Hartford *Post*, New York *Evening Sun*, St. Louis *Republic*, Topeka *Capital*, Louisville *Herald*, Topeka *State Journal*, Cleveland *Plain Dealer*, Toledo *Blade*, Springfield *Union*, New York *Evening Mail*, Pittsburgh *Chronicle*, Waltham (Mass.) *News*, Fremont (Ohio) *Messenger*, Boston *Herald*, Montgomery *Advertiser*, Lawrence (Mass.) *Eagle*, Joplin *Globe*, Elizabeth (N. J.) *Times*, Beaver Falls (Pa.) *Tribune*, Boston *Transscript*, Bridgeport *Telegram*, St. Louis *Post-Dispatch*, Philadelphia *Telegraph*, Walton (Mass.) *News*, Houston *Chronicle*, Memphis *Commercial-Appeal*, Atlantic City *Press*, New York Morning *Telegraph*, Chicago *Tribune*, Pawtucket *Times*, Columbus (Ohio) *Journal*, Columbia (S. C.) *Record*, St. Joseph *Gazette*, Fort Collins (Col.) *Review*, Brockton *Times*, St. Louis *Times*, Portland (Ore.) *Journal*, Hackensack (N. J.) *Republican* and Norwalk (Ohio) *Reflector-Herald*.

Taking up the point that Federal censorship would be unconstitutional, it is shown that "Censorship necessarily involves an exercise of the police power, which power rests solely with the several States, and that power cannot under the cloak of regulating commerce lawfully be exerted by Congress as to matters properly within the control of the States."

Federal Regulation Unlawful

It is shown throughout the brief that "in reality it is the exhibition of pictures of an immoral nature which Congress proposes to prohibit by the exercise of its control over the subject of interstate commerce."

It is further shown that "this result may be lawfully achieved by Congress by simply prohibiting the transportation or introduction of any indecent motion picture film into the country or among the several States in interstate commerce. . . . It is distinctly improper for Congress to undertake the guardianship of the morals of the people of the several States."

The nature of the topics of the pictures displayed to the public is discussed. The similarity of the news picture to the newspaper and that of the photoplay to the drama, are shown.

The conclusion is drawn: "The news and serial motion picture can only be treated the same as newspapers and periodicals, while a photoplay can only be treated as dramas are treated."

When then should the motion picture be singled out for censorship?

Legal opinions are cited to show that Federal censorship would be an unwarranted invasion of the police power of the States; that such a law could not be upheld as a license law; that it cannot be considered a lawful exercise of the power to regulate commerce with foreign nations and among the several States.

In support of the last contention, the brief shows conclusively that the censorship principle does not underlie the rate-making powers of the Interstate Commerce Commission; or the powers of the Federal Trade Commission; or those of the Federal Reserve Board; or of any other commission ever created by the Government.

No Comparison with Pure Food Law

Neither can it be claimed that the censorship principle underlies the pure food and drugs act. This is a very important point, and we quote the brief in explanation:

"Whether food is impure and consequently dangerous to health, whether drugs contain opium, morphia, or poison of prohibited character, or whether a particular cow has or has not an infectious disease, are all medical facts the existence of which is susceptible of accurate determination. . . . But the same result cannot possibly be achieved by the censorship of a drama or of a motion picture.

"There is admittedly nothing inherently dangerous from the standpoint of morality in contact with the physical substance of the films, and whether or not a particular picture when exhibited to the public . . . will or will not impair the morals of the community is not susceptible of specific determination except in very gross and plain cases.

"Such matters involve honest differences of opinion. These are not proper matters for determination by any one commission for the benefit of a country of one hundred million people."

The bill is shown to be unconstitutional for the following additional reasons:

The provision of Section 5 that "the commission shall license every film submitted to it and intended for entrance into interstate commerce," etc., would be unconstitutional because Congress has no power to legislate with reference to any matter "intended for entrance into interstate commerce."

All Congress can do is to legislate with reference to merchandise which actually IS in interstate commerce. If such a law were passed, the motion picture industry would be torn to pieces.

Every film would have to be passed on before exhibition. It couldn't even be sent from the studio to the home office of the producer until the Commission had seen it. The result would be chaos.

Bill Allows Commission Too Much Power

The bill would also give the Commission the right to force any "amplifications or alterations" it pleased. The Commission would be given the authority to direct the manufacturer to add several thousand feet of film solely for the purpose of exploiting some idea the Commission wanted exploited.

It is pointed out also that certain provisions of the bill would virtually have the effect of confiscating the property of the producers, and this would be unlawful.

The government by forcing amplifications of films would in reality become the producer, not on its own capital but on the capital and money of the producer.

The bill makes no provision of any kind for judicial or other review of the actions of the Commission. "The failure to make suitable provision for review of the acts of the Commission is in reality oppressive."

Finally, the brief shows that the enactment of the Hughes Bill is unnecessary.

It is unnecessary because the mere transmission of the physical substance of a film through interstate commerce does not involve any question of morality.

That cannot arise until the film is actually exhibited. When it is exhibited, the question of its morality or its immorality is a matter for the individual States to determine, since the film is shown, of course, within the confines of particular States.

"The whole argument of the proponents of the bill," says the brief, "is that immoral pictures should not exist. We agree, but the proponents say, 'Make the exhibition of immoral films impossible by censorship,' while we say, 'Make it impossible by suitable provisions in the criminal law prohibiting the transportation of such films in interstate commerce, leaving it to the local communities to regulate, as they see fit, the motion picture exhibitions within their respective domains.'"

Would Not Obviate Other Censorship

Furthermore, Federal censorship would not dispense with other forms of censorship.

"The only excuse for any censorship is a desire to afford children extreme protection. But, if censorship is to benefit the children, each play would have to be censored from the standpoint of the child, so that only children's pictures would thereafter be exhibited. This would destroy the industry."

The ludicrous manner in which censorship laws have been enforced, the ridiculous "cuts" which have been made by censors, are cited to show that censorship is inefficient because it is a mere question of personal opinion.

The brief also answers several arguments advanced in favor of Federal censorship by Canon Chase. His argument that the bill is an exercise of the licensing power of the Government is disposed of by this argument:

"The learned doctor overlooked the fact that the Federal Government has no licensing power in connection with matters involving the exercise of police power by the individual States."

The brief closes with the presentation of the substitute determined upon by the industry, and now before Congress in the form of the Towner Bill:

A Remedy Is at Hand

"An efficient remedy for any existing evil is at hand. So far as Congress is concerned, let it amend Section 245 of the Federal Penal Code by inserting the words 'motion picture film' therein, so that by no possibility could it be successfully contended that the section, as amended, is still inapplicable to indecent and improper motion picture films.

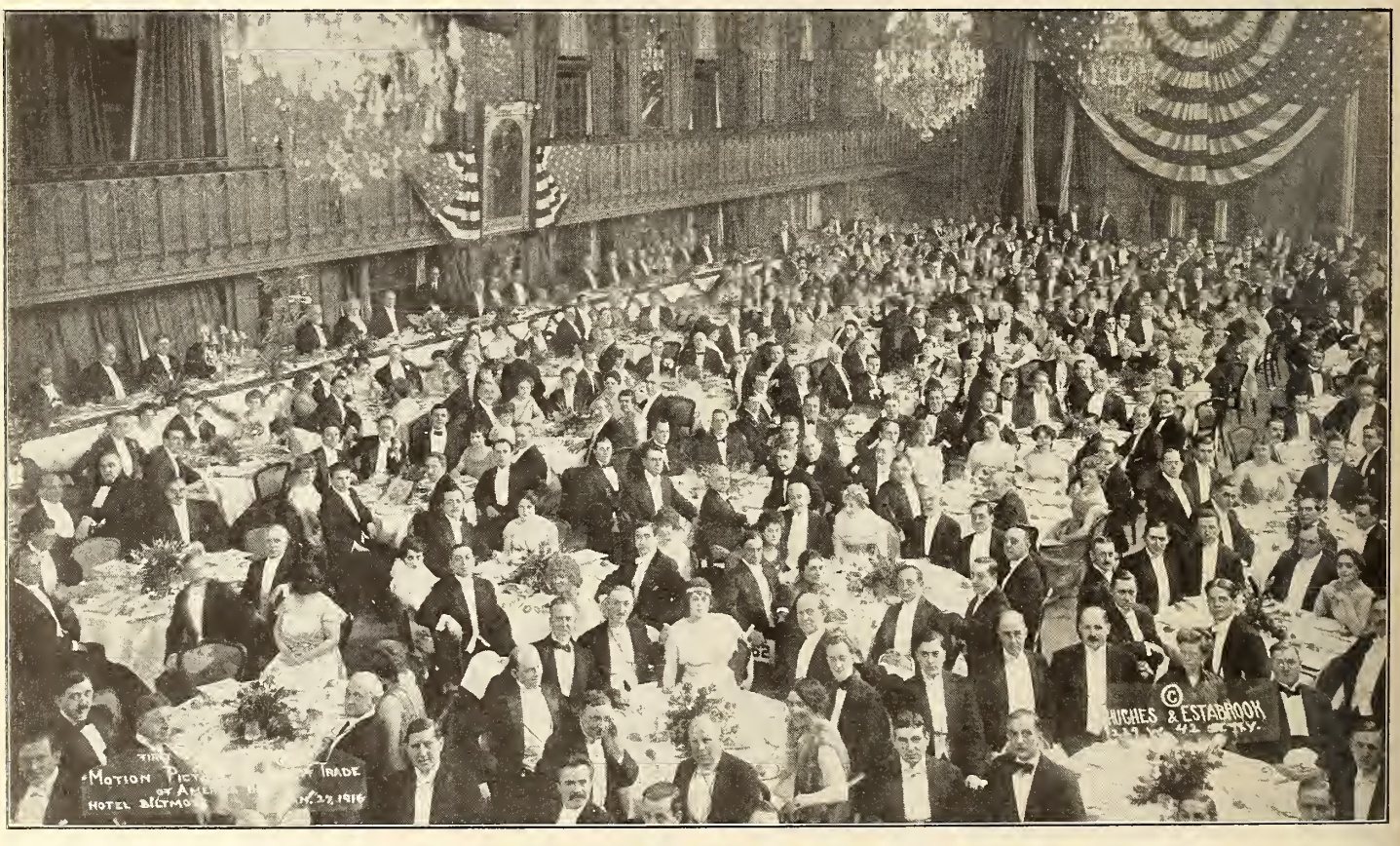
"The seriousness of the offense and of the punishment prescribed therefor by Section 245 of the Federal Code should not be forgotten. The offender is subject to a fine of not more than $5,000 or to imprisonment for not more than five years, or both punishments.

"The punishment falls upon the person who knowingly sends an improper film and on the person who knowingly receives it. Such an enactment would be a highly commendable exercise of Congressional power. It would be a frank, open and honest exercise of the Congressional power to regulate commerce, the existence of which is undisputed.

"It would not be a usurpation of the police power of the States, and we respectfully submit that the integrity and good faith which, as a whole, advises Congress to pass a drastic criminal statute penalizing specific wrongdoing, cannot be successfully or intelligently questioned."

Appended to the brief are copies of the Hughes Bill, the censorship laws of Ohio, Kansas and Pennsylvania, and a copy of Section 245 of the Federal Criminal Code with the proposed amendment.

The brief and its appendices cover 95 printed pages.



A Panorama of the First Annual Dinner of the Motion Picture Board of Trade of America, Inc., given at the Hotel Biltmore, New York City, January 27. More than 700 guests were present. President Wilson was the guest of honor; Mayor John P. Mitchel of New York and Collector of the Port Dudley Field Malone were also among the speakers.

First Board of Trade Banquet, Attended by President Wilson, Marks New Era in Industry

Nearly One Thousand Guests with Motion Picture Affiliations Hear Chief Magistrate of the Nation at the Hotel Biltmore in New York, January 27—Mrs. Wilson Graces the Occasion with Her Presence, and Many Men Prominent in the Professions and in Public Life Sit on the Dais with the Speakers— Mr. Wilson Pays Tribute to the Aims and Influence of the Business

ONE of the most impressive things that has ever happened in the motion picture industry was the first annual dinner of the Motion Picture Board of Trade, at the Hotel Biltmore in New York, January 27.

The rapid strides taken by the makers of pictures and the growth of the business has attracted so much attention as to be almost a by-word, and certainly the basis of many a joke now-a-days, but all the leading manufacturers, distributors and exhibitors of motion picture are united in the belief that the first dinner of the Board of Trade conducted the industry into a new epoch.

Not only were the President of the United States and the First Lady of the Land, Mayor Mitchel and other officials present to show the substantial nature of the occasion, but men noted in many of the professions, together with as great a representation of the varied branches of the industry as has ever been gathered, were there to testify to the standing and influence of the motion picture in the life of the present-day world. The occasion was brilliant in every sense.

"It means that we have arrived at our majority," said W. W. Irwin, in addressing the diners. "It is a birthday celebration—a manhood birthday, honored by the attendance of a great man, the chief executive, holding the greatest office in the world.

"It means that, with five hundred millions invested, with nearly a million people employed, ranking fifth in the industries of the country, we can no longer be termed an infant industry. We have arrived at our majority, with full responsibility, not only to each other, but to the public. We cheerfully accept the responsibility."

Nearly 1,000 Present at Banquet

Nearly one thousand men and women affiliated with some branch of the industry applauded Mr. Irwin's sentiment as expressing accurately the keynote of the gathering. Enthusiasm ran high, and everybody expressed the belief that the "get together" spirit was triumphant.

Under the active supervision of J. W. Binder, executive secretary, elaborate arrangements had been made for the handling of the crowd of diners, and there was no slip.

Mr. Binder was assisted in the more important details by Paul Gulick, of Universal, but the success of the event is laid to the fact that everybody in the Board of Trade lent a hand and helped to keep things moving.

The activity was not confined to any one branch of the trade, and even exhibitors from distant parts of the country were present and gave their hearty co-operation in the proceedings.

The dinner was given in the great banquet hall on the eleventh floor of the Biltmore. There were seventy-five tables besides the speakers' table on the rostrum, and at eight o'clock these were all filled. For the handling of so large a crowd on short notice, everything was in remarkable order.

At the speakers' table sat J. Stuart Blackton, the toastmaster; J. W. Binder, Walter W. Irwin, Dudley Field Malone, George Eastman, Nicholas Power, Roy Howard, Joseph W. Engel, Fire Commissioner Adamson, John R. Freuler, Hudson Maxim, W. Stephen Bush, Edwin Markham, Bartow S. Weeks, E. A. MacManus, Dr. Cyrus Townsend Brady, William F. McCombs, and Bainbridge Colby.

Later, when the President arrived, he and his party, which included Mayor Mitchel, Joseph P. Tumulty and Dr. Cary Grayson, occupied seats at the head of the table.

Reception Committee Meets President's Party

At half past ten o'clock, the reception committee, consisting of John R. Freuler, P. A. Powers, E. A. MacManus, W. Stephen Bush, William A. Johnston and J. W. Binder, met the Presidential party on the ground floor of the Biltmore, and conducted the distinguished guests to the banquet hall, where they were received with great enthusiasm.

The honors were divided between the President, and Mrs. Wilson, who with a small party of women friends, took a position on the balcony opposite the President and bowed her acknowledgments to the cheering men and women. She remained on the balcony until the President finished his address, and left the hall.

Before the President was introduced, Mr. Blackton read telegrams from Thomas A. Edison, Thomas Dixon, D. W. Griffith and Carl Laemmle, expressing their sympathy with the gathering, and their regrets that they could not be present.

President Wilson quickly sensed the fact that the gathering was strictly one of picture men, and adapted himself to it. His address was confined largely to his own contact with the industry.

"I wondered on my way here what would be expected of me," he said. "It occurred to me perhaps, that I would only be expected to go through the *motions* of a speech. And then I reflected that, never having seen myself speak, and generally having my thought concentrated upon what I had to say, I had not the least opinion of what my motions were when I made a speech.

"It had never occurred to me, in my simplicity, to make a speech before a mirror. If you will give me time I will rehearse this difficult task and return and perform it for you.

President Analyzes Personal Screen Movements

"I have sometimes been very much chagrined at seeing myself in a motion picture. I have often wondered if I really could be that kind of a guy. The extraordinary rapidity with which I walked, for example; the instantaneous and apparently automatic nature of my motions; the way in which I produce uncommon grimaces, and altogether, the extraordinary exhibition I make of myself sends me to bed very unhappy.

"And I often think to myself that although all the world's a stage, and men and women but actors upon it, after all, the external appearances of things are very superficial indeed.

"I am very much more interested in what my fellow men are thinking about than in the motions through which they are going, and while we unconsciously display a good deal of human nature in our visible actions there are some very deep waters which no picture can sound.

"The best way to silence any friend of yours whom you know to be a fool is to induce him to hire a hall. Nothing chills pretense like exposure; nothing will bear the tests of examination for a shorter length of time than pretense. At least so I try to persuade myself, and yet there are some humbugs that have been at large a long time.

"I suppose there is always a rising generation whom they can fool, but the older heads ought not to permit themselves to be fooled; and I should think that in a year like the year 1916, when there is to be a common reckoning for everybody, men would hurry up and begin to tell the truth.

"They are not hurrying about it; they are taking their time; but the American people are going to insist upon it before this year is over—that everybody comes up and is counted on the great questions of the day. They are not going to take any excuses; they are not going to take any pretenses; they are going to insist upon the goods delivered on the spot.

"Not What the Pictures Make Him"

"And anybody that declines to deliver them is going to go bankrupt, and ought to go bankrupt. Everybody ought to get what's coming to them. But I came here to say that I hoped you would not believe that I am what I appear to be in the pictures you make of me. I really am a pretty decent fellow, and I have a lot of emotions that do not show on the surface; and the things that I don't say would fill a library. The great cross of public life is that you are not allowed to say all the things that you think."

Mayor Mitchel's speech was a plea for preparedness in a military way, using as his text Mr. Blackton's previous references to what motion pictures have done and are doing to drive this lesson home.

Dudley Field Malone took the same angle, and referred to specific pictures and the work they have done. He made a strong plea for the upholding of the President's hands in his plans for adequate national defense.

Walter W. Irwin, the next speaker, confined himself to the gathering itself, and its meaning to the industry as a whole, as well as the principles for which the Board of Trade stands and the program it has outlined.

"This celebrates the amalgamation and the cooperation of each branch of the industry, for progression, protection and promotion," he said. "Progression in the creation and maintenance of proper business ethics among ourselves; progression in the development of the merit and the uplifting qualities of our product, so that we may be able to fully comply with our responsibility to an exacting public.

"Protection against malice and jealousy; protection against intolerance born of ignorance, as demonstrated by legalized censorship. There is only one form of censorship to which we will submit, the censorship of public opinion, the only censorship consistent with American freedom, without a reversal of the United States constitution.

"Confidence of Exhibitors Necessary"—Irwin

"We welcome and honor the confidence of the thinking and discerning public; we want the confidence of the exhibitors, we must have their confidence in full measure, for unless we possess it, we will not be able to obtain their co-operation, and without their co-operation much of our most important effort will come to naught.

"We seek their membership, we welcome them; through their membership we will obtain their co-operation not only for protection, but because they are the best people to furnish us with reliable information of the higher standards constantly demanded by an exacting public.

"This month in Washington, in opposing the un-American censorship bill, the large body of exhibitors present was of great assistance; at least equal to that furnished by any other branch of the industry. We are proud of our industry, proud of its success, proud of its moral standards.

"Our responsibility we must now feel to be the heavier by reason of the recognition and consideration which has been shown to us tonight by the Chief Magistrate of this country."

Edwin Markham told of some of his experiences with pictures and picture people, and then J. W. Binder, executive secretary of the Board of Trade spoke of the aims and ambitions of the organization. He said:

Binder Speaks on Past and Future of Industry

"I have a heart full of matter that I would like to talk to you about, about this great industry of ours, an industry which is so dear to me, its brilliant future, its brilliant past. I would like to stand here for an hour, and tell you some of the stories I have heard of the people who made this industry, who were responsible for its beginning; of their tremendous struggles against tremendous odds; how they triumphed over those odds and how they are today the honored heads of great institutions.

"Those stories must be told at the same time. And one of the things the Motion Picture Board of Trade is attempting to do today is to have that vast material—interesting human interest material—gathered up in a book of about four or five hundred pages to be written by one of the greatest writers in the country, to tell this wonderful story of the motion picture indusry.

"I simply want to say that this dinner, the first dinner of the Motion Picture Board of Trade of America, a lusty infant of only four months old, is a fair semblance of what will be in the future; because, ladies and gentlemen, this motion picture industry in which we are engaged and which we so dearly love, is but struggling to express itself at the present time."

A complete list of those present is given here:

Mrs. Nellie Anderson, N. Anderson, L. W. Atwater, W. W. Atkinson, Herbert B. Atha, Mrs. Herbert B. Atha, Charles Abrams, J. J. Allen, J. Allen, Carl Anderson.

Hunter Bennett, C. E. Beecroft, Mrs. J. Stuart Blackton, Rex Beach, Belle Bruce, George Baker, Harold Bolster, Graham Baker, Capt. R. A. Bartlett, Miss Carolyn Bertch, Jack Brawn, Louise Beaudet, Van Dyke Brooke, Fred J. Beecroft, Eugene V. Brewster, Frank G. Barry, Mrs. Frank G. Barry, Harry D. Brewster, Leon J. Bamberger, George Balsdon, Fulton Brylavski, Mrs. George Blaisdell, Mr. Brown, Raymond S. Binder, Mrs. J. W. Binder, F. J. Bird, Wiliam Barry, J. A. Berst, George F. Blaisdell, Mrs. George F. Blaisdell, King Baggot, Albert H. T. Bauzhaf, George L. Barrows, Harry Benham, Mrs. Harry Benham, Whitman Bennett, Mr. Benton, Mrs. Benton, Charles Berner, Mrs. Charles Berner, Horace Boucher, Joe Brandt, William Brandt, Mrs. William Brandt, J. E. Brulatour, Mr. Burns, J. F. Byrnes, C. T. Bittner, William Bigall, L. F. Blumenthal, Mr. Henry Birrell, Alma Bertsch, Marguerite Bertsch, Mrs. Henry Birrell.

Naomi Childers, Howard Chandler Christy, Ethel Corcoran, F. K. Cannock, Charles R. Condon, Merritt Crawford, Harry J. Cohn, Charles T. Cahill, Paul H. Cromelin, John A. B. Cromelin, S. S. Cassard, J. F. Coufal, Clarence J. Caine, H. B. Coles, J. P. Chalmers, J. F. Chalmers, Miss E. J. Chalmers, Miss Katherine F. Carter, V. R. Carrick, Mrs. V. R. Carrick, Louis A. Cassanova, Robert W. Chambers, Mrs. Robert W. Chambers, Harvey A. Cochrane, Mrs. Harvey A. Cochrane, Mrs. Bainbridge Colby, George Cooke, R. H. Cochrane, Mrs. R. H. Cochrane, P. D. Cochrane, Mrs. P. D. Cochrane, Harry Cohn, Jack Cohn, Mrs. Jack Cohn, Morton R. Cross, Mrs. Harry A. Cochrane, Mr. M. B. Clausen, Mrs. M. B. Clausen, Mrs. Katherine Carter, R. T. Chatterton, Mr. Harry A. Cochrane.

Frank Daniels, Mrs. B. S. Daniels, Harry Davenport, Edward L. Dohlny, Mrs. Edward L. Dohlny, W. H. Donaldson, Mrs. W. H. Donaldson, C. W. Deming, E. E. DeHart, W. A. Douglas, Lynde Denig, A. O. Dillenbeck, William Devereau, Basil Dickey, Mrs. Basil Dickey, G. K. Dillenback, Mark M. Dintenfass, E. B. Dunn.

Joseph W. Engel, Dr. William Engel, John A. Eckert, Edward Earl, Mrs. Edward Earl, M. H. Ellison, Miss M. Effinger, Arthur Edson, H. T. Edwards, Mrs. H. T. Edwards, J. A. Eslow, Mrs. J. A. Eslow.

Mrs. S. M. Field, Mr. Samuel M. Field, Mr. J. H. Finn, Miss Farrin, Felix S. Feist, Mrs. Felix S. Feist, R. T. Furman, John C. Flinn, Hugh Ford, Arthur S. Friend, Daniel Frohman, Kyran A. Fisher, M. Fischler.

Mr. J. C. Graham, R. G. Garrick, L. J. Gasnier, John W. Grey, J. E. Graef, Thomas Geistweit, Mrs. Thomas Geistweit, Miss Edith Geistweit, Frederick E. Gunnison, Lambert Guenther, W. C. Graham, Jesse J. Goldberg, Walter E. Greene, Josph Golden, E. Kendall Gillett, Mrs. E. Kendall Gillett, H. Gainsborg, Lee Gainsborg, Paul Gulick, Miss Dorothy Gibson, Philip Gleichman, Mrs. Philip Gleichman, Charles W. Goddard, Mrs. Charles W. Goddard, Lew Golden, Samuel B. Goldfish, Ben Goetz, Mrs. M. Goldsmith, Earl Gulick, Paul Gulick.

C. B. Henkel, David Horsley, Mrs. Jewell Hunt, William Humphrey, Mrs. William Humphrey, E. H. Harris, Guy L. Harrington, Miss Florence Herrington, Miss E. M. Heinemann, Mrs. Mary E. Hewitt, George Herrington, Miss Clara Herrington, Lewis Hooper, F. F. Hartich, M. L. Haggerty, J. H. Hallberg, Mrs. J. H. Hallberg, E. D. Horkheimer, C. B. Harmon, Mrs. Alfred Hanan, Alfred Hanan, Charles N. Harding, Harry S. Harkness, William Hilkemeier, Fred Hawley, Edgar B. Hattrick, Miss Edna Harris, Lucius J. Henderson, Mrs. Lucius J. Henderson, Nathan Hirsh, Mrs. Nathan Hirsh, Kenneth Hodkinson, W. W. Hodkinson, Hugh Hoffman, M. H. Hoffman, Mrs. M. H. Hoffman, E. J. Hudson.

Mrs. Walter W. Irwin, Ralph Ince, Mrs. Ralph Ince.

Mrs. A. E. Jones, A. E. Jones, Miss Jones, D. M. Jones, Owen Johnson, Mrs. Owen Johnson, Eulalie Jensen, Arthur James, Herman Jans, Arthur Jacobs, William A. Johnston, Mrs. William A. Johnston, George H. Jordan.

Joseph Kilgour, Maxwell Karger, Allen Kander, Arthur Kane, A. A. Kaufman, George Kean, Charles Kessell, Dorothy Kelly, Stanley Kingsbury, Harley C. Knowles, E. W. Kramer, S. B. Kramer, Otto Krauss, Mr. G. Koenigswald, Mrs. G. Koenigswald, Mr. Arthur Leslie.

Miss Florence LaBadie, Capt. Harry Lambart, Rogers Lytton, Edwin M. La Roche, D. H. Lester, W. E. Lundgren, A. J. Lang, Edmund Lawrence, Harris Merton Lyon, Mrs. Carl Laemmle, Tracy H. Lewis, Al Lichtman, Mrs. Al Lichtman, Julien Loeb, Mrs. Julien Loeb, J. Lamy, H. C. Levine, Otto Lederer, Siegmund Lubin.

Eugene Mullin, Roy L. McCardell, Mrs. Dudley Field Malone, Mrs. Edwin Markham, Cleveland Moffett, Mrs. Hudson Maxim, Antonio Moreno, Mary Maurice, Harry Morey, Elmer MacIntosh, James Morrison, Gary McGarry, John H. McCooey, Miss Estelle J. Murphy, Charles Maddock, Felix Malitz, Joseph Miles, E. L. Masters, R. W. MacFarland, Lesley Mason, Mr. Mayelle, A. MacArthur, John F. Miller, Miss Violet Mersereau, Mrs. Mersereau, Claude MacGowan, Mrs. Edward A. MacManus, J. J. McCarthy, Mrs. Harry Maillard, Hy. Mayer, R. O. Moon, Matt Moore, P. J. Morgan, Mrs. P. J. Morgan, Harry Myers, J. A. Milligan, Aubrey Mittenthal, Harry Mittenthal, John Miller, H. S. McLeod, Kenneth Macgowan, W. J. Moore, J. F. McElvcen, Mrs. Tom Moore, Mr. Tom Mcore.

Virginia Norden, Wilfred North, Mr. Nouberg, Walter H. Norden.

Mr. L. N. Olmstead, Lee A. Ochs, Evart Overton, Ingvald C. Oes, Henry Obstfield, Walton W. O'Hara, Mrs. Walton W. O'Hara, William Oldknow, Henry Otto.

Mr. David Picker, Mrs. David Picker, H. H. Poppe, A. Popini, Mrs. V. B. Prophet, Kate Price, P. A. Parsons, Carl H. Pierce, Mrs. Carl H. Pierce, Paul Panzier, Samuel Paquin, Raymond Pawley, F. G. Perkins, P. A. Powers.

L. J. Rubinstein, Mrs. L. J. Rubinstein, Terry Ramsaye, J. B. Ritchey, A. F. Rock, Mrs. A. F. Rock, Charles Richman, Ronald A. Reader, I. T. Rogers, B. A. Rolfe, S. L. Rothapfel, Mrs. S. L. Rothapfel, Harry L. Reichenbach, Mrs. Harry L. Reichenbach, M. Ramirez-Torres, Saul E. Rogers, Frank H. Richardson, L. J. Reynolds, Mrs. L. J. Reynolds, Harry Rapf, Mrs. Harry Rapf, Arthur B. Reeve, Mrs. Arthur B. Reeve, John M. Riehle, Edward Roskam, Mrs. Edward Reskam, Joe Rosenthal, Watterson R. Rothacker, Mrs. Watterson R. Rothacker, Nat W. Rothstein.

Carl F. Siemon, Mr. P. B. S. Smith, Mrs. P. B. S. Smith, Mr. D. J. Sullivan, Mrs. D. J. Sullivan, Mrs. W. E. Shallenberger, G. H. Sheldon, Penrhyn Stanlaws, Mrs. William Cummings Storey, Victor Smith, Mrs. Victor Smith, William Shea, S. M. Spedon, William Stuart, Miss Mary Stuart, Anita Stewart, Mrs. M. Stewart, Paul Scardon, Max Spiegel, Edward Spiegel, Edward M. Saunders, Charles K. Stern, William Steiner, Victor Shapiro, A. I. Siegel, R. B. Simonson, Rufus Steele, Mrs. Rufus Steele, J. F. Skerritt, W. C. Smith, Frederick Stine, Mrs. Frederick Stine, George B. Seitz, Mrs. Rufus Steele, George A. Smith, William M. Seabury, Mrs. William M. Seabury, Peter Schmid, Winfield R. Sheehan, Robert J. Shores, Mrs. Robert J. Shores, R. Sanborn, E. E. Schauor, B. P. Schauer, J. M. Shear, F. W. Singhi, Edgar Sisson, Mrs. Edgar Sisson, Arthur M. Smallwood, Miss Agnes Smith, Miss Sarah Smith, Harry G. Sommers, Julius Stern.

Mr. Edwin Thanhouser, Mrs. Edwin Thanhouser, T. H. Thompson, Rose Tapley, Harvey F. Thew, W. C. Toomey, Albert Tuchman, Mr. Samuel Trigger, E. A. Turner.

Theodore Uhlemann.

Mr. F. E. Van Amberg, F. E. Van Amberg, Louis Joseph Vance, Mrs. Louis Joseph Vance, Wally Van.

Dr. Thurston S. Welton, Mrs. Thurston S. Welton, C. W. White, H. W. Williams, Mrs. C. J. Williams, C. J. Williams, Earle Williams, Lillian Walker, Dr. J. Victor Wilson, Arthur S. Whyte, A. C. Wyckoff, James M. Wood, Miss Margaret E. M. Wood, H. A. Wyckoff, Mrs. H. A. Wyckoff, Thomas G. Wiley, H. E. Willsie, Mrs. Honora Willsie, Lloyd D. Willis, John Wylie, John Ward, Alfred Wattenberg, Mrs. Alfred Wattenberg, Dickson Watts, Walter Weinsteni, Ben Wolls, Leo Wharton, Mrs. Leo Wharton, H. C. Weir, Mrs. H. C. Weir, William Welsh, Mrs. William Welsh, Edward C. White, Ben Wilson, Harry Wolff, Mrs. Harry Wolff, Otis F. Wood, George White, E. O. Weinberg.

M. Zierler, Adolph Zukor.

"Speaking of That Board of Trade Banquet—"

Here Are a Few Side Lights on the Board of Trade Dinner Compiled by "Our Own Official Eye Witness" for the Edification of Those Whose Time Is So Precious That They Can Read Only When on the Run to Keep the Next Appointment

FOR putting itself on the map in such distinguished and decided manner, much credit goes to the Motion Picture Board of Trade. With the President of the United States, the First Lady of the Land, the Mayor of New York, the Chairman of the National Democratic Committee, the Collector of the Port of New York, the President's Secretary, the Fire Commissioner of New York, and writers, lawyers and others whose names are known from Fort Lee to Hollywood, present at the first annual dinner, there can be no argument as to the standing of the Motion Picture Board of Trade.

There may have been men who did not "recognize" the Board; they would have been hard to find the night of the dinner. Every prominent concern in pictures was represented, and elaborately represented, at that; in most cases the presidents of the companies were there. It says much for the Board, and for the whole industry at that, that such a dinner would not have been possible six months ago.

J. W. Binder, executive secretary, to whom must go the lion's share of the acclaim for the work done, neatly expressed the sudden growth of the idea of the dinner. It seems the idea was only about six days old when the event became a fact.

One of his first duties was to invite the President to attend. The President accepted so promptly that Mr. Binder was somewhat carried off his feet by the realization that he had a life-sized job even on his hands. We treat ourselves to the view that he realized it thoroughly and handled it accordingly.

Nor does one overlook the fact that Paul Gulick again demonstrated his ability to work twenty-six hours a day. He was one of those directly responsible for the arrangements. And seldom have such arrangements been more capably handled.

J. Stuart Blackton, in the course of his toastmasterful remarks, told one which puts the laugh on the censorship fans. "In one of the states a film of the Life of George Washington was censored, and the Battle of Bunker Hill was cut out. This was the report: 'British and American soldiers both were shown, using firearms in a careless and indiscriminate manner, and with intent to kill.' And so they cut out poor old Bunker Hill."

We have the best of authority for stating that President Wilson's remark that he had recently been talking to a lot of liars came, immediately after his exchange of salutations with the reception committee, merely as a coincidence. We hasten to repeat that it was a mere coincidence.

Good taste was evidenced on every hand. Possibly no greater instance can be cited than the prominent display of Arthur James' noted little monograph, "I Am the Motion Picture," in the reception rooms. Nor was the tablet presented with anybody's compliments, nor attempt to show what concern Mr. James is connected with. Good taste, it appears, is the unwritten motto of the Board of Trade.

It was an interesting sight that in the reception room before the march into the mangers began. "What, you here, Bill?" was a common form of salutation, and it always came with a note of real surprise. Nor was the surprise occasioned in many cases by Bill's presence. It takes us off our feet sometimes to have it forced upon our realization that our friends, also, have been able to get hold of dress suits.

We hear of one man who urged the seating committee to be sure and place him among men he knew. They did; he knew his neighbors so well that he got his nice new shirt all rumpled up in keeping his hand on his watch. We are not going to mention his name—not we; we think too much of Merritt to give him any such publicity as that.

There was something to be learned by everybody in the business at the dinner. For instance, the way Edwin Markham padded that one-reel story of the poet who came to see him out into a five-reel feature was an object lesson to every scenario writer present.

And speaking of scenario writers, Dr. Cyrus Townsend Brady has learned the lesson of quick, snappy action from his association with the production side. His speech consisted of "Ladies and Gentlemen: How do you do. Good night." (Loud Applause.)

What promises to rank as one of the great meetings in history was that between "Pop" Lubin and Edwin Thanhouser, who were brought together, gently and dexterously, by L. J. Rubenstein at the Thanhouser table. Those who stood within hearing report that Mr. Lubin's historical remark was "Mr. Thanhouser, I presume."

At this same Thanhouser table towered the only two hats visible in the whole room. One of them, a springy, flowery thing, measuring scarcely more than six feet in circumference, if that, shielded the face of Florence La Badie from the glare of the cooperhewitts overhead.

There is no use disputing the question of personal pulchritude. There have been a number of varying opinions expressed as to who was the most beatiful woman present, but we know where Lillian Walker can get one good full-sized vote. In fact, Miss Walker's portrayal of herself was one of the best things she has ever done; and, as usual, Wilfrid North was directing.

"Doc" Shallenberger, Mrs. Shallenberger and Roy McCardell were foregathered at the same table. There seems to be a bond of sympathy between those who have escaped from New Rochelle.

W. W. Hodkinson is credited with forming and giving utterance to a joke. Nothing from afar the crowds thronging the "swedish buffet" and impatiently demanding impossible things from the single waiter who was dispensing the appetizers, he is said to have remarked: "They also wait who only stand and serve."

Chester Beecroft denies that he was kept so late at the office that he had to dress in the shelter of the Worth monument in Madison square. We didn't believe it, anyhow.

"Jim" Corbett had the worst time of anyone at the dinner. He wasn't able to get there.

There was a little something for everybody in the toastmaster's speech. "We are gathered," he said, "for our Mutual (cheers from John R. Freuler) good. Progress, protection and promotion are the Paramount ('Hear, hear!' from W. W. Hodkinson) issues of the day.

"Let us make this our Universal (applause from Paul Gulick) aim. There is a most General (amen' from Commodore Blackton himself) tendency along the path (forced cheers from J. A. Berst) of progress, and we look for a most Equitable (we give you one guess) distribution of prosperity during the coming year."

KELLERMANN PICTURE HALF FINISHED BY BRENON FOR FOX

Herbert Brenon, director of the William Fox million dollar picture featuring Annette Kellermann, sends word from Kingston, Jamaica, where he has been since last August, that he has the picture half completed.

The length of time required so far was necessitated by the enormous amount of construction and reconstruction work that had to be accomplished before real work on the story could be started.

William E. Shay, Ricca Allen, Violet Horner, Violet Rockwell, Marcelle, Florence Deshon, Jane Lee and many others are assisting Miss Kellermann.

WHAT'S WHAT AT UNIVERSAL CITY: OFF-SCREEN GLIMPSES OF FAMILIAR PEOPLE

GRACE CUNARD DIRECTING IN "MR. VAMPIRE"—YAQUIS WAITING TO APPEAR IN "THE YAQUI" AT TEMPLE, ARIZ., FEATURING HOBART BOSWORTH—ALEXANDER P. MOORE, HUSBAND OF LILLIAN RUSSELL AT UNIVERSAL CITY WITH A PARTY OF FRIENDS

"SIS HOPKINS" FILMS RELEASED THROUGH GENERAL ON FRIDAYS

Rumors that the "Sis Hopkins" comedies would be made a special release were officially quieted this week by the Kalem company. The announcement is made that the "Sis Hopkins" subjects will all be released through the General Film Company, taking the Friday date on Kalem's release schedule.

There will thus be no extra charge for these subjects which exhibitors will be able to secure just as they book any other program release.

In addition to these plans to put the "Sis Hopkins" comedies at the command of all exhibitors the pictures will all be one-reel subjects.

Reports from the Kalem offices, where the early productions have been shown to the company's officials, are more than enthusiastic.

"We have something new," said an executive of the company last week.

"These 'Sis Hopkins' comedies can't be called 'slapstick' or any other term that is usually used.

"They actually have plots, the company is made up of real players, and the action verges from rapid-fire slapstick to the more refined comedy of characters.

"There is even an occasional touch of heart interest, built about the character of Sis."

"THE HORRORS OF WAR," PATHE, MAKES RECORD IN CINCINNATI

Pathé's "The Horrors of War" has proved to be one of the strongest bookers of the past twelve months. Exhibitors who booked it for one day have had to arrange for longer runs owing to the great interest it has aroused.

Manager Holah of Pathé's Cincinnati office, for instance, wires that the Alhambra, a large theatre in the downtown district of that city, has booked it for a two weeks' solid run after the management had personally inspected it.

Mr. Weigel, a Cincinnati exhibitor, booked it at once on review, and will advertise the picture heavily. Mr. Holah reports that the Cincinnati exhibitors are unanimous in saying that it is the greatest war picture ever shown in Cincinnati or its vicinity.

Morosco Theatre Forsakes Stock for Photodrama

Famous Theatrical Landmark, Last Stronghold of "Legitimate" in Los Angeles, Gives Triangle Two Houses Where Its Program Can Be Seen Each Week

Special to Motion Picture News.

Los Angeles, Jan. 29.

AN important event in local film circles was the opening of the former Morosco stock theatre as a Triangle photoplay house, on Saturday evening, January 22.

This marks the invasion of the films into the only theatre in the city which has not heretofore been conducted as a motion picture theatre, and gives to Triangle two houses where all its releases will be shown each week.

The Burbank Triangle theatre, like the Majestic on Broadway, is leased by a corporation headed by D. W. Griffith and Mack Sennett. The Burbank will be under the management of J. A. Barry, who originally served as secretary to Mr. Griffith, and later was his personal representative in New York.

Prior to the opening many important changes were made at the theatre with regard to the seating, there being added a number of boxes, each containing six seats, at the rear of the orchestra floor, to satisfy the demands of West Coast people, who believe the farther seats from the screen are the better.

The lobby and foyer of the house were redecorated, and other features added that make the theatre attractive.

The opening bill consisted of "The Flying Torpedo," a Fine Arts subject featuring John Emerson and Bessie Love, and two Keystones—"The Great Pearl Tangle," with Sam Bernard, and "A Movie Star," featuring Mack Swain.

A sixteen-piece orchestra under the direction of J. C. Peterson furnished the music, and programs will begin at eleven-thirty, two, four-thirty and eight-fifteen.

The opening night audience was made up to a great extent of motion picture people, and practically every studio was represented by from one to twenty or more players, directors and writers.

Miss Love, star of the Fine Arts subject, was given a very pretentious ovation and showered with flowers. The audience discovered her presence at an intermission following the subject in which she appeared, and the applause which caused her father to induce her to go to the front of the theatre, continued until the house was again darkened for another subject.

J. C. Jessen.

Varied Supply of Comedies and Dramas from "U"

King Baggot, Edna Hunter, Edythe Roberts, Mary Fuller, Clara Byers, and Other Favorites Will Be Seen in New Productions

KING BAGGOT and Edna Hunter have just finished producing an Imp-Universal two real drama, "Jim Slocan, No. 42393," an automobile story, scenario by Bob Hill.

"The Unconventional Girl" is the title of Bob Hill's Imp-Universal latest comedy-drama in two reels with Edyth Roberts playing the leads. As the unconventional girl Edyth does cut some capers.

Wallace Irwin's story "Thrown to the Lions" is being made into a five-reel Mary Fuller feature for the Red Feather program by Director Lucius Henderson.

Harry Benham has just finished a two-reel comedy with Edna Pendleton, directed by Jack Harvey, called "Held for Ransom." It has a dog and a millinery store in it, so you can imagine in what atmosphere the director was working in.

"Homing Pigeons" is the title of a two-reel Universal drama just completed by Director Kelley, with Clara Byers playing the leading role.

"Why Mrs. Kentworth Lied" is the title of a five-reel Universal produced by Matt Moore, in which he plays lead with Jane Gail.

PATON-LAWRENCE COMPANY BACK FROM WASHINGTON, D. C.

Stuart Paton, director of the Universal Film Manufacturing Company, has just returned from Washington, D. C., where he has been taking pictures with his Florence Lawrence Company.

"The Elusive Isabel" is the title of this first Florence Lawrence production.

Paramount Leads a New Censorship Movement

Plan on Foot to Introduce a Measure Embodying Many of the Principles Contained in the Bill Suggested by Dr. Wilbur F. Crafts—Suggestions for Regulation of Motion Pictures Sent to House Committee on Education by Paramount, Famous Players, Lasky, World Film and Equitable

Special to Motion Picture News

WASHINGTON, D. C., January 31.—It is understood quite generally around the capitol that the Hughes bill will be discarded by the House Committee on Education and a new measure introduced into Congress embodying many of the principles contained in the bill suggested by Dr. Wilbur F. Crafts.

At the same time, consideration will also be given to the suggestions outlined in the following letter received during the week by Chairman Hughes from those interests in New York who have come out in favor of censorship:

"Sir:

"The undersigned representing substantial interests in the motion picture industry, viz., Paramount Pictures Corporation, The Famous Players Film Company, Jesse E. Lasky Feature Play Company, Inc., World Film Corporation, Equitable Motion Picture Corporation, submit herewith for your consideration a revision of the Smith-Hughes bill (Senate 2204-H. R. 456), which, while crude in form, covers practical points of great importance to the trade and will, we trust, serve as a working basis for a bill to be reported by your committee.

"While the idea of censorship of motion pictures is distasteful to our clients as well as to others in the business, our support of the principle of regulation embodied in the bill before you is due to our realization of unfavorable conditions in the industry which cannot be corrected by ordinary means nor by sporadic and occasional criminal prosecutions, procured by the better elements of the business or by individual or organized reformers.

"The motion picture business, now of vast financial importance, has had a mushroom growth and is not yet homogeneous and standardized. Too many persons engaged in the business look upon it as a temporary means of getting money instead of a permanent business, the continued profit of which is dependent upon the quality and character of the productions. They are like miners who quickly exhaust the high-grade ore and leave the low grade on the dump.

"They are get-rich-quick artists, looking for a quick 'clean-up and a get-away.' They find the opportunity for such methods in producing and exhibiting sensational productions which display scenes of lust and crime. Unfortunately, the public has not yet discriminated and goes to see both bad and good which are usually to be found upon the weekly program of the same theatre.

"Still more unfortunately the vicious picture brings the larger return to exhibitor and producer because it gets the money of the regular customer and the sensational also. This state of affairs constitutes a temptation hard to resist and, in fact, the production of vicious pictures is constantly increasing just because they are more profitable.

"If the industry is to endure, if decent people are to stay in the business, this cancer must be cut out. A Federal regulatory commission should prove a fearless surgeon and we therefore favor such a commission.

Three Divisions of the Business

"The motion picture business has three well-defined divisions: production, distribution and exhibition. The producer deals with authors and performers and makes the pictures. The distributor contracts with the producer for his product and through local offices, known as exchanges, places it in the hands of the exhibitor. The exhibitor deals with the public. All three divisions of the business would be affected adversely by an act providing for Federal regulation, which overlooked the practical needs of the business. In order that these needs may be served, we urge you to include in any bill, which you may report, provisions as follows:

"(1) Local offices for the commission in New York and Los Angeles so that the producers, most of whom operate in those cities or their vicinity, may have ready access to the supervising authority and prompt consideration of their product.

"(2) Authority to the commissioner or deputy in charge of a local office to grant or refuse licenses. This is necessary to procure prompt action on applications, which the producer requires in order to meet his engagements with the distributor, covering a constant and frequent supply of pictures, and which the distributor requires in order to enable the exchanges to supply to the exhibitors the daily and weekly changes covered by their contracts. Delay would certainly be costly and might be vital to the organized business.

"(3) A provision for condemnation of specific parts of a film, which, when the same are eliminated, shall become entitled to license.

"(4) A provision for review by the commission when the examiner refuses a license. As the determination of the question whether a film is entitled to license is not based upon exact standards, but is a matter of opinion only, it should not be possible for one man, in his discretion, to destroy the large investment represented by a modern photoplay.

Divest Commission of Supreme Power

"(5) A provision for an appeal to the Court of Appeals of the District of Columbia for a refusal to license. As the determination by the commission would be really arbitrary because of the absence of legal tests or recognized standards, it is of greatest importance that the commission should not be vested with supreme power. Where great property interests are involved, the citizen should always be afforded an opportunity for relief from the court, if he feels he has been treated unjustly.

"(6) A provision permitting the producer to transport films prior to application for license. The producer should be free to transport a film from its place of manufacture to his home office or other place where it will be cut and trimmed and otherwise prepared for exhibition.

"(7) A provision for substantial salaries for the commissioners, so that the President can secure the services of capable men, who will accept office as a career and not for the purpose of carrying out preconceived and perhaps prejudiced ideas as to the reform of the film industry.

"(8) An exemption from the operation of (a) films exhibited to the public prior to its enactment, and (b) films which do not contain any dramatic or fictional elements, such as pictures of current events, commonly known as news pictures and topical reviews, and pictures of places and peoples, geographical in nature and commonly known as travel pictures.

"(9) A provision granting discretion to the commission to issue a permit under which films may be exhibited pending revocation of the permit and an application for license. Such a provision would enable the commission to adjust the burden of temporarily accumulating applications, by granting permits (in effect, temporary licenses) to producers whose history and reputation entitle them to a presumption of complying with the law.

"As we are moved by the sincere purpose of co-operating with your committee in procuring a draft of an act which should prove effective and workable and at the same time afford to the decent people in the motion picture business, we respectfully request that when a bill is ready for action by the committee, a copy shall be sent to us and we shall be given an opportunity to appear before the committee and make such suggestions and criticisms as may occur to us.

"Dated New York, January 25, 1916.

(Signed) "Meyers and Clark, Attorneys for Paramount Pictures Corporation; E. J. Ludvigh, Ralph A. Kohn, Attorneys for Famous Players Film Company; Arthur S. Friend, Attorney for Jesse L. Lasky Feature Play Company, Inc., and Moritz Rosenthal, Attorney for World Film Corporation and Equitable Motion Pictures Corporation.

Earl A. Dyer.

EMORY JOHNSON JOINS UNIVERSAL

San Francisco, Jan. 29.

Emory Johnson, late of the Essanay, Pathé and Liberty film companies, has been engaged by the Bosworth Universal Company at Los Angeles as juvenile lead.

SPARTAN CITY LATEST PRODUCTION COMMUNITY NEAR CAPITAL

The Spartan Film Corporation, Inc., Washington, D. C., has just purchased twenty acres of land within three miles of the capital. Upon the land will be built a motion picture plant to be called "Spartan City."

A large and a small studio, permanent Indian tepees and western shacks, and an electric plant will be built. The value of the land is placed at $60,000.

The Spartan people are also arranging to take a four-story building at Church and Seventeenth streets, N. W., Washington, as a temporary studio. They also expect to engage several well-known screen players.

Beyfuss Returns West to Direct State Rights Plans

Vice-President and General Manager of California Motion Picture Company Will Inaugurate Campaign to Reach 10,000 Theatres Besides Exchangemen

THE announcement of the California Motion Picture Corporation to dispose of its product during this year on the state rights plan has been one of the subjects of comment in film circles in the past week.

Not that it is anything unusual to sell a feature picture by this method, but the ripple has been caused for the reason that the California concern is said to be the only one in the industry today which has always confined its activities to features of five or more reels and which has never before sold state rights.

Alex. E. Beyfuss, vice-president and general manager of the California Motion Picture Corporation, left for San Francisco on Tuesday to supervise the launching of the state rights campaign, which will include not only all exchange men but a list of at least ten thousand motion picture theatres throughout the country. Just before departure Beyfuss said:

"We want California productions in the hands of every exhibitor who demands better pictures regardless of program limitations, and this is the only way we can accomplish that object.

"A good deal of the time I have spent in New York has been concentrated on an advertising system of help for the state rights buyer and exhibitor.

"It is not enough, we believe, to make a good picture. We want the public to know that it is out of the ordinary and we want to make it easy for the exhibitor to tell it.

"We are therefore preparing an unusually comprehensive plan of advertising and all the material necessary will be at the exhibitor's beck and call.

"The same thing is true of the lithographs we are going to use. Instead of working from the still, we have prepared a series of exceptionally fine sketches, treated artistically in flat color, which are not only strong in advertising value, but have the 'punch' and action that the public love.

"We shall also make all positive prints at our own laboratories in San Rafael, because we are more interested than anyone in having them perfect in every way.

"We always insist on flawless negatives, regardless of expense in retakes, and our experience has taught us that the only way to insure prints that we will be satisfied to go to an exhibitor with the California trade mark is to turn them out under our own jealous supervision."

Telegrams, congratulatory letters and other missives, to be expected as a result of California's radical decision, were piled on Mr. Beyfuss' table and had been arriving in a constant stream.

To all of them was the reply that a trade showing of Beatriz Michelena in "The Unwritten Law" will be held at Wurlitzer Hall, New York City, on Thursday, February 24, at 10 A. M. and 2:30 P. M., and that territory would be then allotted.

"We want no one to decide by the trade paper reviews," continued the California official, "flattering though they were. It is our earnest intention that every California picture stand on its own feet and sell on merit only and we want the state rights buyers and exhibitors to see what they are buying and to decide for themselves the money earning qualities of each individual picture.

"We realize that we must place upon the market A No. 1 pictures in every respect to maintain our position of prominence in this industry and are consequently determined to spend whatever money and time are necessary to properly and adequately handle each picture subject engaged upon."

"Dumb Girl of Portici" Is Given Premiere in Chicago

Photo Spectacle Produced by Universal and Featuring Mme. Pavlowa Is Seen at the Colonial by Many Exchangemen, Society People, Carl Laemmle and the Star Herself

Special to Motion Picture News

Chicago, Jan. 31.

"THE DUMB GIRL OF PORTICI," the photo spectacle produced by Universal, starring Anna Pavlowa, opened at the Colonial theatre here last night. The premiere performance was attended by many prominent actors, exchange men and society people of Chicago, as well as Carl Laemmle and Mme. Pavlowa herself, who arrived in Chicago especially for the occasion.

The danseuse was spotted by the crowd who watched the picture and she was called to her feet many times by the applause of the audience.

The play itself is a gigantic spectacle of the seventeenth century. Scenes that alternate between peasant and palace life make a most effective contrast. The entire production has been done on a lavish scale, the costumes and properties are remarkable for their richness and fidelity to the period, while the sheer magnificence of the scenes and the well-drilled armies of supernumeraries caused frequent applause.

Pavlowa's own ballet appears in several dances and tableaux, and as was expected, the star's dancing is marvelous, but she is a proven pantomimist and runs on the gamut of human emotions from joy to deepest tragedy, while her grace controls a revelation of mood interpretation. Her striking personality causes her many scenes to register with unusual force.

The direction was excellent, particularly in regard to the handling of the mob scenes, and there were many novel and pleasing photographic effects.

Rupert Julian, Douglass Gerrard and Wadsworth Harris stand out in the supporting cast. A symphony orchestra of forty accompanies the picture.

LINICK AND MELCHIOR ORGANIZES PROGRAM FOR INDEPENDENT MANUFACTURERS

Special to Motion Picture News

Chicago, Jan. 29.

Linick and Melchior, 5 South Wabash avenue, Chicago, is organizing a new program which it invites all independent manufacturers to join. The company guarantees the selling of the entire output of the manufacturer and will relieve him of all the details of distribution, making of posters, advertising and other matters. It has already secured the output of several manufacturers for this program, which it hopes to be able to launch in the near future.

MERMAIDS POSING FOR THE NEW ANNETTE KELLERMANN FEATURE BEING PRODUCED IN JAMAICA BY WILLIAM FOX

The Press, Press Representative and the Picture—XVIII

"Exhibitor of a Motion Picture Is a Merchant," Is Declaration of General Manager Walter W. Irwin of V-L-S-E. "and His Commodity Is Entertainment—Film Section in Newspapers Increases Circulation—More People Interested in Motion Pictures Than in Sports"

"THE two deadest things in the world are summer resorts in the winter time, and newspapers that refuse to cooperate with their local merchants," says General Manager Walter W. Irwin of V-L-S-E, quoting L. L. Pancoast in the Chicago *Tribune*.

"The exihibitor of a motion picture is a merchant. His commodity is entertainment, whether that entertainment instructs, inspires, or simply amuses," says Mr. Irwin, commenting on the statement. "His problems are merchandising problems. To the sale of his seats he must apply the same sound business principles that apply to the marketing of shoes, soap or any other staple.

"With the right kind of merchandising assistance from the manufacturers and with the right kind of co-operation from the newspapers of his town, he should be not only one of the leading merchants in his community, but he should be one of the largest advertisers in that community.

"The manufacturers—at least the most representative of them—are giving him advanced merchandising service—service that compares favorably with any of the foremost commercial concerns.

"It remains but for the newspapers to complete this co-operative triangle to the end that they, the exhibitor and the manufacturer will benefit.

Newspapers Realizing Needs of Co-operation

"Newspapers are awakening to the realization of the profit which they may gain from such co-operation. It has been a slow awakening for the reason that the motion picture until recently has been regarded as the illegitimate child of the stage, and the skepticism with which the theatrical press agent has been viewed has always been inherited by the motion picture interests.

"That this is a false construction to place upon the motion picture is self-evident when consideration is given to the scope of the public's interest in moving pictures, and to the fact that the motion picture theatre is a consistent and persistent advertising prospect. In other words, it is open 365 days in the year whereas the so-called legitimate theatre operates only a few months during the year.

"Entirely outside, for a minute however, from the material advantages accruing from the proper co-operation on the part of a newspaper with its local exhibitors, a newspaper fails in its function as a news distributor unless it provides its readers with the news of the motion picture industry.

"In the statistics of the motion picture industry compiled by the Harriman National Bank of New York City recently, it is shown that this business occupies fifth place among American industries in point of volume, and represents more than $500,000,000 of invested capital.

"It is estimated that it gives employment to more than 100,000 people and that there are more than 18,000 motion picture theatres throughout the country. The attendance is figured at 15,000,000 persons daily. Approximately $1,000,000 per day is paid for admissions, giving the total admission figure of $360,000,000 for the year.

Must Recognize Force of Screen

"In other words here is a tremendous force, the interest creating qualities of which must be reckoned with by the newspapers. Its possibilities from a circulation building standpoint are almost limitless.

"The newspaper which prints automobile news, baseball comment, society gossip, commercial reports and similar specialized departments, and ignores the screen, is flying in the face of what its readers want, because more people attend motion picture theatres in one day, than there are who attend professional baseball games—to which such liberal space is given—in an entire season, or who own automobiles, move in society, or are interested in the stock market.

"As an illustration of what one paper has done in capitalizing upon the widespread appeal of the silent drama, let me refer you to the Cleveland *Plain Dealer*. Recently this publication ran a moving picture contest which polled 76,000,000 votes, and which increased the circulation of the Cleveland *Plain Dealer* from 135,000 copies daily to 201,000 copies.

"That this is not an exceptional instance of the power of moving picture features to increase a publication, is evidenced by the experiences of scores of other newspapers.

"In 1913, a monthly magazine printed a serial photoplay at its conclusion and the publication conceded that its circulation had been increased by more than 300,000 copies per month.

Helped Circulation of Chicago "Tribune"

"In February, 1914, the Chicago *Tribune* ran a similar serial. In the words of the business manager of this widely known paper, this serial 'piled on 58,000 readers to our circulation, and since then the motion picture department which we have started has swelled this figure to 150,000—and we are not through yet.'

"Braune Hood, of the Montgomery *Journal*, Montgomery, Ala., in commenting upon the influence of a motion picture department in his publication recently said: 'We find this page an attractive feature for the *Journal*, and an unusual circulation builder.'

"The New York *Evening Mail*, on the day of the first issue of its moving picture supplement, printed the largest edition for four years past.

"The *Mail* freely and frankly credited the unusual sale to the moving picture supplement, by making this statement in its editorial columns: 'This profitable growth came from the remarkable, sudden but expected success of the *Motion Picture Mail*.'

"The circulation manager of the Atlanta *Georgian* and Hearst's Sunday *American*, states: 'The motion picture pages are of more value as circulation builders than sports, society and commerce combined.'

"*Film Fun*, an inexpensively edited magazine, started last July, has gained 75,000 readers since its first issue and its owners have refused an offer of $45,000 for its good will.

"Pick Their Own Pockets"

"These are but a few illustrations of a great array which might be compiled. The point of it all is that the papers which fail to listen to the click of the camera, not only do not live up to their functions as news distributers, as has been pointed out, but deliberately pick their own pocket of the profits which might be made by supplying their readers with that in which they are so vitally interested.

"Furthermore, such a paper is making its columns more valuable to its advertisers in general, for notwithstanding the impression which has come down from the days of the old nickelodeon, the motion picture clientele today is the highest average purchasing power which a newspaper can offer.

"Compare the representatives of the audiences of the Strand, in New York; the Metropolitan in Cleveland; Shea's Hippodrome, in Buffalo; the Portola, in San Francisco; the Majestic, in Detroit; the Willis-Wood, in Kansas City, and the Queen theatre, in Dallas, with any other gathering you might name.

"Go into these houses and see the number of people you will find in evening clothes. Compute the number of automobiles in front of them. Measure the cost of the production shown in these theatres, the calibre of the talent employed in them, and the character of the surroundings in which they are displayed, and weigh these features with those of the average stage production.

"So much for the right of moving pictures to space in the newspaper, and for the newspaper's duty to recognize this influence."

(*This article will be concluded in the issue of* MOTION PICTURE NEWS, *February* 19.)

PITTSBURGH EXHIBITORS ENTHUSIASTIC OVER 2 BLUE BIRDS SHOWN

Special to MOTION PICTURE NEWS

Pittsburg, Pa., Jan 29.

A large number of exhibitors were present at a private showing of the latest Blue Bird releases at the Columbia theatre on Sunday and the consensus of opinion was that the pictures would make good in this city.

Sarah Bernhardt in "Jeanne Dore" and Helen Ware in "Undine," were the two pictures run, and they were most pleasing to the men who will in the future run these pictures. The gathering was loud in its praise of the two big features, and the local management received loud praise.

GRANDON IS LATEST ADDITION TO METRO STAFF

Francis J. Grandon, who has just completed his first Metro picture, "The Lure of Heart's Desire," with Edmund Breese, is the latest addition to the Metro directing staff. Mr. Grandon's next feature will be "The Soul Market," by Aaron Hoffman, in which Mme. Petrova will be starred.

F. J. GRANDON

Before joining Metro, Grandon was with Triangle, his most recent productions for that corporation being "Cross Currents," "The Bread Line," and "Fathers and Sons." He has also been associated with Biograph, Lubin and Selig.

Virtus Scott, until recently on the Famous Players' directing staff, goes to Metro as Grandon's assistant.

JOHN W. GREY LEAVES VITAGRAPH FOR NEW CONNECTION

John W. Grey, for several years connected with the film industry, tendered his resignation to the Vitagraph Company of America on Monday, January 24.

Mr. Grey, for the past nine months, has been assistant to Albert E. Smith, president of the V-L-S-E, formerly treasurer of the General Film Company and treasurer and general manager of the Vitagraph Company.

Mr. Grey's severance of his connection comes in the nature of surprise to those in the industry, and it is understood that his plans have been definitely made.

During his employ in the Vitagraph Company Mr. Grey was personally responsible for the sales plans, sales manuals, posters, the new form of press sheet, the present efficient state of the Vitagraph monthly bulletin, and the trade paper as well as general advertising. Mr. Grey also instituted a follow-up system between the Vitagraph Company and the various V-L-S-E and General Film exchanges, which has been productive of results.

It is intimated that Mr. Grey's new connection will be announced in a very short time.

Paramount to Release 4 Films from Famous in March

List Headed with "Poor Little Pappina," Followed by "Man Who Found Himself," "The Longest Way Round," and "Audrey," with Pauline Frederick in Title Role

FOR the first time since the formation of the Paramount Pictures Corporation, the Famous Players Film Company will release through that distributing company during the month of March a seven-reel production, "Poor Little Peppina," in which Mary Pickford is starred.

This subject also marks the first film in which Miss Pickford has appeared since the organization of the Famous Players-Mary Pickford Company in the productions of which she retains a half interest.

In addition to this seven-reel subject, the Famous Players will release three other photoplays, "The Man Who Found Himself," starring Jack Barrymore; "The Longest Way Round," starring Hazel Dawn, and "Audrey," in which Pauline Frederick appears in the title role.

"The Man Who Found Himself," which is scheduled for release on March 19, was written by Willard Mack, author of "Kick In." It is the story of an eminently respectable young man who, after being hit on the head, turns burglar. The story is full of action, the incidents following one after the other in quick succession.

"The Longest Way Round," which will be released on March 23, will show Hazel Dawn in the role of a young girl whose father is bitterly disposed toward his next door neighbor. In fact, they are enemies.

The latter has a son whom the girl has never seen. They meet and fall in love in the country, neither suspecting the identity of the other.

But that is only the beginning of trouble for the lovers, as their stubborn parents become infuriated when they learn of the attachment.

"Audrey" is an adaptation of the celebrated novel by Mary Johnston, in the stage version of which Maggie Mitchell starred. Pauline Frederick will present it to the motion picture public March 26.

"Audrey" is a story of the early nineteenth century which is full of romance, and contains a great deal of comedy and no little drama.

"Audrey" is a far different type from anything which Pauline Frederick has done on the screen.

"Poor Little Peppina" is scheduled for release on the Paramount Program on March 2 but it is to be especially presented before that date in several of the largest cities. The story was written especially for Mary Pickford by Kate Jordon.

"Poor Little Peppina" was directed by Sidney Olcott; "Audrey," by Robert Vignola, and "The Man Who Found Himself," by James Kirkwood.

Claridge Films, Inc., Will Release a Film a Month

Corporation of Which Mrs. Cobb Is Vice-President and General Manager, Plans to Sell on State Rights, Though Offers Have Been Received from Program Companies

THE Claridge Films, Inc., with offices in the Longacre Building, Forty-second street and Broadway, New York City, began business the early part of last week with the announcement of the forthcoming sale of their first two productions "The Birth of Character," and "The Heart of New York," in which Robert T. Haines makes his film debut, which is a sequel to the sensation of four years ago, "Traffic in Souls."

"The Birth of Character" has for its star William Courtleigh, whose work in this, his latest effort, is said to be of exceptional standard. The story in itself allows Mr. Courtleigh ample opportunity to display the ability he established in the successful serial.

"The Heart of New York" was written and produced at the Claridge studios by Walter McNamara himself and is staged and directed along lines parallel with his other big success.

Claridge Films, Inc., will dispose of its productions through the medium of franchise or state rights sales, and none but carefully chosen features of clean and strongly dramatic pictures with well-known stars and good interesting stories will be offered.

This company was formed by men of experience and judgment in the film business with a thorough knowledge of the demands of the state rights buyers throughout the country. Quality of product will be the basis of the business policy of this company, of which Mrs. Agnes Egan Cobb is the vice-president and general manager.

Mrs. Cobb needs no introduction nor identification, having been in constant touch with the state rights buyers and exhibitors all over the country. She has been studying the conditions and wants of the state rights buyers for a number of years.

During the past few days, there have been so many offers received, that Mrs. Cobb is taking under consideration and using her best efforts as to which of the state rights buyers can properly handle to the best advantage, the products of this company for the coming year. The policy will be to release one picture a month. Mrs. Cobb has some large offers for the first two releases, by various of the program companies but as the object of this company is to develop a state rights business, none of these alluring offers attempt Mrs. Cobb to deviate from the original policy of the company as yet.

"FINAL CURTAIN," FORMERLY CALLED "OUR LADY OF LAUGHTER," READY FEBRUARY 2

"The Final Curtain," a story of business and the theatre, formerly announced as "Our Lady of Laughter," has been set for release on the Kleine-Edison Program as the initial February production scheduled for February 2.

"The Final Curtain" features Arthur Hoops and Alma Hanlon. The central theme is the inevitable clash that occurs when the "artistic temperament" meets so-called "solid respectability," through the marriage of a dainty Broadway star to a magnate of the wool trust.

GEORGE LE GUERE INJURED IN SCENE FOR METRO

George Le Guere, Metro juvenile actor, who is playing a prominent role in "The Blindness of Love," in which Julius Steger is starred, was severely injured in Jacksonville, Fla., during the staging of a scene which proved too realistic.

The scene was a raid on a bank, and more than four hundred persons were used. When Le Guere tried to fight his way through the crowd, they stampeded, and he fell to the ground, where several men stepped upon him.

The mob was not paying any heed to the action of any individual, and only listened to the words of Director Charles Horan, who kept shouting for them to continue and press forward. La Guere was attended by a physician, and was able to proceed with his work in two days.

Horsley's Plan for Checking Local Censorship

Centaur President Advocates Affiliations of Exhibitors with Business Organization in Their Cities—One Man in Chamber of Commerce or Board of Trade Can Wage Effective Fight

DAVID HORSLEY, one of the motion picture manufacturers active at the recent Los Angeles meeting, where the manufacturers, the boards of censorship of Los Angeles and Pasadena, and the chief of the Los Angeles police, reached a better understanding on the censorship question in the Los Angeles district, believes exhibitors can effectively wage their local anti-censorship fights through business organizations.

Mr. Horsley thinks this plan should be taken up in a national way. He explains it as follows:

"Exhibitors in some places now maintain an organization of their own to fight harmful measures.

"In such places where censorship is exercised, however, the organization has very little, if any, influence on the officials of a city.

"This is due to the fact that little interest is taken in the censorship question except by the first or second run men.

"The thirty, sixty and ninety-day men can sit back and reap the benefits of the fight to get a picture through that the early run exhibitors must put up, and as a consequence assume the attitude:

"'Well, I should worry. Those fellows have got to get the pictures through or close their show and once they get them through I get them.

"'If they don't get them through there are plenty of pictures that do get through to keep me going.' So the burden is thrown on the early exhibitors.

"Even if the organization comprises practically all the exhibitors of the town, it is numerically of little consequences from a political standpoint, as the average official is a politician who considers only voting strength.

"Now, then, with only the first and second run exhibitors fighting censorship with little or no backing from a none too large organization, it can readily be seen how little good can be accomplished in this direction.

"Therefore to make better progress, I suggest that the exhibitors join the Chamber of Commerce or Board of Trade in their city.

"Then they would get sufficient numerical strength besides the voting strength, the interest, the influence and the power of the entire business community.

"One active exhibitor in a Chamber of Commerce or Board of Trade can do more good with the backing of such an organization that he could by having every exhibitor in his city enrolled in a separate organization and helping him.

"An exhibitors' organization, too, is costly to maintain and in the way of eradicating censorship produces very little, if any, results."

Los Angeles Sees 12 Reel Version of "Spoilers"

Clune's Auditorium Gets First Showing of Remade Selig Story, with Many Additions Which Strengthen the Picture—"The Ne'er-Do-Well," Another Selig, Has Long Run

Special to MOTION PICTURE NEWS

Los Angeles, Jan. 29.

CLUNE'S Auditorium, Los Angeles, is now under the management of Will C. Wheeler, who has been with the McClune interests for the past five years, and served during the past year as manager of one of the "Birth of a Nation" attractions in California.

The first showing of "The Ne'er-Do-Well," filmed by the Selig company under the direction of Colin Campbell in Panama last winter, was given at Clune's Auditorium, Los Angeles, and the engagement continued for three weeks with very excellent business which closely bordered on records for attendance.

The United States rights for this film have been purchased by Sol Lesser of San Francisco, and the deal is said to have been made as the result of the business at this theatre which lead all to believe that it will be as popular as the other Selig-Rex Beach story, "The Spoilers."

The re-made twelve-reel adaptation of the Rex Beach Alaskan story, "The Spoilers," produced by Colin Campbell, of the Selig Polyscope Company, was last week given its first public showing at Clune's Auditorium, Los Angeles, which was to serve more as an experiment to judge the drawing power of this subject.

The attendance at the theater which seats twenty-eight hundred, has been exceptionally good all week despite very unpleasant weather conditions for Los Angeles and its suburbs.

It is hard to decide just what has been added to this subject to lengthen it from nine to twelve reels, but seeing it convinces that the story has been materially built up and numerous incidents shown in this remade version impossible in the original release.

An introduction of characters has been added which ends with the showing of the author, Rex Beach, in his study.

This is said to be Mr. Beach's first, last, and only appearance before the camera, and he demonstrates that he was not lens broke.

Throughout the entire production there are more scenes that tend to build up the Alaskan atmosphere than were originally used, and the additions have materially strengthened the subject.

There is not a scene in the long film where interest lags, and the showing here has brought out the fact that this picture will no doubt be as popular, if not more so, than the original production, which, of course, has been a notable success.

H. H. Bosley, formerly manager and owner of a Los Angeles theater, has purchased an interest in the Miller Hill street theater, Los Angeles, formerly the Alhambra, and is in charge of the management. He has introduced a number of attractive features, including the installation of an American Fotoplayer. The house is using second run Fox films.

STUDIO DIRECTORY NUMBER AN EXHIBITOR AID

The following letter is representative of expressions received from exhibitors with regard to the Studio Directory issue of Motion Picture News:

William A. Johnston,
Motion Picture News,
220 West Forty-Second St.,
New York City.

Dear Sir:

The January 29 issue of your paper deserves the appreciation of every one connected with the motion picture business, and I for one would like to thank you for the "Studio Directory Section." It is simply great.

I have just taken hold of this theatre, and I know Motion Picture News will be one of my great helps, in the future as it has been in the past.

Again thanking you for the help I shall receive from the vast amount of knowledge and information embodied in yours of January 29, 1916, I am

Respectfully yours,
HARRY V. SIDL,
Manager New Lyndale Theatre.
Minneapolis, Minn.

MONTREAL MEN FORM COMPANY TO HANDLE METRO IN CANADA

Vancouver, B. C., Jan. 29.

Metro Star Films, Limited, is the name of a new company which has been formed by Montreal men to handle the Metro program in Canada, and the following officers have been elected: President, A. N. Brodeur; vice-president, Paul Gahbert; secretary-treasurer, Hal MacBrown; managing director, Herbert Lubin.

Less Kauffman has been appointed general Western manager, and has already established an office in Winnipeg, with branches in Calgary and Vancouver promised for the near future.

Winnipeg headquarters are at present at 116 Phoenix Block, and first run on the Metro productions has been secured by Manager C. P. Walker of the Walker Theatre, who is putting on the features on a big scale, at prices ranging from ten to fifty cents.

"Poor Little Peppina" a 7-Reel Mary Pickford

First Subject Produced by Famous Players—Mary Pickford Company, from the Pen of Kate Jordan and Directed by Sidney Olcott, Is Scheduled for Release on March 2

FOR the first time in her screen career Mary Pickford is to appear in a seven-reel production, "Poor Little Peppina," produced by the Famous Players Film Company under the direction of Sidney Olcott from the script written especially for the star by Kate Jordan.

Though the features will be placed on the Paramount Program, it will be given special presentations in New York and several other large cities before the day of release, which has been fixed upon as March 2.

"Poor Little Peppina" derives especial interest from the fact that it marks Miss Pickford's first appearance on the screen since the formation of the Famous Players-Mary Pickford Company, in the productions of which she retains a half interest.

The picture will present the star in novel garb—the corduroy trousers and coarse flannel shirt of the Italian peasant youth. As the stowaway on ship board, Peppina dresses in boy's clothes in order to avoid molestation, and she continues the disguise when she reaches New York because she finds it easier to find employment when she is clothed in male attire.

Through force of circumstances she becomes a bootblack, telegraph messenger and the general scapegoat of a band of counterfeiters who prove to be the very band who kidnapped her as a baby.

Later, after her rescue from the kidnappers, she goes to school to learn the niceties of society. A district attorney, who figured in her rescue, is attracted by the romance of her adventures, and marries her.

Because of the importance of the production, the Famous Players Company has arranged special advertising for "Poor Little Peppina" and is issuing a twenty-four sheet in addition to the regular line of sixes, threes and ones, there being three styles of the last named division of lithographs.

A distinctive cut-out for throw-away purposes has also been prepared and can be obtained from the various Paramount exchanges.

Appearing in support of Miss Pickford are Edwin Mordant, Eugene O'Brien, Antonio Maiori, Ernesto Torti, Cesare Gravina, W. T. Carelton, and Jack Pickford, in addition to a number of other well-known screen players.

MARY PICKFORD AS SHE APPEARS IN "POOR LITTLE PEPPINA," THE SEVEN-REEL FAMOUS PLAYERS' FEATURE SOON TO BE RELEASED THROUGH PARAMOUNT

"MUTUAL WEEKLY" SHOWN IN FOUR LARGE THEATRES

Four theatres of importance have recently begun showing the "Mutual Weekly."

The first of these was the Palace, New York, the leading vaudeville house of America. "The Mutual Weekly" has also gone into a Broadway theatre controlled by S. L. Rothapfel, who recently toured the country under Mutual auspices.

These news pictures have also been installed in Keith's Royal Theatre, in the Bronx, and in the Market Street theatre, San Francisco.

Breach in Ranks of Boston Exhibitor League Closed

Threatened Split Over with Re-election of Horstman as President—Is Healed, Both Factions Being Represented in New Roster of Officers

Special to Motion Picture News

Boston, Jan. 29.

THE well known dove of peace, which flitted away from Mr. Bryan some time ago and found that the Ford party was also a cold place for it to stay, has finally found a comfortable resting place within the ranks of the Motion Picture Exhibitors League of Massachusetts.

Previous to the recent annual meeting of the league there had been rumblings and grumblings, and actual intentions of the party of several dissatisfied members to form an opposition league of their own.

This dissatisfaction was caused by the usual suspicions of those in power, with large sums of money at their disposal, as to just what in every instance had become of every cent of that money.

And the suspicions have attained the point where one officer of the league was about to resign to assume a similar office for the new league.

"About to" is right. For he's back in the fold now, and "there ain't goin' to be no second league." Unity wins by a nose. The dove of peace perches in its old place.

The change was brought about at the recent annual meeting, which turned out to be a feature film of comedy drama in six reels at least. The insurgents had not kept their plans too obscure.

Hence a meeting in an exchange office on Piedmont street previous to the big show in Rathbone Hall. The discussion at this meeting, involving ways and means of restoring harmony in the ranks, would make interesting reading for which space is too small.

Suffice it to say, when things began to move in the big meeting you could hardly hold the "administration" men in their seats, so anxious were they to nominate insurgents for office.

E. H. Horstman, who has been most efficient in acting as president for the past year, first refused the office for another term. And it was one of these very insurgents who had been nominated to be an officer with him who helped to persuade him to re-election.

So Mr. Horstman is president again, working with this list of officers, some of whom were insurgents:

First vice-president, R. W. Drown; second vice-president, P. F. Lydon; treasurer, H. A. Gilman, and secretary, H. Wasserman. The other directors who were elected as such and then chose the officers were: G. M. Clark, L. Dadmun, F. J. Howard, Col. Kincaide, J. Lourie.

Incidentally, reports show that the league was never in better financial condition. But this is not the story. The main thing is that harmony has been restored. May no one try to break the dove's neck again.

Leslie H. Allen.

GYPSY O'BRIEN MAKES DEBUT IN "SOUL MARKET"

Gypsy O'Brien, who has a leading role in support of Mme. Petrova, in "The Soul Market," a forthcoming Metro wonderplay, makes her screen debut in this feature.

It has been found from parts of the picture which have been run off at the Popular Plays and Players' studio, that Miss O'Brien screens exceedingly well. She is a young woman noted for her singular beauty and Titian hair.

SCENES FROM "THE UNPARDONABLE SIN," WITH HOLBROOK BLINN, AND THE "GENIUS-PIERRE," WITH GEORGE BEBAN, WORLD FILM FEATURES

IN THE CENTER, KITTY GORDON, WHO APPEARS IN "AS IN A LOOKING GLASS," IS SHOWN IN ONE OF HER LATEST POSES

FLOODS HOLD UP NEGATIVE FILM SUPPLY

Special to MOTION PICTURE NEWS

Los Angeles, Jan. 29.

Floods caused by the heavy rains in the past ten days or more, caused numerous washouts of railroad bridges, cutting Los Angeles mail and express service almost entirely off. This badly crippled the producing organizations here, insomuch that in several instances they were entirely out of negative film.

The Signal Company was one of the first to suffer, and three employees, including H. E. Law, in charge of publicity, attempted to drive to Pomona, California, in an automobile as messenger for the American and Wells Fargo Express companies, to bring film that was being held by trains that could not continue their run.

It required a trip of about one hundred and fifty miles around the flooded district to go to Pomona, and because of the heavy roads this trip required a day's time.

The automobile was fitted with block, tackle and derrick to insure that they would get out of any bad places in the road. Once reaching Pomona they found a way of returning, mileage of which was but forty-eight miles.

An electric railway company refused their offer of five hundred dollars to cross a bridge. The others in the party besides Mr. Law were Charles Wells and C. E. Horn.

WORK BEGUN ON BILLIE BURKE SUBJECT FOR KLEINE

Work has just begun on a motion picture novel by Rupert Hughes in which Billie Burke and Henry Kolker will be featured.

The films are being produced by George Kleine and will be distributed through the Kleine-Edison Feature Service throughout America.

The novelized version will be released to leading newspapers throughout America through the Syndicate Department of the Chicago *Tribune*.

The entire production is under the supervision of James M. Sheldon, who supervised "The Million Dollar Mystery."

Peerless Plant Somewhat Deserted These Days

But That's Only Because Three Producing Companies for World Film Have Been Sent South, Two Going to Florida and the Third Sailing for "Tropical Annex" in Cuba

THE Peerless plant of the World Film Corporation at Fort Lee, N. J., presents a fairly deserted appearance these days owing to the fact that three of this organization's biggest producing companies have been sent to Southern climes to work on new pictures.

Two companies have gone to Jacksonville, Fla., and a third to the World Film's newly acquired property in Cuba, where construction work on the corporation's Tropical Annex is in full swing.

The departure for Jacksonville of Edwin August and company marks the beginning of Mr. August's new picture, an adaptation of that famous play "The Social Highwayman." The story concerns a man, well situated socially, who decided to do something personally toward a more just division of worldly goods between the poor and the rich. He becomes a society thief, stealing from the wealthy and turning the proceeds over to the poor. Mr. August will be supported by Ormi Hawley, who has been with the Lubin Company.

The remaindner of the east includes John Sainpolis and Macy Harlem. The company numbers more than thirty people and traveled south in two special cars with two baggage cars containing personal and scenic effects.

Director Barry O'Neil and a large company headed by the star Holbrook Blinn have also gone to Jacksonville pending the completion of the World Film's Tropical Annex in Cuba.

While in the South Mr. O'Neil will finish the Holbrook Blinn feature "The Unpardonable Sin," the interiors of which were completed at the Peerless Studio last week.

As soon as work on this picture is over Director O'Neil and the Blinn company will start on the exteriors of a feature temporarily called "The New South."

The third World Film company to seek the balmier sun of the tropics is the Clara Kimball Young organization.

The exodus of directors and players from the World Film's New Jersey plant leaves that corporation's veteran director Emile Chautard temporarily holding the fort alone. Chautard has started work on a picture in which Robert Warwick will appear as the star and Frances Nelson will be featured in his support at the head of an exceptional company.

This picture is at present entitled "Velma" and is from an original scenario written by Emmett Campbell Hall, who so cleverly adapted for the screen Jules Eckert Goodman's play "The Point of View," in which Miss Nelson is starred and which will be the World Film release next week.

"Velma" brings Warwick and Miss Nelson together on the screen for the first time since "The Sins of Society."

Director Chautard is expected to complete the interiors of "Velma" and prepare for Jacksonville to make the exteriors at about the same time that Director August returns to the Peerless studio to make the interiors of "A Social Highwayman."

It is the purpose of Studio Manager M. E. Hoffman to so schedule the comings and goings of his various companies as to give as often as possible each director the full use of the Peerless plant.

At the big Paragon studio Director Maurice Tourneur is in full swing in the production of "The Hand of Peril," the Arthur Stringer play in which House Peters will be seen for the first time as a World Film star.

SIXTEEN JITNEY CARS FOR UNIVERSAL LATE WORKERS

Special to MOTION PICTURE NEWS

Los Angeles, Jan. 29

Inadequate transportation facilities have caused the Universal Company to put in a jitney buss line of its own. Two sixteen-passenger enclosed cars have been purchased and will operate between Universal City and Hollywood every evening between six and one A. M. to transport those who may have occasion to work at the studio at night.

BALTIMORE BRANCH MEETING IN FEBRUARY

Special to Motion Picture News

Baltimore, Jan. 27.

A meeting will probably be held by the members of the Maryland branch, Motion Picture Exhibitors' League of America, the early part of next month at which a number of matters will be taken up.

President Guy L. Wonders, who attended the meetings of motion picture interests held a few weeks ago in Washington to protest against federal censorship, will probably tell the members of the league what was done.

The work of the committee on country store and other phases of the picture business will also be taken up.

The Baltimore members of the league are now holding luncheons and get-together gatherings every Wednesday at noon. Only the most pressing business is taken up at these meetings as it is purely of a social nature.

The meetings have been very largely attended, however, and have been very beneficial in promoting a closer relationship between the exhibitors of this city.

Metro Was Never in Favor of Federal Censorship

Company Favors Federal Regulation, a Stand Fully in Accord with the Position Maintained by the Motion Picture Board of Trade

THE Metro Pictures Corporation is not and never has been for federal censorship of motion pictures. Its position is exactly what it always has been and Metro resents any suggestion that it has made a change of front in the Federal censorship fight.

This, in brief, is the announcement made at the offices of the Metro Pictures Corporation in the Longacre Building, following publication in several of the trade papers devoted to the industry, that Metro had broken away from its associates in the censorship fight. Metro's full statement is as follows:

"On Tuesday of last week, Mr. Hodkinson, of the Paramount Pictures Corporation, requested that Metro give a written statement of its view on the matter of federal censorship and Metro readily responded with the following, which it was understood was to be taken by Mr. Hodkinson with him to Washington:

We have been opposed to the spirit and essence of censorship because it places on the few the responsibility of judging for the many, because censorship is often construed as an invitation to censoriousness and because in operation it bears fruit in rulings that are hampering, petty and needless. Such a condition makes against progress in any art.

On the other hand we welcome regulation, not censorship, that will protect the producer of clean and entertaining pictures from the competition of salacious pictures.

In our opinion such regulation should in plan and operation be broad, sympathetic and designed solely for the protection of the public and the manufacturer against pictures that are indecent, obscene or inciting to crime.

The regulation should be free from the influence of the professionally virtuous, free from the whims of politics and operative in so hard-headed and sensible a manner as to solve the problem for the entire country.

We hope that this makes our position clear on the subject

METRO PICTURES CORPORATION,
Richard A. Rowland, President.

Metro definitely stated that it was not for censorship, but that it did favor federal regulation, and this view is in full accord with the position taken by the Board of Trade and other opponents of the Hughes bill.

Apparently Metro's very definite letter was misconstrued, because in the published reports Metro was lined up with those favoring federal censorship.

This was diametrically opposite to Metro's position, as is shown by the following letter written to W. W. Hodkinson in answer to a request to sign a statement addressed to Chairman Hughes, of the committee on education, which statement favored federal censorship:

Confirming our telephone conversation of this afternoon we beg to advise, that after a careful reading of the letter addressed to the Hon. D. M. Hughes, chairman of the committee on education, House of Representatives, Washington, D. C., we find ourselves opposed to its contents and therefore unable to sign it.

Metro Pictures Corporation stands by its previous expression in favor of regulation, not censorship, and believes the proposed amendment to the penal code, which includes motion pictures in the same class with and amenable to the laws governing magazines and newspapers, fully solves the problem nationally.

Metro Pictures Corporation regrets that it is forced to differ with the point of view of Paramount Pictures Corporation in this matter, but it cannot undertake to assume responsibility against its convictions in a matter of such vital importance to the welfare of the motion picture industry.

METRO PICTURES CORPORATION,
Richard A. Rowland, President.

Metro's attitude has been so firmly against the idea of federal censorship that it is making these letters public in justice to itself and its associates in the film industry.

"Love Pirates" Changed to "Social Pirates"

No Other Variation in Picture Will Be Introduced, the Series by George Bronson-Howard for Kalem Still Retaining Marin Sais and Ollie Kirkby as Principals in the Cast

"THE LOVE PIRATES" have been rechristened. Marin Sais and Ollie Kirkby, who were to have shared honors in the new George Bronson-Howard series of that name will be "The Social Pirates' instead.

The change of title is the only variation made, otherwise the series will remain as before.

George Bronson-Howard is writing it, Kalem is the producer, and Marin Sais and Ollie Kirkby will remain the same two clever girls using sharp wits and clever wiles at the expense of wealthy and sophisticated idlers.

The decision to change the title of the George Bronson-Howard series was reached after long consideration. Kalem officials are of the belief that "The Social Pirates" will mark a new type of screen production and have the greatest of expectations for the series.

An official of the company explained this point last week. "George Bronson-Howard," he states, "has written 'The Social Pirates' in his best vein, which means that while there is no lack of dramatic interest there is also a delightful touch of satire running throughout.

"It is the style that made his 'Snobs' such a successful play. This blend of satirical comedy and dramatic action makes a production that will please all classes, but most of all, because of its welcome novelty, the picture-goers who demand intelligence and rebel at the crude and obvious thrillers that are forced on them so much.

"Of course, it requires direction of the highest type and players of better than ordinary calibre to handle a production of this class, but after a view of the first production received from the studios we are more confident than ever of the ability of those entrusted with making the production.

"Marin Sais and Ollie Kirkby have always been known as players of unusual versatility, since in their work for Kalem both stars have gained favor in roles verying from farce comedy to highly emotional parts.

"This is true in no less degree of the other members of the company which includes True Boardman, Paul C. Hurst, Thomas Lingham and Frank Jonasson.

DAVIS GIVES DINNER IN HONOR OF LAEMMLE AT "U" CITY

Special to Motion Picture News

Los Angeles, Jan. 29.

General Manager H. O. Davis of Universal City, was host at a dinner given the heads of the various departments of the city one evening during the past week in honor of President Carl Laemmle on his birthday anniversary.

It was the first time that the head of the Universal organization had been with the co-workers of the studio, and it was made a very pleasant event. Two delightful features of the evening were the singing by Myrtle Stedman, of Morosco-Pallas stock company, wife of Marshall Stedman, manager of production at Universal City, and the dancing of eight-year-old Lena Baskette.

Besides Mr. Laemmle and Mr. Davis, those present were: George E. Kann, Charles Rankin, H. H. Barter, Frank D. Ormston, H. R. Hough, Marshall Stedman, John M. Nickolaus, E. G. Patterson, Otis Turner, Allen Curtis, Joseph De Grasse, William C. Dowlan, Francis Ford, Jay Hunt, Jacques Jaccard, Rupert Julian, L. B. Carleton, Robert Leonard, Lynn Reynolds, Phillips Smalley, William Worthington, Richard Stanton, Roy Clements, Henry McRae, E. J. LeSaint, and M. G. Jonas.

"BIOSCOPE" IS IMPRESSED WITH "NEWS" CHRISTMAS NUMBER

The Bioscope, one of the leading British film trade journals, printed the following editorial note by Howard King in its issue of Jan. 6:

"Hearty congratulations to the American MOTION PICTURE NEWS and its exceedingly able editor, Mr. William A. Johnston, on the wonderful Christmas issue, just to hand. Under Mr. Johnston's guidance, our contemporary has come right to the front rank, and I can quite understand its claim to the quality circulation of the trade. All its issues are good, but the Christmas number is the very best I've seen."

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

ENLISTS TELEGRAPH COMPANY IN GILT EDGE THEATRE-EXCHANGE ADVERTISING STUNT

ENTER Tom North, manager of the Seattle V-L-S-E exchange, with another live wire winner. Strictly speaking, this is an exchange stunt, but it is so good that we want exhibitors to be sure to know about it, so we run our notice of it in this department.

All we have to do by way of explaining it is to print the following letter sent out by the general manager of the Western Union Telegraph Company, northwestern district, to his managers in the principal cities in the territory covered by the Seattle V-L-S-E exchange:

"THE WESTERN UNION TELEGRAPH COMPANY,
"Manager's Office.
"Seattle, Wash., Jan. 7, 1916.

"MANAGERS:

"The Coliseum, Seattle's newest moving picture palace, is to be opened Saturday the 8th, at 2 p. m. The theatre is proclaimed to be the most beautiful and costliest structure in the United States devoted to the exhibition of moving pictures.

"The opening of this magnificent theatre is an event in which, no doubt, owners of the leading moving picture theatres of your city will desire to share by sending congratulatory telegrams to Jensen & Von Herberg, the owners of this theatre; these partners also own the Mission, Liberty, and Alhambra theatres of this city.

"In interviewing your party, please refer to the V-L-S-E Pals copy which I am sending you herewith, and if consistent, drop the suggestion that they include in their message some reference to the notice of the opening of the Coliseum appearing in the V-L-S-E Pals.

"Yours truly,
"WILLIAM J. SMITH,
"Manager."

Of course, the value of such advertising to the exchange is perfectly evident. We don't know what use the Coliseum made of the messages, but they offer distinct live wire possibilities. For instance, one or two could be run in the Coliseum's newspaper ads at intervals to show Seattle picturegoers that the theatre is known and appreciated in other cities, and by other exhibitors. The messages could also be included in the house organ, or lettered on large cards for lobby display.

There is a neat bit of advertising psychology involved in letting patrons know that your theatre is more than a local affair. Make your patrons see that your theatre is important enough to receive outside recognition, and you have heightened their interest immediately. We should like to know what use the Coliseum made of its opportunities in this case. Meanwhile, our congratulations to Mr. North on a gilt-edged exchange stunt.

IOWA HOUSE SELLS SEASON TICKETS TO "GIRL AND THE GAME"

This may be an old story in some parts of the country, but, in the Middle West, Saul & Son, proprietors of The Star Photo theatre at Carroll, Ia., sprung a new one when they began selling season tickets to a serial, "The Girl and the Game." The serial was to run fifteen weeks. With a mailing list and an up-to-the-minute connection with the Carroll newspapers, Messrs. Saul put the proposition up to their patrons—offering the season tickets at a cheaper price than they would cost individually—and the response was excellent.

The project was advertised by mail, in the papers and on the theatre's screen for weeks in advance, and the tickets were on sale at the window.

CHICAGO DAILY NEWS ORIGINATES CLEVER LIVE WIRE SCHEME

Once more the Chicago *Daily News* comes to the front as a live wire newspaper. As before, it is co-operating with motion picture theatres.

The scheme is this: Each Monday every woman and child attending any of the outlying theatres advertised in the *Daily News Motion Picture Directory* is presented with a duotone reproduction of a photograph of a leading motion picture star. Under each picture is a short biography.

Picture fans who wish to preserve these photos may secure from the theatre or the *Daily News* a memory book, costing 25 cents. These books have space for the insertion of the photo on one page, and on the one opposite a diary for entering the names of the pictures, the theatre and the dates.

To make the plan completely effective, the *Daily News* runs large display ads explaining it. For example: "If you are a 'movie fan,' turn to the *Daily News Motion Picture Directory* and see what outlying theatre nearest your home is advertised there. Then go to this theatre and get the first photo tonight—it will cost you nothing."

HOUSE ORGAN SERIES No. 19: TWO PAGES OF A MILWAUKEE THEATRE MAGAZINE

NOTE THE ATTRACTIVE COVER AND DIRECTORY OF PICTURES WHICH SERVES SIX MILWAUKEE THEATRES

PARAMOUNT PROGRESS GIVES HINTS ON AD TYPOGRAPHY

Paramount Progress is printing a series of talks on advertising for exhibitors. They deserve commendation for their clear phrasing, excellent ideas and general common sense.

In the most recent of these, C. C. Burr, the writer, gives a few simple rules which exhibitors would do well to heed in laying out their newspaper ads:

"Do not use all capital letters or too black face (bold type). Cheltenham is a good advertising face, and can be almost universally used. It is made in all sizes and widths and even in extra wide and condensed letters. From black face, called Cheltenham bold, to light italics, this makes a good type in which to specify that your advertisement be set.

"The reason for this is plain. Lighter face type gives a more pleasing and artistic appearance and is more easily read—as are upper and lower case letters—which is the way the printer specifies capital and small letters."

MADERA, CAL., EXHIBITORS RUN FULL PAGE NEWSPAPER AD

Exhibitors are coming more and more to recognize the value of newspaper advertising. The most recent example is furnished by the Madera Opera House, Madera, Cal., operated by A. C. H. and J. L. H. Chamberlin.

The theatre recently reduced its admission prices to five and ten cents, and to inaugurate the new policy ran a full-page ad in the Madera *Daily Tribune*. This live wire stunt is one of the most effective possible, and Motion Picture News is glad to commend the Messrs. Chamberlin for their enterprise.

THREE DETROIT THEATRES SHOWING TRIANGLE FILMS

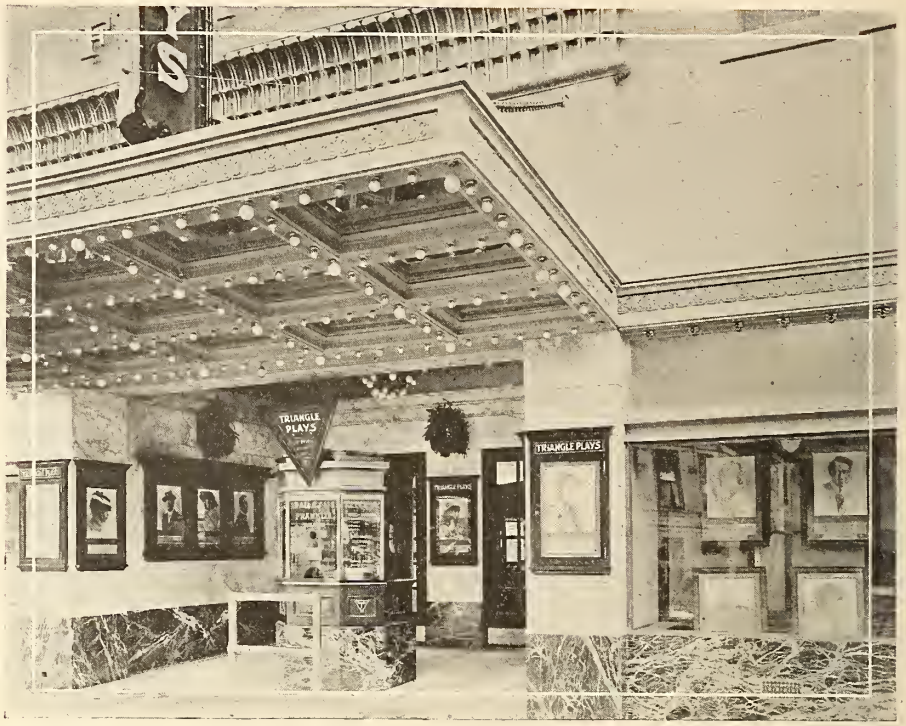
Triangle films are now being exhibited in three Detroit theatres on Woodward avenue, all showing them first-run, and Triangle pictures exclusively. These houses are the Duplex, Grand Boulevard, near Woodward; Forest, Woodward, near Forest, and the new Triangle theatre, Woodward and Jefferson, in which P. P. Craft (who owns the Detroit rights) is the lessee.

The features are being highly spoken of by picture goers and the attendance is reported increasing weekly.

THE WEEK'S BEST LIVE WIRE STUNT

The Coliseum Theatre, Seattle, built at a cost of $350,000 and one of the largest and handsomest in this country, was opened the other day. The Coliseum management has already demonstrated that it is going to do things on a large scale.

One of the reasons we know this is because The Coliseum has set aside an appropriation of $10,000 to be spent exclusively for newspaper advertising during the next year. The advertising will be placed with The Seattle Daily and Sunday Times.



THE ELEVEN PORTRAITS OF PLAYERS DISPLAYED IN THE LOBBY AND SIX IN THE SHOW WINDOW OF THE FRANKLIN THEATRE, OAKLAND, CAL., ARE PHOTOGRAPHIC ENLARGEMENTS FROM ORIGINAL NEGATIVES. THEY ADD A DIGNIFIED TONE TO THE THEATRE FRONT, AS THE CUT SHOWS

ELIMINATING "BUNK" FROM EXHIBITOR ADVERTISING; HOW ONE THEATRE OWNER DID IT

We quote from the house organ of the Empress theatre, Owensboro, Ky:

"No attempt is made in this little bulletin to 'play up' the several attractions in lurid terms. It is merely to post you in a general way on what is in store for you during the week. And why a lot of 'piffle,' anyhow?"

When we read those few sentences, we felt like getting up out of our chair and giving a long cheer for the Empress theatre. Here, we said, is an exhibitor who has learned a great lesson in advertising; he eliminates "bunk."

A good many exhibitors will have to learn this lesson. They still believe in flowery adjectives, high-flown descriptions of pictures, extravagant promises which go unfulfilled. The picturegoer is weary of all this. He is tired of being told th t every picture is better than every other picture which preceded it. Too many exhibitors advertise a film as the "greatest ever produced." If every picture is the greatest, how can there be any degrees of comparison?

Besides, exaggeration in advertising is not good advertising. It defeats its own ends. The exhibitor should remember that his business is dependent upon good-will, primarily; and he cannot keep the goodwill of his community if he makes a lot of promises he can't keep.

Again we say: The only effective way to advertise a film is to get down to brass tacks, and tell something about the picture *as an individual picture*. To illustrate: here is the Empress's description of "The Great Divide," to which a page of its house organ (the issue before us) is given:

"Photographed in the Grand Canyon, 'The Great Divide,' the play scheduled above, presents some of the most beautiful natural scenery ever presented on a screen. The grandeur of it all is said to be awe-inspiring. This play, by the way, will revive memories of Henry Miller and Margaret Anglin, as it was their starring vehicle. No stage could ever present 'The Great Divide' as does the screen, however."

We don't know whether this description is taken from manufacturer publicity, or is original with the Empress. However that may be, the point is this: When the picturegoer reads that description he knows something about this picture as distinguished from scores of other pictures he has seen. Furthermore, every statement made in the description is true. We happen to know that because we saw the picture ourselves.

The Empress bulletin has not, as yet, divested itself of all adjectives, but it is proceeding along the right road—a road which all exhibitors will have to travel sooner or later. The use of "bunk" is a losing game.

The sooner exhibitors learn this fact, the better for the whole industry. The manufacturers have had to learn it—though some of them have only begun to learn it.

CHILDREN'S PLAYROOM FEATURE OF NEW SEATTLE THEATRE

One of the attractive features of the new Coliseum theatre, Seattle, is a children's playroom, decorated in characters from Mother Goose rhymes, with miniature furniture suited to the size of its little patrons.

AMONG THE EXCHANGES

INTER-MOUNTAIN AIR IS NOT TOO RAREFIED TO MAKE DENVER EXCHANGES GET AFTER BUSINESS

THE Blue Bird Exchange of Denver, reports that Manager Carl Stearn has booked the Blue Bird attractions at the Tabor Grand Opera House. The Tabor Grand is one of the most up-to-date theatres in the city and under the management of Cliff Boyd is expected to break all records with Blue Bird Features.

The Universal Exchange of Denver has installed a projection room in the basement of its offices and has extended invitations to all exhibitors in the inter-mountain territory to be present on Thursday afternoons when the new releases will be shown. Manager Louis Goldstein also reports that business has had an enormous increase since the first of the year. Goldstein is one of the most aggressive exchange managers in the territory, and from the looks of things he knows how to get the business.

Manager Cohn, of the Paramount Exchange of Denver, had a pleasant surprise on Thursday of last week when his brother Martin Cohn, of New York City, dropped off in Denver to say hello. Cohn says he is making every inducement possible to keep brother Martin in Denver.

The exchanges of Denver were honored by visits from several prominent exhibitors during the Western Stock Show, week of January 16. Among them were J. A. Segerburg, manager of the Opera House at Telluride, Col.; Frank Kelly, manager of the Photoplay theatre of Salida, Col.; A. A. Kelly, manager of the Isis theatre of Ouray, Col., and several more of the live-wire exhibitors of the Inter-mountain territory.

Manager Charles R. Gilmore, of the World Film Exchange of Denver, reports that the "Sales Reel," a new idea for the roadman, is proving a good business stimulator.

The Klein-Edison Exchange of Denver, under the management of H. H. Buckwalter, reports business conditions with their exhibitors as improving. Manager Buckwalter received a telegram from his roadman, H. E. Schlerf, one day last week stating that he was tied up in a snow storm between Durango and Alamosa.

In reply to Schlerf's telegram, Buckwalter wired back "Walk in." About four days later Buckwalter received a letter from Schlerf stating that it took the train three days to travel twelve miles, the distance between Durango, Col., and Alamosa, Col.

Manager L. D. Purdy, of the United Film Service of Denver, has appointed R. C. Gardner, formerly of the Friedman Film Service of Denver, as manager of the United Film Service office at Salt Lake City.

"Metro Joe" has at last fallen for the wedding bell serenade, and Manager A. S. Bailey, of the Metro Exchange has taken it upon himself to explain the mystery. "Metro Joe" is a fair young lady of nineteen summers and is known to every exhibitor and exchange man in Colorado.

It seems that on New Year's Day a certain young man answering to the name of "Joy Carter" and "Metro Joe" (Josephine Duffy) were married secretly but, now that Bailey has unveiled the mystery we want the world to know that "Metro Joe" has taken the fatal plunge.

Bailey claims that it was a Reel Film Romance. It is claimed that Miss Josephine is real wise as she is still doing the chief inspecting for the Metro Exchange. We all wish the newlyweds the best of luck and happiness galore.

The Mutual Film Exchange of Denver, reports "The Girl and the Game" going big, and that the booking continues to pour in. Manager Scott is in receipt of a letter from G. I. Keel, manager of the Moving Picture Show at Chama, New Mexico, stating that his theatre was completely demolished by the terrible snow storm that swept New Mexico during the week of January 9.

PATHE OPENS ITS NEW OFFICES IN ALBANY, N. Y.

Pathe Exchange has opened its new office at 398 Broadway, Albany, New York, closing its Syracuse Branch. The Albany office has two floors and the exchange is modeled after the arrangement existing at the Twenty-third Street New York branch of the Pathe.

The arrangements cover the last word in exchange construction, and Mr. Epstein promises that the exhibitors will get the benefit of the very best service that has yet been devised.

Mr. Epstein states that the new Albany branch will cover all the state of New York east of Oswego, Syracuse and Binghamton, south as far as Poughkeepsie and Pennsylvania and north to Canada. Also Vermont and Berkshire County, Mass.

C. E. Briggs will continue to represent the company on the road in the state of New York. A. Sachs will cover the state of Vermont and western Massachusetts, while Duncan Guilfoil will represent the company in Syracuse and surrounding towns.

FOX, IN SYRACUSE, N. Y., CHANGES LOCATION

Picture Playhouse Film Company, the Fox Film Corporation and General Film Company of Syracuse, New York, moved February 1 to 445 South Warren Street, in the building formerly occupied by the Pathe Exchange.

V-L-S-E SALES FORCE UNDER PARTRIDGE HOLD CONVENTION

THE entire sales organization of the Big Four's New York branch, under the management of Joseph Partridge, were called at the home office Sunday, January 23, for a discussion of the distributive policies which the V-L-S-E is promoting in the interest of their exhibitors.

As in the case of the convention held of the Eastern representatives on the preceding Sunday, this discussion had to do principally with the "minimum and maximum" price rating, the "open booking" policy and the proper grading of the box office value of films.

Particular stress was laid upon the fact that not only should exhibitors be permitted to pick those pictures which in their estimation are best suited to their patronage, and they should pay for those features on the basis of each one's individual merit rather than on a flat rate.

At the same time the sales force, it is understood, must take into consideration the exhibitor's limitations as well as his possibilities—in other words, his drawing capacity—and then see to it that he is charged a price that he can afford to pay.

The convention was attended by General Manager Walter W. Irwin, Assistant General Manager A. W. Goff, L. J. Bamberger, manager of the Sales Promotion Department; Joseph Partridge, manager New York branch; F. F. Hartich, assistant manager New York branch, E. L. Masters, advertising and publicity director; V. M. Shapiro, assistant advertising and publicity director; A. M. Webster, manager Syracuse sub-branch; George Balsdon, Jr., booker New York branch, and salesmen Erickson, Farber, Clark, Allen, Reardon, Sherry and Bradner.

SHEEHAN RETURNS TO NEW YORK FROM COAST

General Manager W. R. Sheehan, who went to the Coast with the Fox Film Corporation producing company, has returned East. He was accompanied by Harry Leonhardt, district manager of the mountain and Coast states, who will spend a short time there.

ALL PHILADELPHIA EXCHANGES FEEL IMPETUS OF GENERAL BUSINESS CONDITIONS

AT the Pathé exchange, H. G. Atwood although exhausted from an all day bout with the censors, was more enthusiastic than ever over Gold Roosters. "Yes," said he, "they crow louder every day and with just cause.

"We now have thirty-two theatres in Philadelphia showing Gold Roosters regularly. Here is the list: Regent, Logan Auditorium, Century, Plaza, Rialto, Apollo, Baltimore, New Broadway, Savoy, Market Street, Orient, Belmont, Fifty-second Street, Eureka, Fairmount, Globe, Bartram, Star, Imperial, Lincoln, York Palace, Columbia, Franklin, Mammoth, Drury, Ridge, Lehigh Palace, Rittenhouse, Ontario, Liberty and the Orpheum. The Regent, at Seventeenth and Market, has first runs.

"Madam X," with Dorothy Donnelly, is going big. To cite one of many cases, Manager Hausman, of the Hippodrome in Pottsville, Pa., a town of only 20,000, showed this feature to 3,800 in one day, and so wired immediately for a rebooking the following week.

Large advance bookings are held for "The Horrors of War," a Pathé three reeler of real happenings around the Baltic.

"The Love Trail" is the picture the censors condemned in toto, but after the aforementioned all-day arguments of Mr. Atwood, reversed their decision, so that Pennsylvanians can see it, minus a few scenes.

Metro managers find Metro program improving, and business in consequence taking rapid strides upwards. Francis Bushman's "Man and His Soul" shows the high water mark of Metro progress, thinks Treasurer Bethell.

The fly in the ointment at Metro is also censorship. Manager Clark was famished because all day at the censor headquarters over "A Debt of Honor" had prevented his getting any luncheon. The fate of the picture still hangs in the balance. "Black Fear," which was turned down at first, in the end came through, and is now showing in the state.

Joseph Speiro, at one time manager of the Greater New York Rental Company in Philadelphia, is now managing the Universal part of the Interstate Film Company. With Speiro in the Universal branch and Robert Lynch at the Fairmount Feature end, V. C. Carrick as general manager of Interstate has two able assistants at his elbow.

On account of the absorption of the Greater New York Film Rental Company by the General Film Company, the Philadelphia offices of the former are also *non est.* Karl Kinzler, the last of the Greater New York's managers, has returned to New York. Austin Interrante, who also was a former manager, has become General Film representative. On Saturday last the move was made bag and baggage to the General's exchange at 130-8 Vine street.

H. H. Buxbaum, the newly elected manager for the General Exchange, is bound to be popular with Philadelphians. Already a new spirit is manifest in the office. Small wonder that the Minneapolis exhibitors presented him with a handsome loving cup on his departure from the Twin Cities. Mr. Buxbaum was born in Nashville, Tenn., and shows his Southern origin by his cordiality and courtesy.

The offices have been remodeled, the changes adding to the efficiency as well as the comfort of the force. Several changes have been made in the personnel of the employees. In the three weeks since Mr. Buxbaum's installation, a marked increase in the business of the Philadelphia branch has been manifest. Now that all service will come from the one office, a still greater increase is looked for within a short period.

"The Strange Case of Mary Page," an Essanay serial on the General program, is at once attaining much popularity in Philadelphia. Its first showing is given every week at the Victoria, one of the Central Market Company's big theatres at Ninth and Market streets.

DEMBOW CALLS MEETING OF FOX SOUTHERN MANAGERS

Following his return from New York, where he attended an important meeting of his company, Sam Dembow, Jr., Southern division manager of the Fox Film Corporation, called a meeting of Fox managers in the Southern territory at New Orleans on Sunday, January 23.

The meeting was called by Mr. Dembow because by a coincidence the managers of the New Orleans, Atlanta, and Dallas Fox exchanges happened to be in the Crescent City on that day.

Those in attendance included William M. Byrd, Dallas; O. P. Hall, Atlanta; R. E. Barron, New Orleans, and Mr. Dembow.

Mr. Dembow addressed his managers and discussed plans for efficient salesmanship and shipping of Fox films. He advised them that Southern headquarters had been shifted from Atlanta to New Orleans.

Mr. Dembow promised co-operation, which he said would be an important subject in Fox matters.

V-L-S-E SALES PLAN MEETS WITH SUCCESS; MANY ADDITIONS MADE TO FORCE

THE operation of the "minimum and maximum" price rating and the "open booking" policy by the Big Four, has resulted in such substantial increases in business that the sales force of the company has had to be materially augmented in practically all of the branches throughout the country.

D. F. Heenan, formerly shipping clerk of the Philadelphia branch, has been promoted to the sales force. His advancement has made possible the promotion of Edward H. Freiberger, of that office, who was formerly an inspector, to the position of shipping clerk.

I. Van Ronkel in Chicago, has added several men to his staff. These include Marnmaduke McCaffrey, who specialized in publicity and sales development work, and who will travel Iowa and part of Illinois; Philip Dunas, formerly with Schiller's Film Company; Frank W. Redfield, formerly of the Fox Film Corporation and the General Film Company; Owen C. Devine, formerly of Robert Stevenson Company, wholesale druggists, and Harry A. O'Brien, formerly of the Famous Players.

Four of these salesmen will work out of Chicago, and the other four in the city.

In Cincinnati, C. E. Shurtleff has added J. A. Conant, recently of the Metro Exchange in Des Moines, to his office, and also James R. Beale, formerly of the Mutual Film Corporation. Mr. Conant will represent the Big Four on the firing line, and Mr. Beale will remain in the Cincinnati office.

Mr. Shurtleff has divided his territory into blocks with the result that P. B. Elliott, of that office, will be responsible for Indiana and Ohio; Mr. Conant, for Ohio and West Virginia, and Mr. Beale, for part of Kentucky and the city of Cincinnati.

J. E. Huey, who has been the booker of the V-L-S-E Dallas office, has been advanced by Branch Manager C. A. Meade, of that office, to the sales force, taking the position made vacant by R. K. Evans, manager of the New Orleans sub-office.

The booking department has been placed in charge of F. J. Murphy, who was previously the shipping clerk in Dallas office. Edward Fogham, who was his assistant, has been promoted to shipping clerk.

In this same office another change has been made, involving the withdrawal of J. B. Dugger from the sales force to the position of assistant branch manager.

Mr. Dugger will also have charge of the advertising and publicity departments of that office.

Fred Solomon, formerly of the V-L-S-E Denver office, will represent that organization in Kansas City hereafter.

In Pittsburgh two new salesmen have been put on, Edward C. Brown and C. D. Roche.

There have been a number of additions to the clerical forces in all of the offices.

TAYLOR OF GENERAL IN OMAHA IS MARRIED

When C. W. Taylor, manager of the General exchange in Omaha, first arrived in that city he was desirous of bettering his reputation as an exchange manager. He had not even a thought of getting married.

But on Sunday, January 16, at the parsonage of All Saints Episcopal Church in Omaha he and Gertrude Bell were married. They are now at home at the Linwood apartments, 218 South Sweetwood avenue. Miss Bell is an Omaha girl, with a wide acquaintance in her home city.

Manager Ph. Goldstone of the World exchange in Omaha, partly to take a rest and partly to celebrate the close of the best year he ever enjoyed as manager, has gone for a trip East. He will visit New York.

FRISCO BOARD OF TRADE ELECTS MARKOWITZ PRESIDENT

The annual meeting of the Film Exchange Board of Trade of San Francisco was held last week in the headquarters of the organization in the Merchants National Bank Building on Market street, officers being chosen as follows: President, M. L. Markowitz, manager of the California Film Exchange; vice-president, X. K. Stout, manager of the Frisco branch of the Mutual Film Company; secretary, L. D. Netter, manager of the All Star Feature Distributors; treasurer, Harry W. Oviatt, manager of the Frisco branch of the Pathé Exchange, Inc.

The board of directors consists of Harry W. Oviatt, M. L. Markowitz, X. K. Stout, Louis Reichert, manager of the Frisco branch of the Metro Pictures, and I. H. Lichenstein, head of the Globe Film Exchange.

A membership committee was appointed, consisting of Fred W. Voigt, manager of the Board of Trade; R. E. Stebbins, department manager of the Progressive Motion Picture Company, and D. Tompkins, manager of the local branch of the United Film Service.

The finance committee appointed consists of J. W. Allen, of the Progressive Motion Picture Company; Louis Reichert and I. H. Lichenstein.

This organization of film men has been in existence for more than a year and during this time it has brought about many changes in the handling of film accounts, with the result that losses from bad accounts have been reduced to a minimum and exhibitors have been spared much competition from irresponsible parties.

EXHIBITORS USE CARDS INSTEAD OF HERALDS FURNISHED BY EXCHANGES

Does it pay to have cards printed instead of buying the heralds furnished by the exchange?

Exhibitors throughout the Middle West have been trying the plan of cards in numerous cases and have found it paid. North Platte, Neb., has quite a few college people in it, so when R. A. Gorman, of the Keith theatre, had "A College Orphan" there he issued cards with this legend on them:

Keith! Keith! Rah! Rah!
What? What? Rah! Rah!
Who Ray! Who Rah!
College Orphan!
Rah! Rah! Rah!

He secured the services of two spruce college men to go about the streets, the school campus and the residence section, giving the yell and distributing the aforesaid cards.

The cards individualize the theatre and its proprietor, emphasizing the town and the community rather than the film manufacturer or distributor, say the exhibitors using them.

In many cases the cards are the size of postals, and in other instances they are the size of regular calling cards.

They will be put in the pocket and kept, instead of being thrown away after being glanced at once, is another argument the exhibitors use in favor of them.

PRICES RAISED IN CRESCENT CITY TERRITORY WITHOUT COMPLAINT FROM PUBLIC

INTEREST of the week in New Orleans centered upon the appointment of a new Fox Film manager in New Orleans, R. E. Barron, of New York. He succeeds S. T. Stephens, who recently resigned to become manager of the Mutual Exchange in that city.

With the return of R. F. Verleye, manager of the Southern Paramount Pictures Corporation, from a two weeks' tour of the Gulf States, announcement was made that an important rearrangement of the Paramount southern territory will at once go into effect.

The New Orleans territory now embraces so many first run houses, that the New Orleans exchange will in the future serve several cities heretofore handled from adjoining Paramount exchanges. Mr. Verleye reports that he installed Paramount service in Biloxi, Pass Christian and Gulfport, for the first time.

This section of the Gulf States is Mr. Verleye's old territory. He traveled it for many months several years ago for another company. He was given a warm welcome by exhibitors through Louisiana and Mississippi.

"Medium sized cities adjacent to New Orleans have seen the value of putting on fifteen-day run services," Mr. Verleye said, "showing that the trend of the public's taste is for brand new releases.

"Exhibitors throughout the territory I visited tell me that they can raise their prices without fear of a resultant loss of patronage, when they offer their patrons new and high-class feature films."

C. E. Tandy, Southern division manager of Paramount, with offices in Atlanta, writes that there has been a great increase in Paramount business for January. He declares that the Bray cartoons, which have made such a hit in New Orleans, are very much in demand throughout the Gulf States.

E. C. Kirkpatrick, until recently manager of the Southern Paramount Pictures Corporation in New Orleans, has been named special representative, handling "The Strange Case of Mary Page" out of that city.

Exchange men in New Orleans heard with interest this week that the new motion picture theatre planned for the two hundred block in Baronne street, New Orleans, now is an assured fact.

The Newman interests of New Orleans, with the addition of Eastern capital, are backing the project. Interesting announcements are expected before next week.

Pathé has rented one of the largest electrically-lighted signs in the city to announce weekly the showing of Gold Rooster Plays. The sign is at Napoleon avenue and St. Charles street, a prominent suburban location of the city.

Gradual but sure strengthening of their regular programs and features, with competition stronger each day, seems to be revolutionizing the New Orleans exchanges.

Nowadays the public clamor is for pictures of the first order, and it is up to the exchanges to furnish the exhibitors the right kind of film.

Two years ago New Orleans was glad to get an occasional good film. At the present time theatres in the Crescent city are billing the best obtainable.

NEW ENGLAND IS GOOD FIELD FOR FILM; SEGAL AFTER 200 THEATRES

RUSHING business is reported by the Boston exchange of the New Film Corporation. The office is managed by H. G. Segal and is located at 16 Piedmont street, next door to the George Kleine exchange and two doors from the Fox film office.

Mr. Segal was formerly manager of the World film exchange in New York and assistant to L. J. Selznick. He has been in charge of the Boston office but three weeks, and already he has booked up nearly sixty theatres throughout New England.

"The New England exhibitor," says Mr. Segal, "is a most pleasant man with whom to have business dealings. Once he finds that you will treat him on the square, he will do business with you continually. But you must treat him square.

"No flim-flam game goes. As a newcomer to this field I find the business flourishing everywhere I look. Already I am booked up to February. There are about 1,100 exhibitors in New England.

"If a man, with good features back of him, can't gather in at least two hundred of these exhibitors, he is no good as an exchange manager. I'm out after the two hundred. If I keep on getting twenty a week, I'll get 'em."

Mr. Segal has three men on the road. H. Fine, formerly connected with the World exchange in Boston, covers New Hampshire and Vermont.

R. W. Cobem, formerly with the Picture Playhouse exchange and with the United Film Service, travels in Connecticut, Rhode Island and Massachusetts. Dave Selznick, a brother of L. J. Selznick, is on the road through part of Massachusetts and Maine.

V-L-S-E TORONTO OFFICE LOCATED AT 15 WILTON AVENUE

The main quarters of the Big Four recently opened in Canada, are located at 15 Wilton avenue, Toronto. A large suite of offices has been obtained at this address and a complete sales and clerical organization established. Although the Big Four has been operated only three weeks across the border, it has had a most encouraging reception.

Many of its big features such as "The Juggernaut," "The Rosary," "The Great Divide," "Graustark" and others, have been booked for long runs in a large number of Dominion cities and are meeting with popular favor.

W. C. Gookin, who is in charge of the interests of the V-L-S-E in that territory, has placed local men on the sales force to represent the Big Four there. These men will cover Canada

DEMBOW RETURNS TO NEW ORLEANS FOR FOX; WORLD FILM ENTERS ANOTHER BUSY PERIOD

AN announcement of importance to the New Orleans territory has been made with the return from New York of Sam Dembow, Jr., Southern division manager of the Fox Film Corporation.

Mr. Dembow brings word that Fox Film has shifted its Southern headquarters from Atlanta to New Orleans, and that he will maintain offices in New Orleans at 832 Common street.

Elaborate preparations are being made to greatly enlarge the Fox New Orleans office. The big headquarters in Common street will be entirely remodelled in keeping with the importance of being headquarters for the entire Southern division.

Fox is the second big film company to shift Southern headquarters from Atlanta to New Orleans. This means that the Crescent City offers one of the biggest advantages in the exchange business—location. Besides being the largest city South, New Orleans has many other advantages, and one is that it is easy to export and import film from that port.

"The Southern territory for Fox will hereafter consist of Dallas, New Orleans and Atlanta," Mr. Dembow said, "Washington, D. C., having been placed in the Eastern division only a week ago."

R. E. Barron, formerly assistant manager of Fox at the Los Angeles office, has been at the New Orleans helm for two weeks, and is rapidly working out the details of the shift with Mr. Dembow. Mr. Barron's appointment was in keeping with the Fox idea of advancing old employees. In keeping with this idea, Mr. Dembow made the following advancements at the New Orleans office:

Walter Pons, from booker to roadman and Charles Gondolfo from shipping clerk to booker.

Ross Hardenbrook, at the World office, told the NEWS representative last week that his exchange was entering an especially busy period, and this is true also of the other New Orleans exchanges.

H. R. Thayer, formerly in this territory for Pathè, is a new man with the World travelling staff.

Maurice F. Barr, New Orleans manager of Bluebirds, Inc., has broken into print. The occasion was a trip to Pine Bluff, Ark., last week, when Mr. Barr spoke to several score exhibitors assembled in that city.

His subject was "Preparedness," and Mr. Barr declared that Uncle Sam could have 50,000 men out of the exhibition branch of the industry alone any time he needed them.

But with preparedness and pleasure Mr. Barr mixed business, and in Pine Bluff closed with J. B. Simon, manager of the Best theatre, for an exclusive Bluebird program.

E. P. Harris, a New Orleans youngster just breaking into the film business, has been named assistant manager to Mr. Barr at the Bluebird office in Gravier street.

"We can't keep up with the demand." The speaker was A. G. Pirolle, manager of the United Film Service. He referred to the official French War Films, which were booked in New Orleans by Paul L. Ford through arrangement with the New Orleans *Times-Picayune* and the New York *World*.

The film was shown to splendid patronage at the Tudor theatre, in Canal street, recently, and is making a tour of the surrounding country.

On January 24, work of consolidating the Greater New York Film Rental Company with the General Film Company was accomplished under the direction of H. G. Morrow, the local manager. A. F. Bozman, New Orleans manager for the Greater New York, will remain with General Film, it was announced.

E. J. Farrell, Southern division manager of General, paid a flying visit to the Crescent City during the week.

"Jeanne Dore," with Sarah Bernhardt in the leading role, a recent Blue Bird release, played to capacity houses at the Dreamworld theatre last week.

Prominent visitors on Exchange Row this week included Fred Abbley, owner of the Dixie theatre, in Gulfport, Miss., who was in town to renew his Fox contract.

Nearly a score of local exhibitors, exchange men and newspaper men were guests of Sam Dembow at a private showing of Theda Bara in "The Serpent." The picture will be run at the Alamo theatre.

GOLDBURG MADE CHIEF BOOKER AT "U" IN LOS ANGELES

J. H. Goldburg, who has been connected with the Los Angeles Universal Exchange for the past four years, has been promoted to the position of chief booker and salesman.

V-L-S-E OPENS OFFICE IN SYRACUSE, NEW YORK

The constantly increasing demand for V-L-S-E features throughout New York state, which has been given even an added impetus during the past few months by the active operation of the Big Four's "minimum and maximum" price policy, and its "open booking" methods, has necessitated that organization's opening an office in Syracuse.

This will be a sub-office under the management of Joseph Partridge, the branch manager of the New York territory, and directly in charge of A. M. Webster, who has been representing the Big Four in the western and central parts of the state since last July.

The Syracuse office will serve Buffalo, Rochester, Ithaca and all of the towns in that territory. Several additional salesmen have been added to the New York branch office of the Big Four, and these will travel directly out of Syracuse. All the salesmen will be routed by the "block" system.

McMAHAN AND JACKSON HAVE FIVE KELLERMANN PRINTS WORKING

McMahan and Jackson, of Cincinnati, who hold the state rights for Indiana, Kentucky and Ohio on "Neptune's Daughter," state that their five prints have been working continuously since they purchased them and several of the towns in that section have repeated three and four times.

They have a number of bids in on big features for that territory and hope to secure some other pictures that equal in popularity "Neptune's Daughter."

FRISCO FIRE DEPARTMENT MAY FORM RULES FOR STORAGE OF FILMS

A CAREFUL survey of film storage practice in San Francisco is being made by the fire department of the city and it is being noised about that within a short time an ordinance designed to regulate the storage of motion picture film and to designate the class of buildings in which film exchanges may be located will be introduced before the board of supervisors.

At the present time the regulations for the storage of film are very lax and film exchanges may be located in any building, regardless of its condition.

During the past year a number of the most important exchanges have installed fireproof storage vaults for the safety of their property and to prevent the passage of measures that might jeopardize the industry through being too stringent.

But few exchanges are located in strictly fireproof buildings and not a few are still storing their stock of film on open racks, although all film is kept in metal containers.

The investigation of the fire department is being watched with considerable interest and any new ordinance that is introduced will be carefully scrutinized.

One prominent exchange has already commenced work on a fire-proof building to house its business and another is looking for an available site.

The buildings on Golden Gate avenue, where no less than a dozen film exchanges are now located in one block, are not fireproof structures, but are of the slow-burning type and are occupied almost exclusively by film concerns, so that it is unlikely that there will be any objection made to their continued use.

BARON, FOX, GOES TO NEW ORLEANS FROM LOS ANGELES

R. E. Baron, who has been assistant to manager S. N. Robinson of the Los Angeles Fox Film Corporation branch, has been named manager of the New Orleans exchange at 826 Common street, and left for that city last week.

Mr. Baron will be succeeded at the Los Angeles office by Guy Gunnerson, formerly of the local Pathé exchange.

SITTERLY BUYS THE BLACKWELL EXCHANGE IN BUFFALO

Harry Marcy and John N. Sitterly, owners of the Popular Film Exchange of Buffalo, New York, have bought out the interests of the M. H. Blackwell Film Exchange in the Chapin Block, Buffalo, N. Y., and moved their present office to the newly acquired exchange.

Looking Ahead With The Producers

USSELL PLAYS IN VARSITY FOOTBALL TEAM FOR A SCENE IN "THE CRAVING," AN AMERICAN

E AMERICAN'S FOOTBALL TEAM IN "THE CRAVING" AND THE MEDIAEVAL CASTLE BUILT FOR "THE WHITE ROSETTE"

THERE will be no fake about the foot- ball scenes in "The Craving," a drama college and of western life by William rker, which is being produced at the nerican studios at Santa Barbara.

When Director Charles Bartlett reached se scenes he put all of his principals on train and took them to Pasadena, Cali- nia, where the Washington State Col- e team played the Brown University even on New Year's day.

The company arrived the day before the me and after Bartlett had talked with one Star" Deitz, the Washington coach, football wizard agreed to allow Wil- m Russell, who has the lead in "The Caving," to go through practice with the m before the camera.

As a result Bartlett was able to film me of the speediest football that has er been "shot."

The picture people stayed over to see e game the next day and rooted enthu- stically while their college friends de- feted the husky Brown gridiron warriors the first time that a team from the ex- me west has overcome one from the treme east in a championship football ntest.

The construction of a portion of a dieval castle for what is essentially a dern drama was the course taken re- ntly at the American studios at Santa rbara.

The story is "The White Rosette," by rothy Rochfort, and although it deals inly with "big business" and love in dern times, one of the effects is ob- ined by a suggestion of reincarnation.

In those scenes all of the principal char- ers are shown in a medieval intrigue ich closely parallels the problem they e in the modern struggle.

The castle was surrounded by a moat and had a draw-bridge and portcullis, creating an atmosphere that was reminiscent of Sir Walter Scott.

The main roles in "The White Rosette" are taken by E. Forrest Taylor, Helene Rosson, Eugenie Forde and Harry Von Meter. While the castle scenes were being "shot," the cast, with Director Donald Macdonald and the author, was snapped by a camera which was not supposed to be on the ground.

ROBERT EDESON WILL STAR IN PATHE'S "BIG JIM GARRITY"

The cast in Pathé's "Big Jim Garrity," adapted from the A. H. Woods play of the same name, has been selected by George Fitzmaurice, the producer.

It comprises Robert Edeson, Carl Harbaugh, Lyster Chambers and Eleanor Woodruff. Mr. Edeson has just finished with another Gold Rooster play, "The Light That Failed."

Carl Harbaugh used to appear in Pathé productions when that concern had a stock company in Jersey City. Lyster Chambers played the villain in "At Bay" and Eleanor Woodruff starred in Pathé pictures two years ago.

CONSTANCE COLLIER IN HER SECOND MOROSCO SUBJECT

Following her screen debut in "The Tongues of Men," a Morosco-Paramount production, Constance Collier has begun work on her second picture for Morosco, "The Code of Marcia Gray," written for her by Frank Lloyd, the Morosco director.

The chief support to the star is offered by Forrest Stanley, and Harry DeVere. Under Director Lloyd's supervision, several magnificent interiors have been built for the Collier film, it is announced.

SINGLE REEL KALEM COMEDY FOR WEDNESDAY RELEASE INSTEAD OF TWO-REEL DRAMA

The Kalem company announces a new Wednesday release on the General Film Company program. The space on the program hitherto occupied by a two-reel drama will on February 16 be taken by a single reel comedy release.

The subjects will feature Ethel Teare, who has been seen to such advantage for the past year in "Ham and Bud" comedies. Miss Teare has gained a large following among picture fans, and evidences of her popularity with exhibitors and fans which

ETHEL TEARE (Kalem)

reached the Kalem company caused the officials to inaugurate the new line of comedies.

A capable comedy company will support Miss Teare in the new subjects, with Jack MacDermott among the well known Kalem fun-makers who will be seen.

"A Molar Mix Up," is the subject which will start the new line on February 16. In this initial release Bud Duncan is also prominent.

The story is one of mixed couples and jealousies, with a dentist's home the seat of the trouble.

"UNFORGIVABLE SIN" NEXT BLINN VEHICLE FOR WORLD

Holbrook Blinn, under the direction of Barry O'Neil, is working on a new World Film feature temporarily entitled "The Unforgivable Sin," in which Mr Blinn will have the stellar role.

A QUINTET OF FEBRUARY VITAGRAPHS. Left to right: "THE SURPRISES OF AN EMPTY HOTEL," "FROM OUT OF THE PAST," "BETTY, THE BOY AND THE BIRD," "A CRIPPLE CREEK CINDERELLA," AND "FREDDY'S LAST BEAN"

FIFTEEN REELS OF DRAMA AND COMEDY SET FOR RELEASE BY VITAGRAPH WEEK OF FEB. 7

FIFTEEN reels of drama and comedy will be released by the Vitagraph in the week of Monday, February 7. They comprise a five-part Blue Ribbon Feature, "The Crown Prince's Double"; a four-part drama, "The Surprises of an Empty Hotel;" a three-part Broadway Star Feature, "From Out of the Past," and three one-reelers, "A Cripple Creek Cinderella," "Betty, the Boy and the Bird," and "Freddy's Last Bean."

"The Crown Prince's Double," released on Monday, February 7, features Maurice Costello in a romantic drama that has its climax in his refusal to relinquish the true love of an American girl, for a mere kingdom in Europe.

He plays the character of the Prince and that of a young American who is hired to assume the Prince's identity. Costello is supported by an all-star cast of Vitagraphers, including Anders Randolf, Thomas Mills, Howard Hall, Anna Laughlin and others.

"The Surprises of an Empty Hotel" is a four-reel drama written by Archibald Clavering Gunter, produced by Theodore Marston, picturized by Jasper E. Brady and released on February 7.

The 100-foot yacht *Wayward*, formerly the luxurious plaything of a New York millionaire, was blown to pieces in Raritan Bay to furnish a climax for the mystery that the play tells of.

Charles Richman and Arline Pretty in the leading roles are assisted by William Dunn, Leo Delaney, Robert Gaillard, Ethel Corcoran and Charles Eldridge.

In a lock reel with this film is a one-part comedy-drama from the Coast players of the Vitagraph, entitled "A Cripple Creek Cinderella."

William Duncan, Alfred Vosburgh, Carleton Weatherby and others portray the principal roles.

The girl in the play is a dance hall beauty who loses her slipper. That article is found by a miner who uses it to mark a claim with and when the mine develops a rich lead, he determines to wed its owner.

He is shocked to find that the girl works in the dance-hall, but when she saves his life he decides that she is good enough for him.

Another Monday release is "Betty, the Boy and the Bird," showing Zena Keefe in a comedy by Wilfrid North, produced by Tefft Johnson. Gerald Gordon, a new face among Vitagraphers, makes his bow to the motion picture public.

"Freddy's Last Bean," a one-part comedy produced by Frank Currier, written by Agnes C. Johnston, serves to show William Dangman in a new type. Dangman played Freddie the Ferrett in "The Goddess."

An all-star cast of Vitagraphers is seen in the Broadway Star Feature, "From Out of the Past," written by Ruth Handforth and produced by William Humphrey.

The latter, Belle Bruce, Harry Northrup, Charles Wellesley, Garry McGarry, Bobby Connelly, Carolyn Birch, Eulalie Jensen and Lillian Burns are seen in the film.

The story tells of the double life led by a wealthy man and the subsequent meeting of his daughter and a youth believed to be his son. It is released on Saturday, February 12.

RIVALRY BETWEEN TWO TOWNS THEME OF HENRY McRAE FILM

The tale of rivalry between two small towns entitled "Rival Towns," is being produced by Henry McRae at Universal City, from scenario by Frank M. Wiltermood. This is of a highly melodramatic nature, in which the dynamiting of a dam of an artificial reservoir causes a flood which is intended to wipe out one city, but destroyed the other.

The plotters are all killed, and the hero, of course, saves the heroine. Edwin N. Wallock plays the lead part, that of the founder and builder of one city. Lee Hill is appearing as the juvenile lead; Orra Carew, Jack Curtis, and H. Barrington make up the remainedr of the cast.

"LONESOME PINE," WITH CHARLOTTE WALKER, A LASKY, READY FEBRUARY 14

Produced by Cecil B. De Mille, "The Trail of the Lonesome Pine," with Charlotte Walker as the star, in the role in which she achieved her greatest success on the dramatic stage, will be released by the Jesse L. Lasky Feature Play Company on the Paramount Program on February 14.

The photoplay written by Mr. De Mille, is based on the dramatic version by Eugene Walter from the novel by John Fox, Jr.

"The Trail of the Lonesome Pine" is a romance of the Cumberland mountains. Before Miss Walker appeared in the stage version under the direction of Klaw and Erlanger she spent some time in the locale of the play.

In the cast of Lasky players who appear in support of Miss Walker are Theodore Roberts, Thomas Meighan, and Earl Fox.

"BEHIND CLOSED DOORS," EQUITABLE, CHANGED TO "LOVE'S CROSS ROADS"

"Behind Closed Doors," the Equitable production which was to have been released Monday, January 31, and in which Marie Empress and Wright Huntington co-star, will make its screen bow under an entirely new title.

The picture is to be known as "Love's Cross Roads," and will go over the Equitable program as the regular release and with no change other than the title.

The change in title was made necessary by reason of the releasing two weeks ago by another producing company, of a feature which parallels the story, in a way, and which bore a title rather similar.

"Behind Closed Doors" consequently will be known as "Love's Cross Roads."

MISS NILSSON CAST FOR "TO HIM THAT HATH"

Anna Q. Nilsson, who will be remembered for her work in "Regeneration," has been cast to play opposite Robert Warwick in "To Him That Hath," for the Premo Company.

NANCE O'NEIL GOING SOUTH FOR "FIRES OF ST. JOHN"

Messrs. Singhi and Lowry, of the Lubin company, have chartered a special train to take Nance O'Neil together with Director Edgar Lewis and the company of 35 people to Thomasville, Ga., where the exterior scenes for the "Fires of St. John," in which Miss O'Neil will shortly be seen, can be made without having to flounder through snow drifts knee high.

Miss O'Neil will be remembered for her portrayal of the leading character in "The Fires of St. John," in the late McKee Rankin's company with whom she co-starred during the later years of Rankin's life.

The screen version of "The Fires of St. John" was made by Alfred Hickman. The special train consisting of four Pullmans, a dining car and baggage car will leave Philadelphia Saturday evening and proceed directly to Thomasville.

"Fires of St. John" will be released immediately upon its completion on the V-L-S-E program, date of which will be announced later.

FIRST MIDDLETON MASTERPICTURE FOR GAUMONT IS "THE SORCERESS"

The first Mutual Masterpicture Edwin Middleton will direct for the Gaumont company at Jacksonville, Fla., is "The Sorceress," a five-reel feature from the pen of O. A. Nelson.

Mr. Nelson is the author of many popular Gaumont successes, including two of the favorite photodramas which are now on the screen, "The Acc of Death" and "As a Woman Sows."

Mr. Middleton has been directing at the Flushing studios of the Gaumont Company, but he will spend the rest of the season at the Jacksonville headquarters.

"MARTYRDOM OF PHILIP STRONG," EDISON, RELEASED FEB. 9

"The Martyrdom of Philip Strong," an Edison feature, founded on the Rev. Charles M. Sheldon's famous work, "The Crucifixion of Philip Strong," scheduled for release through Kleine-Edison Features, February 9, is, in the opinion of the George Kleine forces, one of the best productions the Edison Company has ever made.

It was reviewed last week at the Kleine studios before a representative audience of Kleine branch managers and prominent New York exhibitors. The subject features Robert Conness and Mabel Trunnelle in the respective roles of the minister and his wife.

Lovers of Sheldon's story will remember the many situations offering a wealth of opportunity for strong dramatic work. The death of the minister's child, his renunciation of a life of luxury and all hope of material reward in his chosen calling, his battle against the organized forces of riches and vice, and his final defeat at the hands of death itself, are the outstanding elements of the drama.

MISS YOUNG CAST FOR "THE YELLOW PASSPORT," RELEASED FEB. 7

The next feature of the World Film Corporation starring Clara Kimball Young is announced for release on February 7. It has now been definitely decided to call the picture, directed by Edwin August, "The Yellow Passport."

The cast in support of Miss Young is worthy of mention, including as it does, Edwin August, John Stinpolis, Mrs. Ed. Kimball, Florence Hackett, Nicholas Dunaew, Ed Kimball, Robert Cummings, Alec B. Francis, Adolph Lestina, John Boyle and other players said to be quite as well known.

CLAIRE WHITNEY AND SHAY FINISH "RULING PASSION"

Claire Whitney and William E. Shay have completed work in the William Fox photoplay, "The Ruling Passion," which was made at the Fox studios in Kingston, Jamaica. The picture has an Oriental coloring and deals with the power of an Indian prince who is skilled in the art of the Eastern mystics.

"SILAS MARNER" FINISHED BY WARDE FOR THANHOUSER

Ernest Warde, Thanhouser director, has finished "Silas Marner," in which his distinguished father, Frederick Warde, is starred.

The cast includes almost all of the Thanhouser stars, among them Mlle. Valkyrien, the Baroness Dewitz.

CITY OFFICIALS TO SEE "V'S" "WRITING ON THE WALL"

At a time when so many disastrous fires are causing loss of life through inadequacy of protection against fire, the latest feature film of the Vitagraph Company, just completed, comes at an opportune time. The officials of the Vitagraph Company plan to give a press exhibition in the near future at which Fire Commissioner Adamson and other city officials will be invited.

"The Writing on the Wall" bases its theme on the matter of fire protection. In filming the production, Director Tefft Johnson constructed two one-story stores in the lot opposite the Vitagraph studios in Flatbush, equipped them thoroughly as a paint shop and a clothing store and then proceeded to burn them up.

He staged a scene with three hundred school children running panic-stricken from the suffocating fume of the smoke and portrayed a scene that differs little from almost daily occurrences in this city.

Joseph Kilgour appears with Naomi Childers, Virginia Pearson, Bobby Connelly, Charles Wellesley and others. "The Writing on the Wall" is a Blue Ribbon Feature, written by William J. Hurlburt, picturized by Marguerite Bertsch and is released as a five part drama on Monday, February 14.

"MARBLE HEART" SENT FROM JAMAICA FOR FOX

The last boat from Kingston, Jamaica, brought William Fox a new picture entitled "The Marble Heart," in which a long cast of photoplay stars appear, including Walter McCullough, Rhy Alexander, Henry Armetta, Mrs. Louise Rial, Violet Horner, Harry Burkhardt, Walter Miller, Hal De Forrest, Mlle. Marcelle, Mark Price, Sr., and Arthur Leslie.

GARRICK DIRECTS "ACCORDING TO LAW" FOR GAUMONT

Richard Garrick, supervising director of Gaumont stock companies, will himself direct "According to the Law." In this five-reel feature which will be released as a Mutual Masterpicture, de luxe edition, Howard Hall will be starred. The scenario was written by Paul M. Bryan and Joseph H. Trant.

STRIKING SCENES FROM "LILLO OF THE SULU SEAS," A "FLYING-A"-MUTUAL, IN WHICH MAY ALLISON AND HAROLD LOCKWOOD ARE STARRED

THREE SCENES FROM "THE PERILOUS SWING," LATEST OF KALEM'S HAZARDS OF HELEN SERIES, WITH HELEN GIBSON

TRIANGLE RELEASES FOR FEBRUARY PRESENT ARRAY OF STARS, INCLUDING BILLIE BURKE

EIGHT Griffith and Ince dramatic features, together with the usual quota of Keystone comedies from the Mack Sennett studios, are announced by the Triangle Film Corporation for release to exhibitors during the month of February.

Of prime importance are the general film debuts of Billie Burke and De Wolf Hopper. Both stars have been shown in New York and "Don Quixote" and "Peggy" have received metropolitan approval.

Douglas Fairbanks is due for his third Triangle release. Also in prospect is the first screen appearance of William Collier.

For the week of February 6, "Acquitted," with Wilfred Lucas, and Orrin Johnson in "D'Artagnan," a film adaptation of "The Three Musketeers" of Dumas, will be released.

Griffith has provided a typical Fine Arts cast in support of Lucas, who in "Acquitted" is rewarded for his good work with Lillian Gish and Rozsika Dolly in "The Lily and the Rose" and with Marie Doro in "The Wood Nymph" by big type honors.

"His Picture in the Papers," the new Fairbanks comedy, and "Honor's Altar" follow. In the latter drama from Inceville Bessie Barriscale and Walter Edwards are featured with Lewis S. Stone, the well known leading man in Broadway productions.

Fairbanks made "His Picture in the Papers" under the direction of John Emerson in and aronnd New York.

The week of February 20 brings the Billie Burke picture, "Peggy."

Thomas H. Ince spared no expense to obtain this favorite legitimate star, was extravagant in his staging of the play and assembled a cast headed by the veteran character actor, William H. Thompson, which included Charles Ray, William Desmond and Gertrude Claire.

The Griffith contribution for that week is Lillian Gish in "Daphne." The French atmosphere of this piece is in marked contrast to the Scotch settings of "Peggy."

Right on the heels of this combination of star features is the general release of De Wolf Hopper in the picture play version of the "Don Quixote" of Cervantes.

Interest in "Don Quixote" is doubled by the appearance of the big comedian and the first pictorial presentation of the Spanish classic. The popular William S. Hart is joined with Hopper in the closing February releases.

A western play called "Hell's Hinges" is the medium in which this actor is presented. Real spectacle is provided by the burning of an entire town which was built especially for this picture.

ESSANAY GETS LOWLIFE TYPES FOR "VULTURES OF SOCIETY"

Work now is well under way for Essanay's five-act feature, "Vultures of Society," which will be released in February through the V-L-S-E. This photoplay, written by Richard Goodall, deals with a problem of the present day.

It treats of two angles of the social problem; with the men well established in society, who hunt down young girls in the lower walks of life, and with those who have gained entrance to society through false letters or shady means in order to prey on the wealthy victims at whose homes they are guests.

Types of the underworld, from the cocaine fiend to the genial colored porter, are being chosen by Director E. H. Calvert. Mr. Calvert has been combing the slum districts of Chicago to find the types he wants.

Many of these have proved so undependable that Mr. Calvert has corralled those needed to appear from day to day and placed over them a guardian, who accompanies them to and from their hotels and sees that they do not escape nor get more than their rightful and rational share of the cup that cheers.

The play will feature Lillian Drew, Marguerite Clayton, E. H. Calvert and Ernest Maupain.

THREE ONE REELERS READY FROM K & R

The K. & R. Film Company announces its first releases of all star, one reel productions as follows:

Violet Horner in "At the End of the Rainbow"; Clara Joel in "A Naval Tragedy," and Ivy Payne in "The Arabian Dancing Girl."

CODY CAST FOR "HOUSES OF MYSTERY"

Lewis J. Cody, who has had a long and successful stage career, will be seen in a current release of the Knickerbocker Star Features. He is especially remembered for his work in "Pierre of the Plains," "The Virginian" and "Jimmie Valentine." One of his most successful screen dramas was "The Mating," in which he starred with Bessie Barriscale.

In "The Houses of Mystery," released January 21 on the General Film Program, Mr. Cody plays the part of the young prosecuting attorney, whose "butterfly wife," easily lured into the way of the bright lights by a wayward brother of the attorney, find themselves in a mesh of circumstances which result in crime.

The innocent, in the grip of circumstantial evidence, pays the penalty for the crime of another, while the wife of the wronged man, metes out justice to the guilty, while the attorney, haunted by the memory of men he has sent to their deaths, awakens to realize the dangers of circumstantial evidence, in cases of murder, and becomes an advocate for its abolition.

NIGH SEARCHES FOR "RUSSIAN SETS" NEAR NEW YORK FOR A METRO

Four special automobiles have been chartered for use in making the exterior scenes for "The Kiss of Hate," the Metro subject in which Ethel Barrymore will be starred.

The feature has just been put in production under the direction of William Nigh, who produced "A Yellow Streak," "Emmy of Stork's Nest," "Her Debt of Honor," and other Metro pictures.

Many of the exterior scenes must be photographed in surroundings covered with snow, as the story is laid in Russia. Mr. Nigh has experienced considerable difficulty finding locations with a proper Russian atmosphere around New York City.

It would be easy to find a suitable location in the Maine or Canadian woods, but since Miss Barrymore is playing a stage engagement at the Lyceum theatre, New York City, starring in "Our Mrs. McChesney," it will be impossible for her to be very far from the city.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

EXHIBITOR MAKES TEST CASE OF SUNDAY OPENING

An organized effort was made by the motion picture theatre proprietors of Lafayette, Ind., Sunday, January 23, to give Sunday shows, and the Orpheum theatre, owned by John M. Chamberlin, was opened to make a test case.

The doors had been opened but an hour when five policemen swooped down on the place and arrested Misha Rubinoff, of Chicago, who had the theatre rented for the day, and Arthur Lyday, the picture machine operator, who lives in Indianapolis.

The two men were taken to police headquarters, where they gave bond in the sum of one hundred dollars. They then returned to the theatre and continued to run pictures. They were arrested the second time, gave bond again and went back and continued the picture show.

The police then went to the theatre, without making any affidavits against the two men and took them before Judge Fred Prass, of the city court. The latter refused them bail. They were taken to jail and remained there two hours.

Daniel P. Flanagan, attorney for the theatre, had Judge H. H. Vinton called to the Tippecanoe County court room and had issued a writ of habeas corpus on Sheriff Slayback. Judge Vinton granted the petition for habeas corpus and the two men were released. He said the men were not given time to obtain bail.

Hundreds of people assembled in front of the theatre during the raid by the police and great excitement prevailed. The picture men say they have won a victory, and the case was to be tried the Wednesday following.

For some time an effort has been made to have the film theatres open on Sunday, but the city administration has opposed the Sunday shows.

POLICE IN PITTSBURGH SHOW UNDUE ACTIVITY IN DISCHARGING THEIR DUTIES

Onee more the Pittsburgh police department has become active against motion picture theatres, and plain clothes men are seen scattered through the audiences on the lookout for things to cause trouble either on the screen or in the audience.

There is little if any tact shown by the officers in making arrests in the theatres, and several times persons have been placed under arrest and dragged through the audiences instead of waiting until the person walked to the rear of the theatre.

CENSOR BOARD OF NASHVILLE CALLS MEETING TO ACT ON WRENNE RESIGNATION

A MEETING of the board of censorship of Nashville, Tenn., will be called in the next few days by Mayor Ewing to consider the many matters that come under the jurisdiction of the board.

It has been several months since the last meeting of the board, and it is understood that many complaints and protests on moving pictures, amusements and public performances have arisen both before the commission and members of the board that warrant their attention.

One of the principal matters that will be brought before the board of censorship is the resignation of David P. Wrenne from that body. This resignation was placed in the hands of the mayor several weeks ago, but on account of the many other matters occupying the mayor's attention has never been acted upon.

Mr. Wrenne's chief reason in resigning was his opinion that the board had little opportunity to protect itself from unjust criticism.

It is his belief that most of the censure directed at the board of censorship comes after a moving picture has been shown in Nashville and too late for any steps to be taken on the part of the board.

He also is of the opinion that most of the members of the board are too busy to give the time and attention to the amusements of the city that they should in order to properly regulate them.

Another question which is likely to force itself upon the attention of the meeting of the board of censorship is that of passing upon "The Birth of a Nation," announced for exhibition in Nashville at the Vendome during the week of January 24.

This picture has been opposed in many of the cities in which it has been shown, and there is said to be a movement on foot to prohibit its display in Nashville.

It is based on "The Clansman," a play that the city commission forbade showing at a Nashville playhouse, but that held its performance by enjoining the commission from interference.

The board of censorship, which was appointed by the members of the former commission, is as follows: Charles Cohn, chairman; W. J. Wallace, E. C. Faircloth, David P. Wrenne and George W. Brandon.

The resignation of Mr. Wrenne will be considered at the meeting to be called by the mayor.

THIRTY-TWO BILLS AFFECTING MOTION PICTURES INTRODUCED IN BAY STATE LEGISLATURE

WITH thirty-two bills filed at the Massachusetts state house in the mad rush to legislate for and against motion pictures, the state exhibitors' league has its work cut out for itself in the present session of the legislature.

There is no doubt but that one or two, or maybe a half dozen of those bills, call for state censorship of films, but they have not been printed yet.

It has been discovered that the bill, already mentioned in these columns, which would prohibit any film from running longer than thirty minutes without the introduction of some other form of entertainment, is sponsored by the vaudeville interests.

Now, on the face of things, putting aside the contention that this bill is promoted simply to relieve the optics of the film audiences, it is evident that it is the little fellow in the small town who would be hardest hit if the measure became a law.

His big brother in the city would not find it so hard to fill in those intermissions; but the little man in the small place would face a real hardship if his features were cut down.

But the exhibitors league has got busy on this bill already. At the last moment it filed a bill to bring the vaudeville booking agencies under the classification of employment agencies.

As such they would have to pay the usual employment agency fee. The exhibitors, fully awakened now by the experiences of last session, will not stand idly by and see their rights infringed.

WINNIPEG PUTS BAN ON TEN REELS IN DECEMBER

During December, the number of motion picture reels condemned by the Winnipeg censorship commitee of three, was ten. Five hundred and eleven were passed.

Pieces to the number of 139 were eut out of the reels for various reasons, such as murder displays, robbery, burglary, suicide, indeeency, suggestive scenes and objectionable sub-titles.

LOOKING AT SCENES FROM "ACCORDING TO ST. JOHN," A THREE REEL MUSTANG-MUTUAL

ANNA LITTLE AND TOM CHATTERTON HAVE THE LEADING ROLES IN THIS FEBRUARY 11 RELEASE

CENSORS FINE FILM MEN IN WESTERN PENNSYLVANIA

Information has been received in Harrisburg, Pa., that the Pennsylvania State Board of Motion Picture Censors, whose headquarters are in that city, is continuing its aggressive campaign of prosecuting motion exhibitors and exchange men in western Pennsylvania.

Fines aggregating $1,020 were imposed this afternoon by Alderman Louis Alpern, in Pittsburgh, upon thirteen managers of motion picture theatres or film exchanges, on charges that films that were not approved by the censors was shown.

In a single case the fines totaled $325.

The information was given by Mrs. E. C. Niver, one of the three members of the censorship board, and by Florence Wrenshall, an inspector employed by the board. The cases were disposed of as follows:

Joseph Skirboll, Metro Film Service, $50; J. Casper, Regent theatre, Penn avenue, $10 (two charges); C. W. Eckhard, Fox Film Corporation, $50; F. Flynn, Eureka Film Exchange, $10 (two charges); Jacob Glowcki, Palonia theatre, 1209 Carson street, South Side, $20 (two charges); B. F. Lyon, Pathé Exchange, $25; C. C. McKibbon, Triangle Film Corporation, $50 (two charges); A. McClelland, New Film Company, $325 (three charges); W. T. Kinson, Mutual Film Corporation, $30 (two charges); L. Snitzer, Greater New York Film Rental Company, $75 (two charges); M. F. Gibbons, George Kleine, $100 (two charges); J. S. Behan, J. Frank Hatch Film Company, $25; Charles Schwerin, World Film Corporation, $250 (three charges).

LOUISVILLE PICTURE MEN PROTEST AGAINST FEDERAL CENSORSHIP

Members of the Louisville Photoplay Association and exhibitors from various sections of Kentucky have sent letters to the Kentucky representatives in Congress urging them to vote against the proposed bill providing for government censorship for motion pictures.

The Kentucky exhibitors take the ground that such a law is unnecessary and a curtailment of American rights. A copy of the letter is as follows:

"I, the undersigned, do hereby enter my protest against the proposed Federal censorship of motion pictures. I consider it un-American and entirely unnecessary. I believe that the laws on the statute books of the United States and the various sovereign states are ample to deal with such motion pictures as offend against public decency.

"This is a well proven fact. Motion pictures are a medium of expression like the newspaper. The newspaper is free but subject to the law for an abuse of its liberty. We ask the same enfranchisement for the motion picture."

OCEAN FILM TAKES "LIFE WITHOUT SOUL" TO COURT AFTER PENNSYLVANIA CENSORS ACT

NOTIFICATION that the Pennsylvania State Board of Censors have condemned "Life Without Soul," the initial release of the Ocean Film Corporation, was received by that company, having been forwarded through the Electric Theatre Supply Company, who hold the franchise for the control of the Ocean Film productions for eastern Pennsylvania.

The notification merely stated that the production was "condemned in accordance with section 6 of the act. See Standards 1, 6, and 15."

Mr. Goldburg, the vice-president and general manager of the Ocean Film Corporation, immediately filed a protest with the Board of Censors, and a re-hearing and a re-review was had last Tuesday, at which review Mr. Goldburg was present.

The production was run, and although but two members of the committee reviewed the production at that time, at a consultation had with other members of the committee it was again voted to condemn the production.

The company endeavored to ascertain the particular reason or reasons for this condemnation, but got no satisfaction.

The directors of the Ocean Film Corporation have determined to press the matter, and have instructed their council in Philadelphia to institute legal proceedings.

"NEWS" FILM DIRECTORY ONLY RELIABLE ONE IN EXISTENCE

From the Photoplay Department of the Cleveland *Plain Dealer*:

"The studio directory section of the current issue of Motion Picture News is the best photoplay 'Who's Who' yet published. It is the only complete and reliable directory in existence.

"Ridiculous prices have been asked in the past for motion picture directories that have been notoriously unreliable and incomplete. The Motion Picture News directory is part of the regular issue of the paper for January 29 and costs the buyer nothing extra.

"This big section is the most serviceable contribution to photoplay data yet published. The compilers are to be congratulated on their worth while effort."

SEATTLE DAILY "TIMES" REPRINTS "NEWS" EDITORIAL

The Seattle Daily *Times*, in its issue of January 20, devoted three-quarters of a column to an editorial which recently appeared in Motion Picture News. The *Times* reprinted this editorial under the following head:

"Editor Condemns False Advertising—Head of Motion Picture News Denounces House Managers Who Convey Wrong Ideas in Paid Announcements."

The editorial itself was introduced as follows:

"William A. Johnston, president and editor of Motion Picture News, the foremost motion picture trade paper, has an editorial in the last issue of the 'News' which is of great interest."

JUST TO MAKE TALK

By LONGACRE

FROM sources outside the regular channels, we have it that at 9:27 o'clock on the morning of January 22, 1916, Mary Miles Minter fell into a barrel of flour in the Rolfe-Metro studios.

The flour had been placed there for use in a comedy kitchen scene, and was for the use of other comedians besides Mary. But she was showing what she could do while the camera was being set, and tumbled over into the flour.

The punch of the story lies in this: Mary rushed out to wash the flour from her face, but only succeeded in turning it into a good stiff batter, most of which sought refuge in her hair. It was baked into small loaves before it could be removed.

This week's issue of *Reel Life*, the regular publication issued by the Mutual offices, is entitled "Censorship Number." We have examined it thoroughly and find little in it to comfort the censorship advocates.

President John R. Freuler devotes several pages to a careful and thorough study of the subject, and makes clear his attitude in opposition to the federal censorship bill. There is no doubt as to where he stands, or why he stands there.

The annual long distance motor-boat regatta for the world's sweepstakes, is on. The course is especially cosmopolitan, international and polyglot; it starts from a point just off the Villa Mimosa, Monte Carlo; lies through the Chinese District of San Francisco, makes a sharp turn and continues until the village green of Jamestown, Va., is on the starboard quarter, bends through the Colorado coal mines into the stretch, which ends at the Plaza de Toros of Seville.

All of this, of course, is inside the grounds of the Lasky studios, at Hollywood. Heavy rains have recently raised the water level of the entire grounds to a depth sufficient for light draught boats and hydroplanes, and a yacht club has been organized.

Commodore Cecil DeMille in his yacht "Static," George Melford in his "Baby Retake," Hector Turnbull in his 250 horsepower "Close Foreground," and Frank Reicher in his "Double Vision" are all entered for the event.

Thus do we wake from the long night of obscurity to find fame staring in through the misty morning. In the latest advertising of the Thanhouser corporation we note a strip of faces bearing the caption, "The Smartest and Niftiest Boys," and among them we pick out the counterfeit presentments of such brethren of the typewriter as George D. Proctor, Lynde Denig, Tom Kennedy, Peter Milne (twice), Lloyd Robertson, Pat Kearney, Charles Condon, Wen Milligan and Jim Milligan. Smartest and Niftiest is right, and in werry good taste say we.

And now, children, our next picture, which at first may be mistaken for the flight of a Bluebird, is nothing more nor less than Ida Schnall, in a really characteristic pose.

This is a very, very, very exclusive photograph of Miss Schnall playing the part of the "U" in "Undine"; viewed from other angles it will be found that Miss Schnall is playing the triple role of the "N" and the "D" in the same production, and if any reader doubts her ability to play the other letters, additional photographs will be supplied upon receipt of the signatures from six Panama Canal bonds.

Furthermore, we offer a prize of a pass to the Washington's Birthday parade to the

IDA SCHMALL, WHO IS FEATURED IN "UNDINE," UNIVERSAL PHOTOPLAY

one of our readers who can come nearest to guessing the exact angle at which the picture is technically right side up.

Pauline Frederick has taken up literary work in addition to her screen work as a Famous Players Paramount star. Her first contribution will appear exclusively in this department this month.

Picture work has atracted the attention of a number of noted artists and illustrators recently. A group of men whose names are known all over the world, through their signatures on magazine illustrations, as well as more serious work, are now contemplating a venture into motion pictures.

They are men who have considered the field carefully, and promise to bring to the industry something novel, and above all, highly acceptable in the way of comedy and fantastic features.

Up to the second of going to press Gail Kane was still using pumice stone and sand-paper in a panicky effort to get the Indian make-up off her face. Results will be announced in this space.

H. Cooper Cliffe, who appears in his first Fox picture in "A Parisian Romance," with Dorothy Green, is an unique figure in the picture world. He is an Englishman and an actor, yet he did not descend from any member of the nobility, nor was he ever in the Dragoons.

This is a dare issued to the publicity department of the Universal, Mutual, Associated, Pathé, Metro, Paramount, General, Fox, World, Equitable, V-L-S-E, Triangle, Kleine companies and Joe Farnham. We defy them to show that their companies were not mentioned in this department this week.

Rushville, Indiana, which gave to the world Tom Geraghty, and Kid McCoy Selby (page 49, MOTION PICTURE NEWS Studio Directory) seeks further honors in the great world of cinematography. The town always was clever, but now it has started a "trade-at-home campaign" which promises to extend to other cities of the same size and spirit.

Cameramen have been engaged to film the town, or spots of great local and historical interest, such as the post-office, Odd Fellows Hall, Court House Square, the First M. E. Church, Old Doc Tevis' house, the Princess theatre, and the entire vista of Main street, showing the crowds going into Hodgett's store, and hovering about the Busy Bee restaurant.

The picture is to be shown in connection with the campaign, which is planned to wean the local trade away from Indianapolis and Cincinnati stores.

Efficiency and economy go hand in hand. This has been demonstrated to the satisfaction of everybody by some of our best known publicists. The most striking evidence, however, came to light last week, when a member of the World Film publicity staff was arrested and taken over to the West Forty-seventh street police station. When he was searched, this letter was found in his possession:

"World Film; Gents.:—

"Much against my families' wishes I have decided to be a movie actor and as I have seen your pictures so much and like them awfully much, I want you should have the first chance to hire me.

"I would make a fine type for leading man, hero parts, first villens, comical characters and Jewish. Another reason why you should cease this chancet is that you would save a lot of money on me in face paint.

"I understand all movie actors paint their face yellow. This would not be necessary in my case as I have the jaundice."

(No. 119—Straight from the Shoulder Talk by Carl

There is no program in the whole world which gives the exhibitors anything like the vast number of real screen and stage stars that the Universal program gives.

Nor is there any program which contains from one year's end to another, the tremendous quantity and fine quality of stories written by the best authors of the day.

Neither is there any program which gives employment to such a big staff of brainy and original stage directors.

We've reached out and secured also the greatest staff of scenic artists, expert drapers, interior decorators and high-class camera experts ever gathered together by any company or group of companies in the film business.

We use and have always used better talent of all kinds in our one and two reel pictures than others have even attempted to use in big features.

During all the hubbub about features we have never for an instant neglected our shorter length pictures, because we knew as well as we knew our own name that the short picture is the basis of the picture business. The feature is the thing of a month or of a year, for example, but the one and two reelers are **for all time.** AND THE UNIVERSAL HAS ALWAYS BUILT FOR PERMANENCE, NOT FOR THE MONTH OR THE YEAR!

We have the only completely world-wide selling organization in the business. You may not think that this concerns you, but it does. Because every dollar's worth of goods that we sell in foreign countries enables us to put that much more money into our product. We can afford to operate, and do operate, on a smaller margin of profit **per picture** than any other company because the volume of our sales is so much greater.

Think back! During the past two or three years you have been told many times that new organizations were coming into the field which would overtop even the huge Universal company. **WHERE ARE THEY NOW?**

And where would **YOU** be now if you had depended on any of them for your source of film supply? What prices would you be paying now if the tremendous resources of the Universal had not been used to hammer the business down to a commercial instead of a wild cat basis?

The only weak spot in our organization in the past was in our photography and in our laboratory work. This was because we had some poor cameras and about the most miserable laboratory in the world. We knew the trouble existed, even before you did and we fought like fiends to overcome it.

We finally accomplished it by spending HALF A MILLION DOLLARS in erecting in New Jersey the most perfect film laboratory and the finest glass studio in the world. It has taken a year to build it and we have been breaking in the new apparatus during the past few weeks, but IT IS ALREADY SHOWING THAT THE IN-

Laemmle, Pres. Universal Film Manufacturing Co.)

VESTMENT WAS A GLORIOUS ONE BECAUSE IT IS GIVING US THE BEST PHOTOGRAPHY AND PRINTING EVER KNOWN TO THE TRADE!

We are paying more for stories and scenarios than we ever paid; and more than any other program has dared to pay. The result is that we are getting the cream of the market, instead of the skimmed milk!

Our buying power is so limitless that we are enabled to secure the very best things in the market for each and every branch of the business. Film producers in all parts of the world who through lack of organization have failed in their endeavors to market their own product are NOW SUBMITTING THEIR NEGATIVES TO US. Whenever a high class one is viewed by our committee of experts, we buy it for cash and thus get the pick and choice of all productions made by unattached concerns.

World famous playwrights, highly successful authors whom we formerly could not approach without a letter of introduction are now coming to us and giving us first chance to buy their brain-products. Men with original ideas, inventors, and all others who seek the greatest market for their ideas or inventions come to the Universal FIRST.

The pick and choice of the world's very best is at our feet—and **we've got the money with which to buy it.**

This is not idle boasting. There was a time when we had to scrape the very bottom of the exchequer to pay our bills. There was a time when our credit was not looked upon with overwhelming favor by some of our creditors. But we weathered the storm.

The result is that all these good things are at the beck and call of Universal exhibitors. You get the results of our supreme strength, not only in our unequalled features but also in our one, two and three reel pictures.

You've heard wild prediction during the past year or two, to the effect that programs were doomed and all that sort of bosh. But the fact remains that THE UNIVERSAL PROGRAM IS NOT ONLY STRONGER THAN IT EVER WAS BUT IT IS DOING A BIGGER BUSINESS; not only in this country but in foreign lands where our own representatives are turning in sums of money that we never expected in our wildest flights of imagination.

Talk didn't accomplish this sensational success. Advertising didn't do it. Bluffing didn't do it. Nothing on earth did it but CONSISTENTLY GOOD PICTURES, week after week and year after year.

These are all cold facts. Every one of them is susceptible of proof. They are things which every exhibitor should weigh with the most careful thought and consideration.

If you have ever had a shaky feeling with regard to the future of your own theatre, or if you have such a feeling now, THERE IS A REMEDY AT HAND! Tie up tight with the Universal—the strongest film organization in the universe—and cast fear and worry to the four winds!

UNIVERSAL

FILM MANUFACTURING CO.

CARL LAEMMLE, President
Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York

The more YOU read these advertisements the more useful to YOU we can make the "News."

The UNIVERSAL PROGRAM

After all the Press Agent talk has subsided and you get right down to brass tacks and go over the situation in the cold grey dawn of the morning after, you'll find that *NO* program on earth begins to measure up to the Stars on the Universal program. You can substantiate this absolutely for yourself by looking into the FACTS. Not alone the greatest assemblage of Stars but the cream of them all, ALL on the Universal Program.

Mildred Adams
Stella Adams
King Baggot
Sherman Bainbridge
Harry Benham
Mother Benson
Curtis Benton
Henry Bergman
Clara Beyers
Hobart Bosworth
Paul Bourgeois
Neal Burns
Harry De Carey
Harry Carter
Lon Chaney
Fred Church
Wallace Clark
Harry Coleman
Betty Compson
Peggy Coudray
Howard Crampton
Doc Crane
Juan De La Cruz
Grace Cunard
C. Conklin
Dorothy Davenport
William C. Dowlan
Carter DeHaven
Flora Parker DeHaven
Chas. W. Dorian
Harry Depp
Eugene DeRue
Marjorie Ellison

Adele Farrington
Marc Fenton
Gloria Fonda
Francis Ford
William Franey
Mary Fuller
Thelma Francis
Jane Gail
Ray Gallagher
William Garwood
Jos. W. Girard
Douglas Gerrard
Maud George
Olive Fuller Golden
Myrtle Gonzales
Ray Griffith
Ella Hall
Hobart Henley
Gale Henry
Allen Holubar
Jack Holt
Little Clara Horton
Alice Howell
John R. Hope
Geo. F. Hernandez
Guy Hedlund
Lee Hill
Billy Human
H. L. Hicks
Gilmore Hammond
Harry R. Haskin
Mina Jeffries
Rupert Julian

Thomas Jefferson
J. Warren Kerrigan
Yona Landowska
Florence Lawrence
Pathe Lehrmann
Robert Leonard
Gretchen Lederer
Louise Lovely
Ethel Lynne
Eddie Lyons
Cleo Madison
Edna Maison
Charles (Pop) Manley
Luella Maxim
Violet Mersereau
Matt Moore
Lee Moran
Harry Myers
M. Moranti
Harry Morris
W. F. Musgrave
Eva Nelson
Frank Newburg
Jane Novak
Laura Oakley
Charles Ogle
Louise Orth
Lillian Peacock
Paul Panzer
Val Paul
Peggy Pearce
Carmen Phillips
Dorothy Phillips

Eddie Polo
Victor Potel
William Quinn
Herbert Rawlinson
Stella Razeto
Ned Reardon
Billie Rhodes
Billie Ritchie
Franklin Ritchie
Marc Robbins
Edith Roberts
Rex De Rosselli
Jack Scharrer
Gertrude Selby
Ernest Shields
Master Antrim Short
Phillips Smalley
Frank Smith
Richard Stanton
Rosemary Theby
Agnes Vernon
Fatty Voss
Marie Walcamp
H. M. Wallack
Lule Warrenton
Lois Weber
Glen White
Ben Wilson
Elsie Jane Wilson
Lois Wilson
William Worthington
William Welch

A Quiet Tip—Tie up to The Universal Program Now—"More Later"

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, Jan. 26.

THERE is considerable activity in the motion picture field in connection with the national campaign for a million dollars to endow the Actors' Fund of America, and a number of events have been planned for the future for the purpose of raising money at the studios and by various entertainments.

Jesse L. Lasky was appointed chairman of the southern California committee, which is composed of the heads of practically all the studios. The first effort for raising funds is being made at the studios by popular subscriptions, and already several thousand dollars have been pledged.

February 10 will be Actor's fund day at all of the Los Angeles studios, when a percentage of the receipts will go to the fund. Plans looking to the extension of this to all theatres in California are now being made.

On March 3 a de luxe dinner will be given at Levy's Cafe. Sixty per cent. of the proceeds of which will be donated to the fund. On March 31 will be given a five-hour vaudeville entertainment in which many photoplayers will take part.

Later an exposition is to be given at which Daniel Frohman, president of the Actors' Association, will preside. Later it is planned that a ball shall be given.

A bridge built across the usually dry Los Angeles River at the rear of the Signal Film Corporation studio for scenes in the ninth episode of "The Girl and the Game" serial, was totally destroyed by high waters Thursday of the past week, the entire structure being carried away by the water and damaged beyond repair. "The Girl and the Game" company has spent the past week at Los Vegas, N. M., filming exteriors for the eighth episode.

Spero Company Finishes "Candy Cook"

The M. E. Spero Company, under the direction of Dave Linthicum, has just completed filming a one-reel comedy, "The Candy Cook," with a cast composed of Rena Rogers, Josh Binney and Dave Allen. The scenes for this are laid in a candy store and small factory adjoining. The subject will be released as a Vogue comedy on the Mutual program.

One of the mammoth redwood trees in the national forests near Santa Cruz, California, has been named deMille, by the chamber of commerce and citizens of Santa Cruz in honor of a visit by Cecil B. deMille and a company of Lasky players filming the John Fox, Jr., novel, "The Trail of the Lonesome Pine," during the past week.

The Lasky Company has had invitations from the chamber of commerce of this city for several months to go to that vicinity and film a picture, and during their stay everything was done to make the visit of the photoplayers a very pleasant one, all of which ended in the chamber of commerce presenting a proposition to Mr. deMille to build and equip him a studio, the use of which should be gratis, if he would but induce the Lasky Company to locate a producing company there.

"To Have and to Hold," a coming Lasky subject, has been filmed partially on the plan of a game of checkers. The company, which included Mae Murray and Wallace Reid, directed by George Melford, spent the past week in the vicinity of San Pedro to secure water stuff.

In this they had no trouble on land, or by the sea, for the rains which have been almost continuous since the first of the year, almost hid the dividing line between the two. While in make-up, the company would wait under the shelter of the buildings until the sun would peak out, and then beat it to a location, shoot a scene and then get back into shelter away from the rain.

The town was completely surrounded by water, and it was impossible for them to return to the studio. After four days, Melford succeeded in driving out by passing through water which came up to the engine.

Valeska Suratt, who starred in Lasky's "The Immigrant," is soon to return for appearance in another subject.

"Blacklist" Completed by deMille

"The Blacklist," filmed under the direction of William C. deMille, and featuring Blanche Sweet, has been completed, and rehearsals taken up for another subject.

Los Angeles clubs are making the most possible of the visit of Sir Herbert Beerbohm Tree, and the English actor is daily besieged with invitations.

Plans are being made for the presentation of a number of Shakespearian plays to be given with natural backgrounds, and an effort is being made to induce Mr. Tree to take part in this following his engagement with the Fine Arts Company.

The reproduction of a street scene in the Montmatre section of Paris is being made at the Fine Arts studio for scenes in "The Little Apache," adapted from the George Carpenter drama.

The studio librarian has secured no less than twelve books dealing with conditions in this section of the French city, and every effort is being made to give this a most true to life appearance.

TWO DRAMATIC MOMENTS IN "HELL'S HINGES," KAY-BEE-TRIANGLE WITH WILLIAM S. HART

IN THE CENTER MABEL NORMAND DOES A HAIR-RAISING FEAT FOR THE FIRST OF THE EASTERN KEYSTONES

The making of this film is in charge of Lloyd Ingraham, and Mae Marsh appears in the name part, supported by Robert Harron.

For the first time in her motion picture or legitimate stage career, Lillian Gish is to partially hide her identity, in that in "Marja of the Steppe" she wears a brunette wig, thus hiding her characteristic

MABEL NORMAND AND ROSCOE ARBUCKLE LEAVING LOS ANGELES FOR NEW YORK—A PARTY OF KEYSTONITES, INCLUDING MACK SENNETT, SAW THEM OFF

blond hair. In this subject she appears as a Russian girl who later comes to this country.

"Macbeth" Cast Is Picked

Constance Collier, the English actress, who came to the Coast and appeared in two subjects at the Morosco-Pallas Pictures studio, has been loaned to the Fine Arts Company to play opposite Sir Herbert Beerbohm Tree to take the part of Lady Macbeth.

Previous to coming to America, Miss Collier played with Mr. Tree in Shakesperian productions. Wilfred Lucas, who has just completed playing the star part in "Acquitted," a Fine Arts drama, has been selected to appear in the role of Macduff; Ralph Lewis will play Banquo; Mary Alden, Lady Macduff; Spottiswoode Aitken, Duncan; Jack Brummel, Malcolm, and Raymond Wells, the Thane of Cowder. A number of scenes have already been completed for this. The first scenes were made Saturday.

The Third Annual ball of the Static Club of America, composed of almost a hundred camera men, is to be given at Rutherford Hall, Los Angeles, on January 28.

The Photoplay Authors' League, through its publication, *The Script*, began a campaign to secure for the writer credit in all advertising of the company, as well as on the screen.

The writers maintain that credit given to them will result favorably to the manufacturer the same as to the book publisher, also that the name of a scenario writer will become an asset to a picture, the same as the name of a star, or producer.

Hal Cooley, who was engaged to play juveniles in Signal Mutual masterpictures de luxe, has returned to the Universal stock company. Rhea Mitchell, also engaged by the Signal, has accepted a place with the American at Santa Barbara, and has gone to that city. She will be featured in American releases.

Signal Filming "Web of the Grafters"

The Signal Film Company is filming "The Web of the Grafters," in five reels, which is an "underworld" story dealing with the life of a young man who becomes a member of the police force. The first duty that falls to him is that of collecting graft money for the chief.

While doing traffic duty he becomes acquainted with the daughter of the mayor, and later when the grafters cause the murder of this girl's father, the young policeman becomes the leader in running down the grafters.

Norbert A. Myles is playing the juvenile lead; Edythe Sterling, the daughter of the mayor; Willard K. Wilson, juvenile heavy; F. J. MacDonald, character heavy, and the direction is in charge of Murdock MacQuarrie.

The new laboratories of the Signal Film Corporation are now completed, and in full operation. They are in charge of Orrin Denny and have a capacity of fifteen thousand negative development, and an equal amount of positive printing and finishing per day. The laboratory is equipped with Bell & Howell printers.

The Morosco and Pallas Company, headed by Dustin Farnum and director William E. Taylor, are braving the zero weather in the vicinity of Bear Lake Valley, making scenes for the coming production, "David Crockett." It will require a week or ten days in the snow country to complete the exteriors for this subject.

"Very Good, Eddie!"

The second Constance Collier-Morosco subject, "The Code of Marcia Gray," written and produced by Director Frank Lloyd, was completed during the past week. This is a story of modern social conditions and high finance in which Forrest Stanley plays the lead opposite Miss Collier. The nerve of Harry DeVere and Howard Davies was taxed to the limit one evening during the past week, when both of the men, neither one of whom can swim, rolled off the pier at Los Angeles harbor in a fight scene for "The Code of Marcia Gray." The shock of the cold water proved disastrous for Mr. DeVere, and other players had difficulty in rescuing him.

The interest in motion picture making was illustrated a few days ago when the Frank Lloyd Morosco company, including Constance Collier, and Forrest Stanley were filming a scene in the Los Angeles County jail.

Because of light conditions, a cell at the end of a corridor was selected, and rehearsals started there. It was impossible for one prisoner to see what was going on, and almost as soon as the photoplayers began work, a hand holding a mirror came out of a cell. The reflector was adjusted to secure the periscope effect, and the prisoner was thus able to watch the action.

J. C. Van Trees, cameraman, has been added to the photography staff of the Morosco and Pallas studios.

Lois Meredith, former Morosco legitimate stage actress, who was starred in "Help Wanted," "Peg o' My Heart," and other successes, and who has been playing in motion pictures for Pathe, has been engaged by the Balboa Company, and will be featured in five-reel subjects, the first of

A SCENE FROM "MADAME PRESIDENTE," IN WHICH ANNA HELD IS STARRED FOR MOROSCO

which is now being produced by Director Harry Harvey.

The producing company of the Balboa-Pathe serial, "The Red Circle," are now completing scenes for the thirteenth episode.

Departure from the usual class of productions is being made by the Balboa Company as their director, Henry King, has taken up the filming of a Western multiple reel subject.

EXPLOSION OF A BUILDING AT INCEVILLE FOR A COMING TRIANGLE SUBJECT—SET DEPICTING THE BARRACKS AT DELHI, INDIA, FOR USE IN A KAY-BEE SUBJECT

SCENES FROM "HOODOO ANN" AND "SUNSHINE DAD," TWO COMING FINE ARTS-TRIANGLE SUBJECTS

Bertram Brackin, who for the past several years has produced for Balboa, has resigned and is now on a trip in the East. Prior to his work with Balboa, Mr. Brackin made a tour around the world for the Melies Company.

Can't Keep Marriage Bells from Ringing

The christening of the studio at the corner of Gower and Sunset Boulevard, Hollywood, as the permanent home of Nestor comedy, makers of the Al. E. Christie Motion Picture Company, occured Wednesday evening of last week, when a marriage was solemnized there.

All members of the two Nestor companies took part in this, but the principals were Harry Lyons, character comedian, and brother of Eddie Lyons, who hailed from the capital of the world, Beardstown, Illinois, and Helen Krell, popular and well known member of the younger social set of Chicago.

Al. E. Christie, father of the Nestors, in the absence of the bride's father, did the giving away. Eddie Lyons was best man, and Mary Lyons, who is here for a visit of a month, was maid of honor. Betty Compson, Billie Rhodes, and Ethel Lynn were bridesmaids, and Lee Moran was master of ceremonies.

The wedding took place in a set just completed and representing the interior of a college fraternity house. Following, a dinner was served the company at a popular down town cafe. The newlyweds have taken up bungalow life in Hollywood.

The event was a notable one in the history of the Nestor Company, in that the studio is located on the ground occupied by the first permanent studio in Hollywood, where Mr. Christie, as managing director, located on Thanksgiving Day of 1911, the company which was then the nucleus of what is now the Universal Company.

Al. E. Christie is producing "Lem's College Career," a semi-western comedy in two reels in which Lee Moran as the Easterner comes West to spend a vacation on a ranch, and, because of his popularity with the maids, gains the ill will of the cowboys.

Eddie Lyons as a cowboy, in love with the ranch owner's daughter, in order to win her as his bride, goes East to school, she prescribing that her husband must be a college man.

When Eddie reaches the Eastern university, Lee sees his opportunity to come back, and the hazing that follows is most severe. A big scene is that of a football game when Eddie comes forth in his spurs, chaps and sombrero. Betty Compson plays the feminine lead.

Nestor Filming "Across the Hall"

The Horace Davey-Nestor players are filming "Across the Hall," an apartment house comedy in one reel with Neal Burns, Ray Gallagher and Billie Rhodes.

Two notable additions were made to the Universal stock company this week in the persons of George Barnes and Thomas Jefferson. Barnes is an English vaudeville artist who will play in the Joker Company with Victor Potel, and the first subject in which he will appear is entitled, "When Bosco Disappeared."

Thomas Jefferson is the son of the internationally known Joe Jefferson of "Rip Van Winkle" fame, and is working in the company of William C. Dowlan as a character actor. The first subject in which Jefferson appears is "La Vinia Comes Home."

Actual production of "The Grey Seal" series, adapted from the stories entitled "The Professional Adventures of Jimmie Dale," by Frank L. Pritchard, have been begun by the William Worthington Universal Company.

Herbert Rawlinson appears in the part of Jimmie Dale, the son of a safe manufacturer, who as an expert wrecks safes manufactured by competitors. A mysterious woman induces him to take up other crimes by threatening to expose him.

The series gets its title from the fact that the safe wrecker always leaves a grey seal in or about a wrecked safe. The scenarios are adapted by H. G. Stafford and Calder Johnstone.

"Jenkins Trained Mice" Manager an Actor

H. L. Massie, "Buck," known from Coast to Coast, and gulf to lakes, because of his many years as advance man and general manager of circuses, including the celebrated Jenkins Trained Mice troupe, is wearing grease paint at Universal City in the impersonation of the president of the insurance trust in the eleventh episode of the "Graft" serial.

Although Buck Massie has been connected with the Universal for the past year, this is the first work before the clicking camera, and the unfortunate feature of it all is that his thousands of friends throughout the country will see him killed off in cold blood.

Richard Stanton, who is directing the production of this thirty-reeler, is now playing the lead part, that of the honorable Robert A. Harding, a relative of the family, exterminated by the graft circle.

Hobart Henley, who has been at the Universal Coast studios for nine months, is leaving for New York City, where he will play leads for a special feature company to be organized.

A one and two-reel subject has just been finished by the Julian Universal company, the smaller being entitled "The Blackmailer," which portrays a woman gaining possession of letters, and thus foiling the man who had forced her to furnish him with money.

The principal parts of this are taken by Rupert Julian and his wife, Elsie Jane Wilson. The two-reel subject is "Ship Me —Home," the title being given because of the wife of a representative of an English trading company located in the Panama Canal Zone, continually wishing to return to her native land, while the husband is contented and prosperous in his position in the south. The story has a melodramatic plot.

Teacher for Children at "U" City

Because of the number of children employed at Universal City, it has been found advantageous to open a school there, and a teacher has been engaged.

There are between ten and fifteen children employed at this producing plant continuously, and they will be in charge of Hazel Hunt, who was selected by the Board of Education. School hours will be

SILHOUETTE PHOTOGRAPHY: A SCENE FROM "UNDINE," BLUEBIRD PHOTOPLAY

such that children can take part in pictures a few hours every day.

Rumors have been afloat to the effect that J. D. Spreckles, the San Diego millionaire, has purchased a big allotment of stock in the Universal company, and was to soon succeed President Carl Laemmle.

Also that Spreckles is to move the producing plant to San Diego, where he is owner of the entire town, or at least has controlling interest in many of the corporations owning street cars, water, telephone, boat, fuel, light, and other public utilities.

Because of these rumors, President Carl Laemmle this week made a statement to the public press denying every phase, and asserted that Mr. Spreckles has not purchased any stock, nor have there been any negotiations.

Director Oscar Apfel, assistant Lester Scott, William Farnum, Dorothy Bernard, Studio Business Manager Moe Morris, Cameraman Alfredo Gondolphi, and about forty others constituting the Fox company, now filming "Hoodman Blind," from the successful stage play of twenty-five years ago, this week went to Rio Vista in the lumber regions north of San Francisco, where they will remain ten days or more for exterior scenes.

During their absence from the studio, work of completing the new stage is being carried on with the hope that it will be ready by the time the players return.

The size of this is to be 65 x 90 feet, and will afford sufficient space so that sets may be built on one stage while the company is working on the other.

Anita King Holds Receeption in Northwest

Anita King, the Paramount-Lasky girl, is just home from Seattle, Spokane, Tacoma and other Northwesern cities, where she won additional honors.

She went to Seattle to preside at the opening at the new Coliseum theatre, and remained there several days. One afternoon was devoted to a reception to girls who wished to become screen queens.

The announcement of this went out in two morning papers and theatre and hotel managers thought that probably ten or a few more would call, but they were greatly surprised when they came by hundreds, in many cases mothers bringing their daughters.

It is estimated that Miss King greeted more than six hundred during the afternoon. Tea was served, together with portions of a two hundred and twenty-five-pound fruit cake presented Miss King by the Northern Pacific Railway.

Zoe Beck, the five-year-old Chicago girl who has played in pictures for the past year, principally with the Biograph company, has been engaged by the Universal, and is now playing in "Through Baby's Voice," a one-reel subject by Calder Johnstone, being produced by George Cochran.

Douglas Girrard and Edna Maison are the other principals in this photoplay.

Historie Town in Lasky Subject

Jamestown, Virginia, has been reproduced on the Lasky lot as it appeared in 1621 for scenes in "To Have and to Hold." The green is represented, together with the governor's mansion, church, and in all about twelve buildings of log cabin type.

One of the big scenes made on this location will be the apportioning or distribution of the bevy of girls who came to America to become wives of the pioneers, known in history as "Sir Edward's Doves."

Mae Murray appears as one of the doves in this subject in the featured part.

Work will be taken up this week by Director Turner in the filming of "The Gay Lord Waring," adapted from the book of Houghton Townley, by F. McGrew Willis.

Jack Kerrigan is appearing in the name part, with a supporting company composed of Bertram Grassby, Lois Wilson, Maude George, Howard Holland, and Harry Carter.

The remaining scenes of the Carter De Haven subject, "Get the Boy," by Ford I. Beebe, will be filmed under the direction of Harry Carter, supervision by Otis Turner.

J. P. McGOWAN AND HELEN HOLMES IN "SPIKE'S AWAKENING," CHAPTER 7 OF "THE GIRL AND THE GAME" (Signal-Mutual Serial)

Director Allen Curtis is filming the one-reel Joker "Too Many Wives," which has the usual Joker players for its cast.

Work of completing the Universal-Rex five-reel subject, "The Altar of Friendship" is being carried on at the enclosed studio.

Principals in this adaptation of the Isabel Ostrander story are Lon Chaney, Agnes Vernon, Louise Lovely, Colin Chase, Marjorie Allison, Hayward Mack, Jay Belasco, and little George French.

The Jacques Jaccard western company is filming the two-reel story, "The Wedding Guest," featuring Harry Carey.

Smalley Completes Power Film

The first Tyrone Power Universal feature has been completed under the direction of the Smalleys, and the second entitled "John Needham's Double," will be taken up in a few days.

This as the first will consist of five reels. Olga Printzlau adapted the story by Joseph Hatton. The cast for this subject has not been selected.

The Lloyd B. Carleton Feature Company, headed by Hobart Bosworth, are making the final scenes for "Dr. Neighbor," a five-reel psychological drama with an exceptionally strong cast which includes Gretchen Lederer, Dorothy Davenport, Adele Farrington, Margaret Whistler, Orring Johnston and Charles Hickman.

A Central African story of two reels, "Under the Leopard's Paw," is being filmed by Jay Hunt and company, of 101 Bison players.

Jack Lait, author of "Help Wanted," is engaged in preparing a new photoplay series for the Balboa Amusement Producing Company. This will be Mr. Lait's first subject written for the screen.

D. F. Whitcomb, after taking a brief lay-off, has again become a member of the Balboa's scenario staff. Mr. Whitcomb is a former newspaperman, and the author of "The Shrine of Happiness," "Pawns of the War God," etc.

Donald MacDonald, director at the American studios at Santa Barbara, has just completed the five-reel feature entitled "The White Rosette."

This is a reincarnation story showing the destinies of three people. E. Forrest Taylor, Helene Rosson, Eugenie Forde, William Stowell and Harry Von Meter are those in the cast.

"When the Light Came" and "According to Saint John" are two Mustang photoplays recently completed by Tom Chatterton at the American studios.

In "When the Light Came," Anna Little did some very daring riding at El Capitan ranch, near Santa Barbara, and also displayed her ability to handle cattle.

WESTERN LUBIN PUTS IN A WEEK ON "GULF BETWEEN"

Special to MOTION PICTURE NEWS

San Diego, Cal., Jan. 12.

The Western Lubin Company has been at work for the past week on a three-reeler entitled "The Gulf Between," a script by Tom Gibson, of Los Angeles.

Edward Sloman has been directing, with D. L. Davis at the camera. It is a story concerning opium smuggling, with a romance woven in. Alan Forrest appears as Fred Mason, a society man who joins the customs service, and Jay Morley is seen as Bob Austin, his friend, also an inspector.

The part of James Vorec, the head of the opium operators, is taken by Melvin Mayo, while Helen Walcott impersonates Helen Vorec, his daughter, who is innocent of her father's illegal traffic.

George Routh takes the part of Joe Bent, Vorec's right-hand man and a rejected suitor for Helen's affection. Ben Hopkins appears as Brant, the head of the service, and George Spencer as a butler in the Burrows family.

Evelyn Page, a recent acquisition to the company, is seen as Amy Burrows, a society girl, while Adelaide Bronti appears as her mother, Mrs. Burrows.

Jay Morley, who is participating in one or two of the pictures at the Lubin studio, is also filling a month's engagement in stock with the Jane O'Roark Players at the Empress.

Julian Lamothe has returned to his desk at the Lubin studio as scenario editor, after spending the holiday season at his old home in New Orleans. ALLEN H. WRIGHT.

Film News From Foreign Parts

Last Year Beats 1914 With 200 Exclusives in England

Special to Motion Picture News

London, Jan. 22.

STATISTICS of last year's trade indicate that over two hundred more exclusive subjects were put on the market than during 1914, and side by side with this fact it is noteworthy that there were 2,000 less open market films issued than during 1914.

Although during recent months the vogue of the exclusive has increased enormously, it has by no means yet reached—in fact it is a long way off—its zenith, and in proportion to production of multi-reel subjects, it seems likely that the number of exclusives will be augmented.

Big films are in great demand—the support given to Metro, Broadway, and Blue Ribbon Features demonstrate this, and by way of comparison it is interesting to note that while at one time exhibitors were most nervous about showing anything longer than two or three reels, many now consider a four or five reeler not only desirable, but necessary.

The feeling against the exclusive film so recently as twelve months ago was most hostile, but competition has had the effect of compromising this, and dissension is becoming less and less. At the same time, however, the position of the open market film is firmly consolidated. There was a total of 4,800 subjects for 1915. An innovation is being made by the Vitagraph Company, which announces that henceforth the whole of its output, beyond a certain length will be rented, and in this category will save the popular Blue Ribbon and Broadway Star Features.

The renting of these films will be supervised by a special department, which will have the appellation of the Vitagraph Renting Company—a title which fully explains itself.

"An American Home" will be the first subject to be dealt with under the new arrangements. Incidentally, it may be mentioned that the first Vitagraph serial, "The Goddess," will be put on the market shortly. An important statement may be expected shortly from the Edison Company concerning their open market releases. Is there another surprise in store?

Chief Constables and Censorship

One of the principal grievances of the manager is the unsatisfactory basis for the censorship of films in Great Britain.

It is true that there is a British board of film censors, but as this is supported entirely by the film trade, the magistrates of many of the provincial towns refuse to recognize the certificates issued by the board, and either assume the role of censors themselves or delegate their functions to certain of the police officials. The war, however, has imposed extra duties on these officials, and there is no doubt that considerable difficulty and unpleasantness is being experienced by the authorities in fulfilling the taste which they set out to perform, as evidenced by a decision come to at a meeting of the Lancashire Chief Constable Association, who passed a resolution calling upon the government to appoint a censorship of films.

It may be interesting to mention that twelve of these officials have been served with writs for condemning films, and whether they were smarting under this procedure they accepted the resolution as a matter for conjecture.

From the feeling which prevails among the exhibitors of my acquaintance, one can state that there is a strong feeling that the present board should receive official sanction from the government, and if this were done, much of the friction which now constantly occurs would be done away with, and the local powers would be obliged to accept the rulings of the board.

Unanimity would thus be assured and there would be an end to the chaos which has been manifested on occasions during the last few months.

The film artiste who is now winning his laurels as a fun-provoker is Billy Reeves who appears on the Lubin comedies of which I have heard a great deal of favorable comment.

Exhibitors and renters are looking forward to seeing more of these appealing comics. L-Ko comics, showing Billy Ritchie, have attained considerable success.

Pathe Freres, Vitagraph and Nestor (Trans-Atlantic Co.) are all doing a big share of the trade in comics. I hear that a new series is to be issued shortly by the Lubin Company, featuring D. L. Don, whose films by Mr. Brockless, the English renter of Lubin productions, declares, "will receive the hearty support of the open market exhibitor." The house of H. A. Browne & Company, the English and colonial agents for Kriterion Sales Corporation of New York, have issued a new brand of comedies known as "Kine-Billy," produced by Billy Merson, the eminent music hall frolic, featuring Fred Leslie, also of vaudeville fame. "Patriotic Mrs. Brown," the first of the series is 1,070 feet and is quite exhilirating in tone.

Topically, it is full of appeal, portraying, as it does, the emotions of a wife who on the grip of a patriotic fervor, shows a greater fondness for a soldier billeted at her house, than her husband, who ultimately re-establishes himself.

J. D. Tippett, managing director of the Transatlantic Company, who has just returned to England, has been evidently much impressed by his visit to the States, and has announced that his company intend to import two new brands of five reel exclusives—"The Red Feather" and "The Blue Bird," to be released weekly.

Of the latter great hopes are entertained, and it is declared that they will raise the are of the photo play to a plane hitherto unheard of. As one of the biggest supporters of the open market, considerable interest attaches to the announcement that the Trans-Atlantic Company intend to increase their output to 20,000 feet per week.

Renters' Society

A new company has been registered in London known as the Kinematograph Renters' Society of Great Britain and Ireland for the purpose of promoting the interests of persons engaged in the cinema film renting, manufacturing, producing and exhibiting trade.

No person may become a member of the society unless bona-fide engaged in purchasing or leasing at least 20,000 feet every calendar month or first release open market film and renting same.

The Essanay films, showing the six-year-old twins, the Misses Ida and Ella Mackenzie, have been given a very favorable reception, and the first of the series entitled, "The Little Prospector," has vreated a decided impression. This will be succeeded by "The Indian's Narrow Escape." The doings of the precocious youngsters are full of interest for both grown ups and the children. The stories of films in which the juvenile Mackenzies appear, will be published in the well-known children's magazine, *Little Folks,* which will afford valuable publicity.

The Barker Motion Photography Company has purchased the cinematograph rights of a number of popular novels and plays. This firm is making a bold step forward, and it is expected that by the end of this month the new factory, which they have built in London, will be opened.

Preparations are being made for doing business on a much bigger scale than in the past, and I learn that the framework alone of the new factory has cost over $55,000.

Growing business has made it necessary for the Williamson Film Printing Company to increase the plant, and they have now opened a new factory at Barnet.

The Ideal Company has up to the present received over three hundred bookings for its great feature film, "Caste," which portrays Sir John Hare.

Fred Gronback.

THREE TENSE MOMENTS FROM "THE YELLOW PASSPORT," A WORLD FILM SUBJECT, STARRING CLARA KIMBALL YOUNG

WORK ON "THE IMMORTAL FLAME" BEGUN BY IVAN

"The Immortal Flame" is in process of production at the Ivan studio under the direction of Ivan Abramson. The theme treats of the immortality of true love and the sacrifices and heartaches one can undergo when imbued with the spirit of this divine fire.

It was written especially to feature Maude Fealy by Ivan Abramson, who realized that an important role was necessary for the famous star of the screen and stage.

An especially strong supporting company headed by Paula Shay, Joseph Burke, James Cooley, Edna Luby and Willard Case appear in the cast.

As soon as the interiors are filmed the entire company will leave for Washington,

MAUDE FEALY

where some of the most important scenes in the play will be taken. Several of the official buildings will be used.

It is expected that "The Immortal Flame" will be ready for release the early part of March.

Clara Kimball Young Company for 2 Months in Cuba

Old Fortifications at Santiago, with Its Underground Passages, Torture Chambers and Dungeons, Will Be Used for Drama of Modern Spain, World Subject

CLARA KIMBALL YOUNG, the World Film star, left last week for Cuba where the big scenes for a new spectacular feature to be called "The Feast of Life," will be made. It is announced the production will be the most pretentious in which Miss Young has yet appeared.

Special permission has been obtained from the Cuban Government to use the old fortifications at Santiago, and the underground passages, torture chambers and dungeons will be "wired" and studio lights installed, so that the mysteries of the old fortifications will be exposed to the public eye.

The period of the drama is modern Spain, and in its development hundreds of characters appear, and sets of great magnitude will be employed, according to advance reports.

The scenario is by Frances Marion, who is said to have written in this play a vehicle remarkably suited to Miss Young's ability.

On the site of the new World Film tropical studios near Santiago work on the picture is proceeding under the direction of Albert Capellani, who expects to make full use of the rugged mountains, beautiful bays and tropical scenery of the island.

It is expected the company will remain in Cuba two months or more. During this time the sets now under construction will be capable of utilization.

A special train of five cars conveyed Miss Young's company from New York to Key West, where a steamer had been chartered for the second stage of the journey to Havana.

A train took the party across the island to Santiago. In the party were Miss Young, Paul Capellani, who will be her leading man, Director Albert Capellani, Robert Frazer, Mrs. Lewis J. Selznick, and a large supporting cast.

Lewis J. Selznick, vice-president of the World Film Corporation, will join the party later.

Three camera men and a full supply of chemicals suited to tropical climates were taken along.

Anna Held Picture Is Scheduled for February 7

Morosco Preserves French Atmosphere in Settings of "Madame La Presidente," Based on Play of Same Name by Maurice Hennequin and Pierre Veber

ANNOUNCEMENT is made by the New York offices of the Oliver Morosco Photoplay Company that Anna Held's initial subject, "Madame La Presidente," has been completed at the Los Angeles studios of the company, and will be released on the Paramount program, February 7.

"Madame La Presidente" is adapted from the play of the same name by Maurice Hennequin and Pierre Veber. In Europe the play enjoyed remarkable success, and in this country it was presented about two years ago, with Fannie Ward.

The photoplay version, it is announced, has been staged lavishly. The French atmosphere has been preserved in the settings, the type of furniture used, the reproduction of the tall doors of the French Chamber of Justice, the imported telephones, and other items which go to make up the desired realism.

A large cast is presented in support of Miss Held, including Forrest Stanley, Herbert Standing, Page Peters, Lydia Yeaman Titus, Helen Eddy, Howard Davies and Dick La Strange.

A feature of the production, according to advance reports, is the display of costly gowns worn by the star. They were brought to this country fresh from her Parisian modiste.

A large amount of money is said to have been expended on the production. In addition to Miss Held's salary, which is reported to have been $25,000, the producers chartered a private car to convey her to the Pacific Coast studios from New York, and leased a villa in Pasadena which was used by the star during her stay in California.

The photoplay rights to the play were purchased through Sanger and Jordan at a considerable figure, according to the Morosco announcement.

STAR COMEDY CARTOONS IN SEVENTH WEEK AT BROADWAY

The Star Comedy Cartoons, which are being handled on a state right basis by the Herald Film Corporation of 126 West Forty-sixth street, New York, opened on their seventh week at the Broadway theatre, New York City, last Sunday.

The rights for Ohio, western Pennsylvania and West Virginia has been sold to the Quality Film Company, of Pittsburg; California, Nevada and Arizona to C. L. Williams & Co. of San Francisco, Cal.

Northern Jersey goes to the Metropolitan Motion Picture Company of Newark, N. J.; Missouri and Kansas to H. G. Gill of Kansas City, Mo., and Greater New York to the Star Comedy Cartoon Service of 126 West Forty-sixth street, New York.

Negotiations are pending for a number of territories throughout the United States as well as for Canada and Europe. From the reports received from territories already closed these cartoons are meeting with popular favor wherever shown.

Letters are received daily from exhibitors from all the country inquiring where these cartoons may be booked in their respective territories.

DINNER HELD IN HONOR OF COHN, EDITOR, *UNIVERSAL ANIMATED WEEKLY*

On Wednesday, January 19, at Murray's, New York, Jack Cohn, editor-in-chief of the *Universal Animated Weekly,* was tendered a dinner by the heads of the topical news departments of other organizations.

The purpose of the dinner was to congratulate Mr. Cohn on the scoop he made last fall when he entered the Sheepshead Bay track and filmed parts of the Astor Cup race, developing his negatives in time to exhibit them at the Strand theatre, the same night.

Those present at the dinner were, Pell Mitchell, editor of *The Mutual Weekly;* S. MacKean, editor *Hearst-Vitagraph News;* Fred Beck, editor *Paramount-Newspictures,* and Messrs. Mayell and Cohen, editor and assistant editor, respectively, of *Pathé News.*

Mr. Cohn received the hearty congratulations of all present on his alacrity in getting the pictures to the Strand in such record time.

"Every Need of Director Taken Care of"—Blackton

Vitagraph Looks Far Ahead to Prepare for Developments in the Industry, in Making Plans for Its Studio Designed to Accommodate 12 Studio Supervisors at Once

THE Vitagraph Company announces that plans are in process of preparation for the construction of a studio which will be unique in many respects. It will probably occupy a site at or near East Fifteenth street and Locust avenue, which is now a vacant lot.

When completed the building will meet the needs of the modern screen director in every particular.

"We are not prepared just at this time to tell the amount of money we propose to invest in the new studio," said J. Stuart Blackton, vice-president of the Vitagraph, "but undoubtedly every need of the producer and director will be taken care of.

"We have tried to look a long way ahead and prepare ourselves for new developments in the moving picture enterprise."

According to the present plan, the main studio will occupy a space of 150 x 200 feet. In this will be twelve minor studios,each providing space in which a director can proceed with his instructions.

This will do away with wasted time and will thus reduce overhead charges, placing the business on the most efficient basis as regards film output.

It will concentrate the work and give opportunity for the production of more plays, thus meeting the continually growing demands for this line of entertainment.

The most modern equipment will characterize the new building. It will be fireproof and special attention will be paid to ventilation. Bedrooms, bathrooms, living rooms and other conveniences wil be part of the equipment.

This Might Sound Unbelievable But It's True

A Woman Out Kansas Way, Mrs. Cora G. Lewis of Kinsley, a Member of the State Board of Administration, Advocates a Strict Censorship of Music for the Pictures

Special to Motion Picture News

Kansas City, Jan. 29.

AND now comes a woman of Kansas who would have the music in the motion picture theatres of that state censored before allowing it to be played at a motion picture entertainment.

She is Mrs. Cora G. Lewis, of Kinsley, Kansas, a member of the state board of administration, and she advocates a strict censorship of motion picture music, the same as that applied to films.

She talked before one of the women's clubs in Kansas City recently and stated that the censoring of the music of the motion picture theatres would cause mothers and fathers to become interested in better music and that she was going to take the matter up with the state educators of Kansas, to see if the matter of censorship could not be worked out.

This would mean that the exhibitors of Kansas will have another heavy tax thrown on their shoulders. If such things as these are kept up in the state of Kansas it is only going to be a matter of time until the exhibitor will be compelled to close his theatre, for he will be taxed to such an extent that he will be unable to make a living.

It is not probable that any radical censorship such as is advocated by Mrs. Lewis will go through, for there no doubt will be in the next legislature enough members who are business men who can see that if another burden of censorship is put on the shoulders of the exhibitor he will be compelled to close his show. And these men would not allow such a measure to pass.

J. E. Foland.

SCENES FROM "DIMPLES," METRO'S NEW FIVE PART STARRING VEHICLE FOR MARY MILES MINTER

METRO PICTURES BOOKED FOR LOEW HOUSES IN BOSTON TERRITORY

Special to Motion Picture News

Boston, Jan. 29.

Opening of Loew's new Orpheum theatre in Boston recently was a triumph for Metro pictures, since it signalized the fact that Marcus Loew had entered into a contract for the presentation of Metro pictures in all his playhouses in this territory.

The first Metro shown at the Orpheum was "The House of Tears," in which Emily Stevens is starred.

Louis B. Mayer, manager of the Boston Metro office, was present, holding an informal reception in the lobby. Manager Meagher, of the Globe, and Manager Brennan, of the St. James, also assisted in opening the new house.

Metro under the new arrangement will be shown, among other houses, in the Bijou in Fall River, and the St. James in Boston.

Billy Armstrong in Horsley Release February 4

Star in Cub Comedy Was Associated with Charley Chaplin and Comes from England, Where He Played Under Management of Karno in "Early Birds" and Other Successes

IN the Cub Comedy release on the Mutual program for February 4, David Horsley introduces a featured comedian new to this brand. The newcomer is Billy Armstrong, recently an associate of Charley Chaplin in his release with Essanay, and previously a member of Fred Karno's various pantomime companies in England.

The fact that Billy Armstrong is featured in the aforementioned Cub release does not mean that the George Ovey releases are to be discontinued. For that time being the Ovey subjects will be alternated in the release chart with the Armstrong pictures.

The comedies presenting the new Horsley star are different in type from those featuring Ovey, being constructed along more pronounced farcial lines.

An all-comedy cast has been furnished Armstrong by Mr. Horsley, the comedian's chief aides being Tommy Hayes and Grace Gibson.

Billy Armstrong is a pantomimic comedian of wide experience. He is still a young man, having been born in Bristol, England, in 1881.

He made his first appearance on the stage with his father, a well known comedian of his day, at the Alhambra theatre in Paris and was with his father until 1910 when Fred Karno, the biggest pantomime producer in England, made him an offer which he accepted.

For four years he played under Karno's management, being associated during that time with Charley Chaplin, Billy Reeves, Billy Ritchie and Syd Chaplin.

He appeared in the juvenile part in "The Early Birds"; the comedy conjurer in "A Night in an English Music Hall"; the comedy lead in "The Wow Wow's"; the principal comedy part in "The New Slavey," and also played opposite Syd Chaplin in "The Hydro"—all Karno productions.

Armstrong came to this country in March, 1915, at the call of Charley Chaplin to play opposite that comedian in Essanay productions.

Among the releases in which he appeared were "By the Sea," and "In the Bank," his role in the latter picture being that of the janitor.

Tommy Hayes, who is playing opposite Armstrong, is also an English comedian. He was born in Ireland, but as a youth went to England where he began his stage career.

The leading woman in Armstrong's company is Grace Gibson, who, by a peculiar coincidence, is also a native of the British Isles.

She was born in Wales, but when a child was brought to this country by her parents. She made her first appearance on the stage in 1905 at Volk's Winter Garden, New York.

Following this engagement she toured the Orpheum circuit in a character singing act under the management of Martin Beck. She next joined Olga Nethersole's company, playing one season with it, and then was engaged by the Shuberts for musical comedy parts. At the conclusion of this engagement Miss Gibson took up motion picture work, appearing in the releases of several different companies.

The title of the first Armstrong release is "The Defective Detective." The following week, February 11, the Cub release will be "Jerry's Millions," in which George Ovey is featured.

Injuries of Player in Hospital Fail to Check Work

Ford-Universal, Making Scenes for Five Subjects, Including "Study of Light and Shade" and "Betty's Bandit," Take Incidents While Miss Cunard Is Compelled to Remain Indoors

Special to Motion Picture News

Los Angeles, Jan. 29.

THE Ford-Cunard-Universal Company are now making scenes for five different subjects, portions of which were filmed while Miss Cunard was recently confined to a local hospital, as the result of injuries received in the making of scenes.

Three of these are one-reel subjects, and entitled "A Study of Light and Shade"; "Betty's Bandits," and "The Bandit's Wager."

"The Madcap Queen of Corona" consists of two reels, and contains several characters familiar to those who viewed the "Lucile Love" and "Broken Coin" serials.

In fact, the action takes place around an imaginary principality, and deals with the prince and count both being in love with the madcap queen. Jack Holt and Neal Hardin both have important parts in this subject.

Another subject to be finished by the Ford-Cunard company, now that Miss Cunard has returned, is entitled "His Majesty Dick Turpin," which is a serial of two episodes, each of two reels.

The cast for this is composed of Peter Gerald, I. Lipner, Jack Holt, Neal Hardin, Lou Short, Robert Murdock and Burton S. Wilson.

In this subject characters including Prince Frederick, the Madcap Queen, originated for the "Broken Coin" serial, take part.

Prince Frederick upon reading the adventures of Dick Turpin who robs the rich to benefit the poor, decides to follow this plan and commits wholesale robberies of the wealthy class to aid the poor to pay taxes.

When he is about to be captured by the officers of the king, his father, the announcement is made that the king has suddenly died, and the prince escapes punishment by becoming his own ruler.

J. C. Jessen.

Sol Lesser Opens His New York Office in 43d Street

Pacific Coast Exchangeman Whose State Rights Propositions on Feature Productions Will Be Considered at His Eastern Headquarters, Is Located at 218 West 42nd Street

SOL LESSER, well known as an exchangeman with large affiliations on the Pacific Coast, has extended his activities, and on January 28 opened elaborate offices in New York.

These offices comprise a whole floor at 218 West Forty-second street, from which Mr. Lesser will exploit "The Ne'er-Do-Well," to which he recently obtained the national rights. This is Rex Beach's famous dramatic story, produced by Selig, and now being distributed on a states right basis by Mr. Lesser.

On his trip East, Mr. Lesser stopped at Chicago for a conference with W. N. Selig. There he was joined by E. M. Asher, his personal representative, who came on to New York with him.

Mr. Lesser reports great success for "The Ne'er-Do-Well." Just before leaving the coast he placed the production at Clune's Auditorium, Los Angeles, where it played a three weeks' engagement to capacity, and he is now negotiating with a number of large theatres in New York and Chicago.

One of the last things Mr. Lesser did on the Pacific Coast was to place "The Ne'er-Do-Well" in the Portola theatre, San Francisco, where it opened on January 23.

On the train he received this telegram from Manager Roth of the Portola: "Opening 'Ne'er-Do-Well'—topped opening of Spoilers. Public enthusiastic. Congratulations."

Mr. Lesser announces that his new deal will in no way affect his Western enterprises. His states rights on feature productions will be considered at his New York offices for the Golden Gate Film Exchange and the All Star Feature Distributors.

"NATION" BARRED IN KANSAS

Special to Motion Picture News

Kansas City, Mo., Jan. 29.

"The Birth of a Nation" cannot be shown in the state of Kansas. That has been the verdict of the Kansas censor board and they have been sustained by the appeal board.

Many exhibitors throughout the state wanted to show this picture and according to them their patrons wanted to see it. But the censors have set their foot down.

ILLUSTRATING POSTERS ISSUED BY PARAMOUNT TO ACCOMPANY THE BRAY CARTOONS AND GILBERT SILHOUETTES

"THE CRAVING," MASTERPICTURE, IS NEARLY FINISHED

Within a few days the special feature company of the American studios at Santa Barbara, Calif., headed by William Russell, Charlotte Burton and Roy Stewart, the heavyweight heavy, will have finished the five reel Mutual Masterpicture de Luxe, "The Craving."

The first scenes for this were made in Los Angeles when the American players bucked the line of the football team of the University of Washington.

Both Mr. Stewart and Mr. Russell found they had their hands full in the football game scenes, but emerged from the struggle, filmed on a sea of mud, without a scar. This same organization recently filmed "The Thoroughbred."

Kalem Makes Jacksonville a Producing Center

"The Metropolis," Published in the Florida Winter Resort, Acknowledges the Part the Motion Picture Company Has Played in the Development of the City

NOW that Jacksonville, Fla., is enjoying its greatest picture season since a picture company first located there, and more and more screen producing organizations are announcing their intention of putting companies to work in the Florida territory, Kalem is particularly proud of the part it has played in the development of Jacksonville.

That this pride is justified is well proven by a tribute to Kalem which appeared in a recent issue of the Jacksonville *Metropolis*.

In this issue, a special motion picture edition, the local writer also declared Jacksonville's pride in having Rose Melville, the creator of the famous Sis Hopkins, located in that city. The article continued:

"When Kalem recently announced the acquisition of the famous Rose Melville, creator of Sis Hopkins, for a series of motion picture comedies, it was a foregone conclusion that Jacksonville would be the scene of the production of the pictures, for Kalem has been a Jacksonville booster since its first director shouted 'Lights' in this city.

"Since 1909—which in this infant picture business is like saying 'since 1776'—every winter has found the Kalem organization at work in this city.

"It would be almost impossible to attempt to calculate how many thousands of feet of Kalem film have carried the beauties of Jacksonville to the world.

"The roster of stage and screen stars who have come to 'Jax' with the Kalem Company would make an equally formidable list, as would an attempt to total the columns of newspaper and magazine publicity concerning Kalem that have brought the name of Jacksonville to the country.

"Nor has this company been backward in taking stars from Jacksonville. Kalem producers have been quick to recognize the ability of local players. Right now the company at work on the 'Sis Hopkins' comedies carries on its roster such familiar names to local ears as Arthur Albertson, Mary Kennedy and Miss Cohen, particularly.

"Those who have been fortunate enough to secure an opportunity to watch the 'Sis Hopkins' company at work in the local studio are loud in their praise of the organization.

"Rose Melville has surprised even the severe critics of the studio and private projection room by her ability to adapt herself to the screen."

"Battle Cry of Peace" Makes Stir in the Capital

Members of Military Organizations and Other Individuals Interested in "Preparedness" Seek Permission from Management of Moore's Strand to Speak on Mission of the Picture

Special to MOTION PICTURE NEWS

Washington, D. C., Jan. 22.

NEVER before have the citizens as citizens taken such a vital interest in a motion picture production as has been evinced in the presentation of "The Battle Cry of Peace" at Moore's Strand theatre.

Military organizations and individuals interested in the cry of "preparedness" have taken this as an occasion to seek permission from the management to speak on the mission which this photoplay so vividly presents.

Mr. Moore, however, has kept such permissions within the bounds of the dignity of the production. Headed by Mrs. John A. Logan, the women's section of the Navy League arranged a special performance of "The Battle Cry of Peace" at the Strand, at which not only Mrs. Logan spoke, but others as well.

Among these may be mentioned Mrs. V. Poe Wilson, recording secretary of the woman's section of the Navy League; Mrs. Frank D. Odenheimer, president general of the United Daughters of the Confederacy; Mrs. William Cumming Story, president general of the Daughters of the American Revolution; and representatives from the Woman's Relief Corps, Colonial Dames, and other patriotic societies.

Commodore J. Stuart Blackton, who is responsible for this production, was also a speaker at several performances. While in Washington, he took occasion to express his pleasure at the serious and patriotic manner in which Mr. Moore has presented his production.

It has been his desire to keep this from sensationalism, as he believed this would detract from the keynote of its mission—that of preparedness. In the capital of the nation, above all places, was he desirous that this motion picture should be given a dignified viewing.

The city might be said to have gone "Battle-Cry-of-Peace"-wild, for there has been a steady line of anxious patrons waiting outside the Strand for a block in length from two to four deep.

Extra police have been detailed about the theatre to keep order among the crowds going and coming. All the newspaper and magazine material published had not been able to bring the lesson of "preparedness" so vividly to the public.

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World Film Corporation Acquires Equitable Stock

Arthur H. Spiegel, Formerly of Chicago, Heads New Organization, Which Will Be Known As World Film and Will Command $800,000 Working Capital—Two Features a Week Will Be Released—Dual Program—Lewis J. Selznick Retires and Plans to Produce Pictures Independently

THE World Film Corporation has acquired the stock of the Equitable Motion Pictures Corporation, according to a statement sponsored by Milton C. Work, chairman of the Board of Directors of World Film.

Mr. Work's statement, which has appeared in the daily press, follows:

"For some time we have been considering the acquisition of another film company, as it became apparent that by doing so we could greatly enhance our efficiency and make and distribute pictures more economically. The board of the World Film Corporation has therefore decided, and their decision has been ratified by the voting trustees, to acquire the stock of the Equitable Motion Pictures Corporation. The majority of the Equitable shareholders have accepted this offer, and we believe that all of the shares of the Equitable corporation will be exchanged under the proposed plan.

Spiegel Heads New Combination

"Mr. Arthur Spiegel, president of the Spiegel May Stern Company, of Chicago, will head the new combination and take immediate charge of the active conduct of the business. Eight hundred thousand dollars of additional working capital has been provided. The corporation will release two feature pictures each week. Mr. Spiegel was induced to come to New York only after he had become satisfied that the capital requirements of the new organization had been adequately taken care of, that the future of the company was assured and that it might be used as the basis of a world-wide organization.

"Mr. Selznick has canceled his contract as general manager and resigned as vice-president of the corporation. He proposes, however, to engage in the manufacture of pictures and will thoroughly co-operate with the new management of the World Film Corporation in the future development of its business."

Mr. Spiegel, when seen late Saturday evening, favored the interviewers with a statement of the future policy, prospects and plans outlined for the newly conceived dual program. The new company will bear the name of the World Film Corporation, but the arrangement will continue whereby the two weekly releases will bear the individual titles of Equitable and World Film. The gross releasing capacity at least for the forthcoming year, will aggregate one hundred and four features.

Business Policy Outlined

An out and out business policy administered by heads of the five most important executive departments, namely, sales, service, film, publicity and advertising, is the concrete intention of the reorganized concerns.

Mr. Spiegel, the newly installed head of the dual concern, as head of the Spiegel May Stern Company, Chicago, founded and developed that business to large proportions.

Under the supervision of the production department heads, the following directors will be actively engaged for World Film: Maurice Tourneur, Albert Capellani, Barry O'Neil, Emile Chautard, Frank Crane. These players will work for World: Clara Kimball Young, Holbrook Blinn, Robert Warwick, Alice Brady, Francis Nelson, Chester Barnett and June Elvidge; and for Equitable these directors will work: Frank Powell, James Durkin, S. E. V. Taylor, Edmund Lawrence, Harry Handworth, John Ince and Burton King, and under their direction these stars will work: Gail Kane, Carlyle Blackwell, Clara Whipple, Arthur Ashley, Mary Boland, Bruce McRae, Mary Charleson, Muriel Ostriche, Henry Kolker, Charles J. Ross, John Mason, Edwardes Davis, Edna Wallace Hopper, Gerda Holmes, Kitty Gordon and others.

Within a few weeks the new companies will launch a comprehensive advertising campaign. A general bettering of delivery of accessories and exploitation material will be instituted so that an exhibitor can, if he considers it essential, exploit his plays a month in advance.

Bernstein Directs Production Department

Isidor Bernstein will be in direct general control of the productional department of both World and Equitable. Mr. Bernstein will assume command of the fourteen directors at present permanently engaged at the six studios of the company. The producing of each picture will begin only after the five principal departments, sales, publicity, service, film and advertising, have sponsored the written book, it is announced.

With the exception of the branch managers and actual sales forces in the field, each of the heads of departments will have a vote and veto in the final selection of material to be visualized.

This policy will be a direct effort to appeal to the ultimate consumer in behalf of the immediate consumer, or to help the exhibitor interest and appeal to his buyer.

Three Women Stars in Lasky Subjects for March

Mae Murray Will Make Her Screen Debut in "To Have and to Hold"; Fannie Will Be Seen in "For the Defense," and Blanche Sweet in "The Sowers"

WITH three prominent women stars in the leading roles, the Jesse L. Lasky Feature Play Company in March will release on the Paramount Program, some feature productions of interest.

The stars and the plays in which they will appear are: Mae Murray, who makes her debut on the screen in Paramount theatres, in a picturization of Mary Johnson's "To Have and to Hold"; Fannie Ward in "For the Defense," and Blanche Sweet in "The Sowers."

The first of the three to be released will be Mae Murray in "To Have and to Hold," on March 5. Miss Murray, one of the popular stars of the musical comedy stage for several years and declared to be among the most beautiful young women in America, will take the role of Lady Jocelyn Leigh in this production, and Wallace Reid will play Captain Ralph Percy.

By reason of the widespread circulation of Mary Johnson's novel when it first appeared several years ago, the story of "To Have and to Hold" is well known.

In presenting it in motion picture form all the incidents of the story are retained. The time of the play is in the year 1620, or thereabouts, and the action takes place in and near Jamestown, Va., in the days when brave men and courageous women first came to this continent as settlers.

Considerable of the action also takes place on a Spanish pirate ship and a British sailing vessel.

In the cast in addition to Miss Murray, who will be the star, there appear Wallace Reid, Tom Forman, Raymond Hatton, William Bradbury, James Neil, Bob Gray, Lucien Littlefield, Camille Astor and Bob Fleming.

Following her recent success in the Lasky-Paramount photoplay "The Cheat," Fannie Ward will be seen in another Lasky production, released March 12, entitled "For the Defense."

Here again is the happy combination of author and star, as the story of the play is by Hector Turnbull, who wrote "The Cheat." Margaret Turnbull wrote the scenario and Frank Reicher is the director.

This is a story essentially written for the screen and the action occurs at places as widely separated as France, from which a young woman, played by Miss Ward, flees when war is declared, to the far west of America.

The third play of the month will be Blanche Sweet in "The Sowers," a picturization of Henry Seton Merriman's story of the same name.

MANTELL WORKING ON SECOND FOX PICTURE IN TROPICS

Robert Mantell is working in the second William Fox picture to be enacted in the tropics by the company of which he is the star.

It is a story whose scenes are laid in Italy, India and France, and includes in its personnel Genevieve Hamper, Stuart Holmes, Claire Whitney, Henry Leone, William Gerard and Franklin B. Coates, the author.

ANNA HELD AND SCENES FROM "MADAME PRESIDENTE," THE MOROSCO PHOTOPLAY IN WHICH SHE IS STARRED

SPECIAL MEETING OF CHICAGO REEL FELLOWS FIXED FOR FEB. 2

The regular monthly meeting of the Reel Fellows' Club of Chicago was held in the club rooms at 6:30 p. m. Wednesday, January 19. The meeting was opened by President Nehls, and regular business was disposed of.

It was moved to have meetings twice a month; this motion was tabled.

The subject of entertainment for the meetings was brought up, and E. A. Hamburg offered to furnish a full evening's entertainment at the next meeting, provided that four other members would similarly volunteer. H. C. Miller offered to furnish the second evening's entertainment. Both these offers were accepted.

It was then decided to hold a special meeting on February 2 so that arrangements can be made for other entertainments.

It was moved and carried to open negotiations with the Chicago Film Exhibitors Booking Club regarding the extending of the use of the Reel Fellows Club rooms to that organization.

It was voted to give the club rooms to the Thompson Club of Chicago for luncheons Saturday noons. The meeting was adjourned at a late hour.

FRANK DANIELS TO BE A FIXTURE IN PHOTODRAMA

Frank Daniels, comic opera comedian, who has been working under the direction of C. Jay Williams in a series of one-reel comedies for the Vitagraph Company, is so thoroughly interested in his work that he intends to forsake the legitimate stage forever.

He has been acting the role of an old soldier and his antics have been so funny that the work in neighboring studios has often stopped so that the directors and actors could be amused.

In one scene, Mr. Daniels was required to consume a quantity of food, throwing it in with both hands. He displayed such dexterity at this that Director Williams questioned him about it.

"Yes, I am 'ambidextrous,'" Daniels admitted. "When I was a boy my father always said to me: 'Frank, learn to cut your finger nails with your left hand, for some day you might lose your right hand.'"

Bushman and Beverly Bayne Off to Florida Again

Stars, with a Strong Supporting Company, Will Appear for Metro in "The Wall Between," by Paine, and "Boots and Saddles," Founded on Stage Play of Same Name

FRANCIS X. Bushman and Beverly Bayne, the Metro stars who recently completed the stellar roles in "Man and His Soul," a five-part production, have left again for Florida at the head of a strong supporting company, where they will begin work on two new Metro features.

The first will be a picturization of the widely read novel "The Wall Between," written by Ralph D. Paine. Their second vehicle will be "Boots and Saddles," adapted for the screen from the successful play of the same name by Eugene Walter, author of "The Easiest Way," "Paid in Full," and other notable stage plays.

"The Wall Between" is the story of a young man who has failed to make good in a banking institution, and in desperation joins the United States marines. Though of good breeding and well educated, he finds there is a strong "wall between" the commissioned and enlisted men in the corps.

This formidable barrier proves annoying when a brilliant young society girl enters the situation. Complications arise in many quarters, and many thrilling situations develop.

Among the big scenes to be staged in this production will be a battle between the United States marines and more than two thousand blacks in an uprising in Nicaragua. Battleships, cruisers, and scores of tenders will be used in producing these wonderful battle scenes.

John W. Noble, who will direct the production, is a West Point graduate, and is well qualified for the task, having spent seven years in the regular army. He campaigned in Cuba and was injured in the Philippines.

William "Bill" Bailey will assist in the direction of the picture.

Part Exchange Franchise and Part State Rights

Ocean Film Corporation Decides Upon This Plan for "The Fortunate Youth," by William J. Locke, and "Driftwood, or the Wrong Way," February Releases

THE original policy of the Ocean Film Corporation to market its features under franchises to be awarded to independent exchanges covering definite territory upon an advance on account of a percentage, has been in part altered by the directors of the company, the new policy having been determined upon at a meeting held at the company's New York offices last Wednesday, January 26.

After a careful canvass of the sentiment of exchangemen throughout the country, and the present condition of the film market, it was ascertained that certain territory would realize a larger sum upon the awarding of a franchise, as originally contemplated by the management of the Ocean Film Corporation, and that other territory would work to better advantage if the features of that company were disposed of on a state rights basis.

It was therefore determined to dispose of so much of the territory of the United States as is uncovered by the franchises, on the time-honored states rights plan.

The franchise plan takes in the states of New York, New Jersey, eastern Pennsylvania, Delaware, Maryland, District of Columbia, Virginia, Illinois, Indiana, Wisconsin, Iowa, and the several New England states.

The balance of the country is being disposed of on the states rights plan, being an outright lease on the Ocean Film productions.

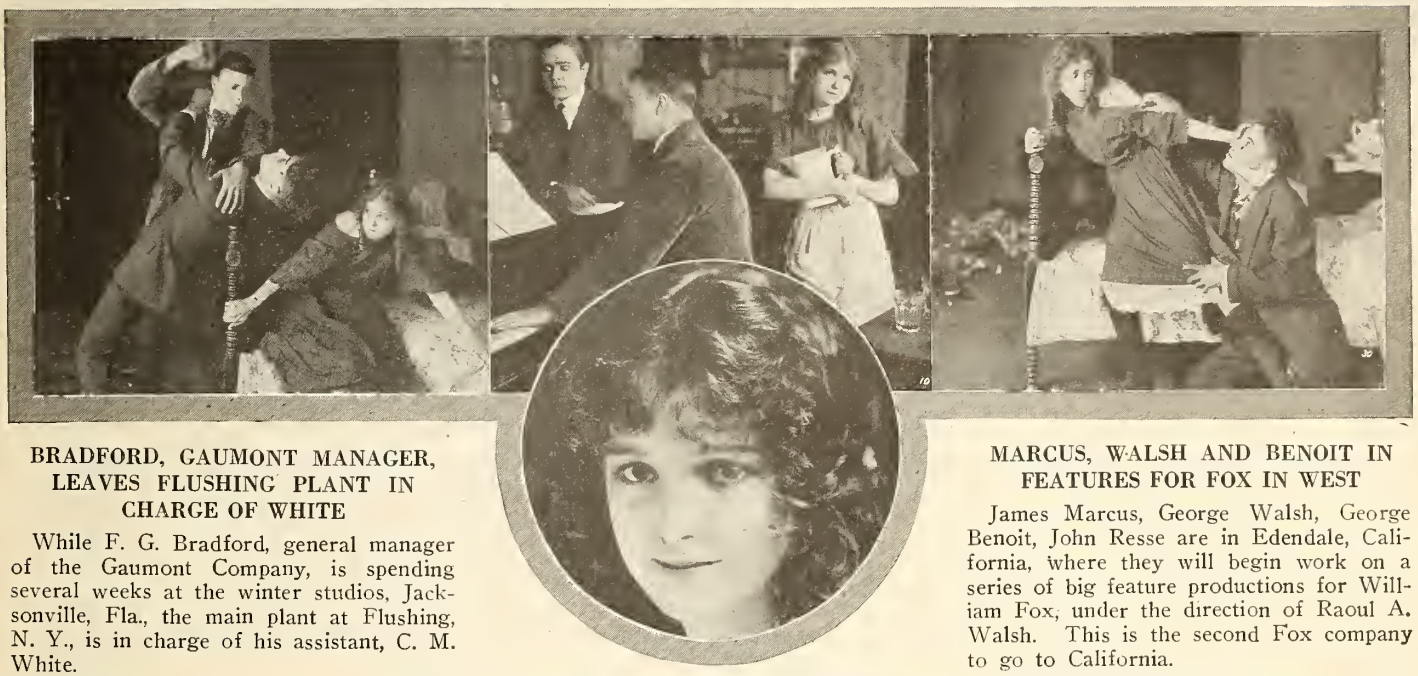
The February release of the company, "The Fortunate Youth," by William J. Locke, will be succeeded by "Driftwood; or, the Wrong Way," in which Vera Michelena is starred, supported by Harry Spingler and Charles Graham.

SOL LESSER STOPS IN CHICAGO ON WAY TO NEW YORK

Sol Lesser, who has purchased the rights on Selig's "Ne'er-do-well," was in Chicago last week on his way from the Coast to New York.

He was accompanied by E. M. Asher, his special representative, and also by Mrs. Lesser and their child. It is Mr. Lesser's intention for the time being to make his headquarters in New York.

SCENES FROM THE WILLIAM FOX PICTURIZATION OF "MERELY MARY ANN," WITH VIVIAN MARTIN



BRADFORD, GAUMONT MANAGER, LEAVES FLUSHING PLANT IN CHARGE OF WHITE

While F. G. Bradford, general manager of the Gaumont Company, is spending several weeks at the winter studios, Jacksonville, Fla., the main plant at Flushing, N. Y., is in charge of his assistant, C. M. White.

In addition to directing the customary activities of the Flushing organization, Mr. White is also making the preliminary arrangements for the large building operations which will result in a new studio by the time the Gaumont companies come north in the spring.

CROWN CITY AGAIN PRODUCING, UNDER FORBES

Los Angeles, Jan. 29.

A number of the stockholders of the Crown City Company have reorganized and employed a producing staff which is now engaged in making a five-reel subject entitled "The Robber Bold."

Charles Forbes is in charge of the direction, Lamar Johnston and Neva Gerber will play leads, Rex Downs appears as heavy, and the photography is in charge of H. Bredson, late of the Edison Company.

MARCUS, WALSH AND BENOIT IN FEATURES FOR FOX IN WEST

James Marcus, George Walsh, George Benoit, John Resse are in Edendale, California, where they will begin work on a series of big feature productions for William Fox, under the direction of Raoul A. Walsh. This is the second Fox company to go to California.

"Hop, the Devil's Brew," 4th Bluebird Subject

Picture Is Directed by the Smalleys and Based on the Evils of Habit-Forming Drugs and Their Widespread Use—"The Wrong Door" Will Follow

"HOP, THE DEVIL'S BREW," a film based on the traffic in opium, will be the fourth Bluebird feature. "Jeanne Dore," in which Mme. Bernhardt is starred, and "Secret Love," a vehicle for Helen Ware, have already been presented by the Bluebird corporation.

The Bluebird people are also bringing out "Undine," a sea fantasy, with a large company of swimming and diving girls who participate in spectacular scenes.

The Smalleys directed the production of "Hop, the Devil's Brew," Lois Weber (Mrs. Smalley) provided the scenario and both Mr. and Mrs. Smalley carry the leading roles in the film exposing the widespread consumption and the great evil effects of the habit-forming drugs.

U. S. Government officials co-operated with the Bluebird people in presenting authentic and accurate incidents in the fight being vigorously waged against opium smuggling.

Mrs. W. K. Vanderbilt is the leading spirit in a nation-wide campaign against the use of narcotics, and it is believed that "Hop, the Devil's Brew" will be a potent factor in exposing the traffic, and in heralding the warning that public spirited citizens are trying to carry into the most remote sections of the country.

The Bluebird release set to follow the anti-opium film will be "The Wrong Door," directed and produced by Carter De Haven, who has for his leading lady Flora Parker De Haven, his wife. "The Wrong Door" is said to be a thrilling detective story, replete with sensational features and telling an engaging love story.

"The Wrong Door" is set for release February 21 as the fifth in the Bluebird series of features. The announcement of subsequent releases will follow shortly.

Lubin Advertising for 3 Features Is Attractive

Company Issues 24-Sheet, 6-Sheet, 3-Sheet, One-Sheet, Half-Sheet Card, Photos in Colors, 8 by 10 and 22 by 28, Ready-for-Use Newspaper Advertisements and Banners with a "Punch"

LUBIN has issued some very attractive advertising to accompany three recent features, "The Wonderful Wager," "Gods of Fate," and "The Great Divide," all released through V-L-S-E.

For each picture advertising has been prepared as follows: a twenty-four sheet, a six sheet, a three sheet, a one sheet, and half-sheet card, photos 8 x 10, in colors; photos 22 x 28, in colors, prepared newspaper advertisements, press sheet, slide, banner, herald, and cuts.

The posters are artistic and splendid for purposes of display, ranking with the best of their kind. The "Gods of Fate" twenty-four sheet shows the train collision, one of the spectacular scenes in the picture, and this scene is also carried on the six sheet.

The twenty-four sheet for "The Great Divide" is perhaps the most striking of the lot. It shows Ghent carrying Ruth Jordan up the incline of the Grand Canyon, with the Canyon itself spread like a panorama in the background, and brought out in its wealth of natural color.

The twenty-four sheet for "The Wonderful Wager" depicts a near collision of a train with two automobiles, and is an effective bit of color advertising.

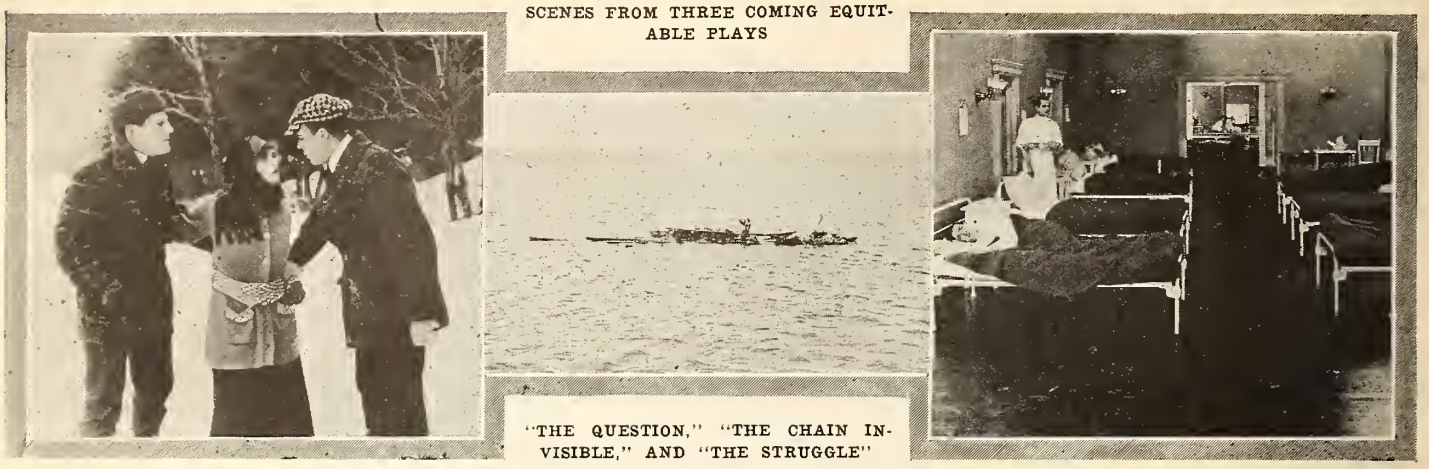
With each goes a book of press matter and advertising helps, including detailed synopses of the pictures, casts, suggested newspaper advertisements and notices of various length, and reproductions of cuts which the manufacturer furnishes in mats or electros at a nominal figure.

The selection of subjects for the color sheets is unusually good—as good as the execution of them—and they especially ought to be very serviceable to exhibitors who book these three features.

JOSE BUILDS DIKE FOR FLOOD SCENE IN "IRON CLAW"

In the forthcoming Pathé serial "The Iron Claw" Director Edward José secured some very remarkable flood effects. He hired an island off the coast of South Carolina and with the aid of a gang of negro workmen built a dike which shut out tht ocean from a little bay.

Here he put up some buildings and then at the proper time broke the dike and let the water sweep over his houses. The result was that his flood scenes are remarkably realistic, and furnish some real thrills according to advance reports from the manufacturer.



SCENES FROM THREE COMING EQUITABLE PLAYS

"THE QUESTION," "THE CHAIN INVISIBLE," AND "THE STRUGGLE"

TRIANGLE MOVES TO BROKAW BUILDING, ON BROADWAY

With a five years' lease that provides that no other film company may have quarters in the building, the Triangle Film Corporation moved Monday, January 24, from Twenty-third street to the new Brokaw Building, in Broadway between Forty-first and Forty-second streets, New York.

The Triangle takes the entire upper section of the structure, occupying the eleventh and twelfth floors and the roof.

On the eleventh floor are the executive offices of H. E. Aitken, president of the Triangle Film Corporation, and the vice-presidents in charge of production, David W. Griffith, Thomas H. Ince, and Mack Sennett.

The various departments, exchanges, publicity and promotion, etc., are also on this floor.

Above are film storage vaults, projection rooms and an emergency studio for rush work on unfinished scenes. The Triangle is fortunate in obtaining quarters in this modern and centrally located building.

The amount of rental involved in the lease is said to be between $75,000 and $100,000.

COLOGRAPH COMPANY, INC., ABOUT TO PRODUCE FEATURE AND COMEDY SUBJECTS

William E. Clode, general manager of the Colograph Company, Inc., of Pueblo, Colorado, has been staying at the Knickerbocker Hotel, New York City, completing his arrangements for the distribution of feature and comedy pictures to be manufactured by the Colograph company.

Before coming to New York Mr. Clode was on the coast lining up his company, which will begin work about March 1. The personnel of this company will come as a surprise to the trade in general as Mr. Clode has in his organization several very well known stars.

Mr. Clode is well known throughout Montana, Colorado, Utah, Wyoming, Arizona, Idaho, western Texas and New Mexico where he has represented both the Paramount and Kleine-Edison service. He also managed Selig's "Spoilers" on a twenty-eight week trip throughout the territory where he assumed the entire responsibility.

First Clara Kimball Young Release in October

Lewis J. Selznick, President and General Manager of Company Capitalized at $1,000,000 to Issue Pictures Featuring the Well Known Actress, Will Put Out One a Month

THE first release of the Clara Kimball Young Company, Lewis J. Selznick president and general manager, recently capitalized at $1,000,000, will appear in October. One release a month will be issued thereafter.

Miss Young will be starred in each production. The Clara Kimball Young features will be based upon scenarios especially written for Miss Young by the best known authors of the day.

Miss Young's name has been brought before the public recently by her winning the popularity contest held by New York and Boston newspapers.

Work on the Clara Kimball Young studios, which will be located in the vicinity of New York, in the South and in Cuba, is being rushed through and the plants will have all improvements.

Mr. Selznick will play an active part in the Clara Kimball Young Film Corporation, personally supervising every foot of film that bears the Clara Kimball Young brand. Two well-known directors have been placed under contract and the work of engaging a picked company of well-known stage and screen favorites to support Miss Young is now going forward.

Said Mr. Selznick in discussing the plans of the new corporation:

"It is my aim to make Clara Kimball Young features distinctive in every possible way.

"The photography will be the very best that masters of the art can produce, the direction will be in the hands of the best producers I can obtain."

Miss Young, in speaking of the new corporation that bears her name, says:

"The dream of my life is at last accomplished. I hope to make the features of the Clara Kimball Young Film Corporation classics of the screen in every sense.

"My ambition, in fact, is higher than that, I want to be the founder of a studio that shall be to the film industry of America what the classic Theatre Francaise of Paris is to Europe.

"My plans include a training school for young actresses who will be taught the technique of the screen, as most of us now know this is widely different from the art of the stage.

"Shortly I shall make a more detailed announcement of my plans in connection with the Clara Kimball Young Film Corporation."

Bluebird Advertising in Journals Fixes Attention

"The Copy" Combines Good Taste with Effective Appeal and Indicates a Fount of Originality Kept Constantly on Tap by the "Fountaineers" of the Publicity Department

BLUEBIRD PHOTOPLAYS, INC., have recently attracted attention by the artistic appearance of their advertising in the trade journals.

This advertising combines good taste with effective appeal, and mechanically is excellent. One of the notable things about it is its large amount of white space. There is enough type to carry the message, but the advertisement is not overcrowded.

Panel effects are used for these advertisements, and the whole tone is white and gray rather than old-fashioned black, from which advertisers of every description are fast getting away.

The Bluebird publicity department is also issuing very complete press matter for their features. This is printed on light blue stock, and contains complete synopsis of the play, gossip about the stars and various other items intended for use in newspapers.

Each story has a couple of blank lines in which may be inserted the theatre name and dates of showing.

Instead of printing a large sheet, the Bluebird people hit upon the idea of using a page, 11 x 8¼, with one side blank. Six of these pages are printed together, and fold conveniently. Another is inserted. This form is more serviceable than the customary broadside.

The last page carries specimens of stock cuts supplied for newspaper use. These are built along the distinctive lines of the Bluebird advertising mentioned above.

MUTUAL MASTERPICTURES
DE LUXE EDITION

THE most profitable photoplays, from an exhibitor's standpoint, are those combining commercial value with artistic merit; that is, photoplays which attract extraordinarily big patronage and also provide a high quality of entertainment.

David Horsley productions are built on these lines.

Take "The Soul's Cycle," a five part feature to be released February 12 as a Mutual Masterpicture, de luxe edition, for an example.

It has drawing power in that it presents Margaret Gibson, a beautiful and accomplished actress and a prime motion picture favorite, as the star; also in that the name of David Horsley, always associated with good pictures, is back of it.

In respect to quality, "The Soul's Cycle" pictures a subject of great popular appeal, intelligently interpreted by a big cast of artists, and produced on a lavish scale with careful attention paid to technicalities.

David Horsley productions are profitable to book —they have the merit to please and are money makers at the same time.

Bookings obtainable through the branches of the Mutual Film Corporation in the United States and Canada.

DAVID HORSLEY PRODUCTIONS

DAVID HORSLEY PRESENTS

the beautiful and talented star

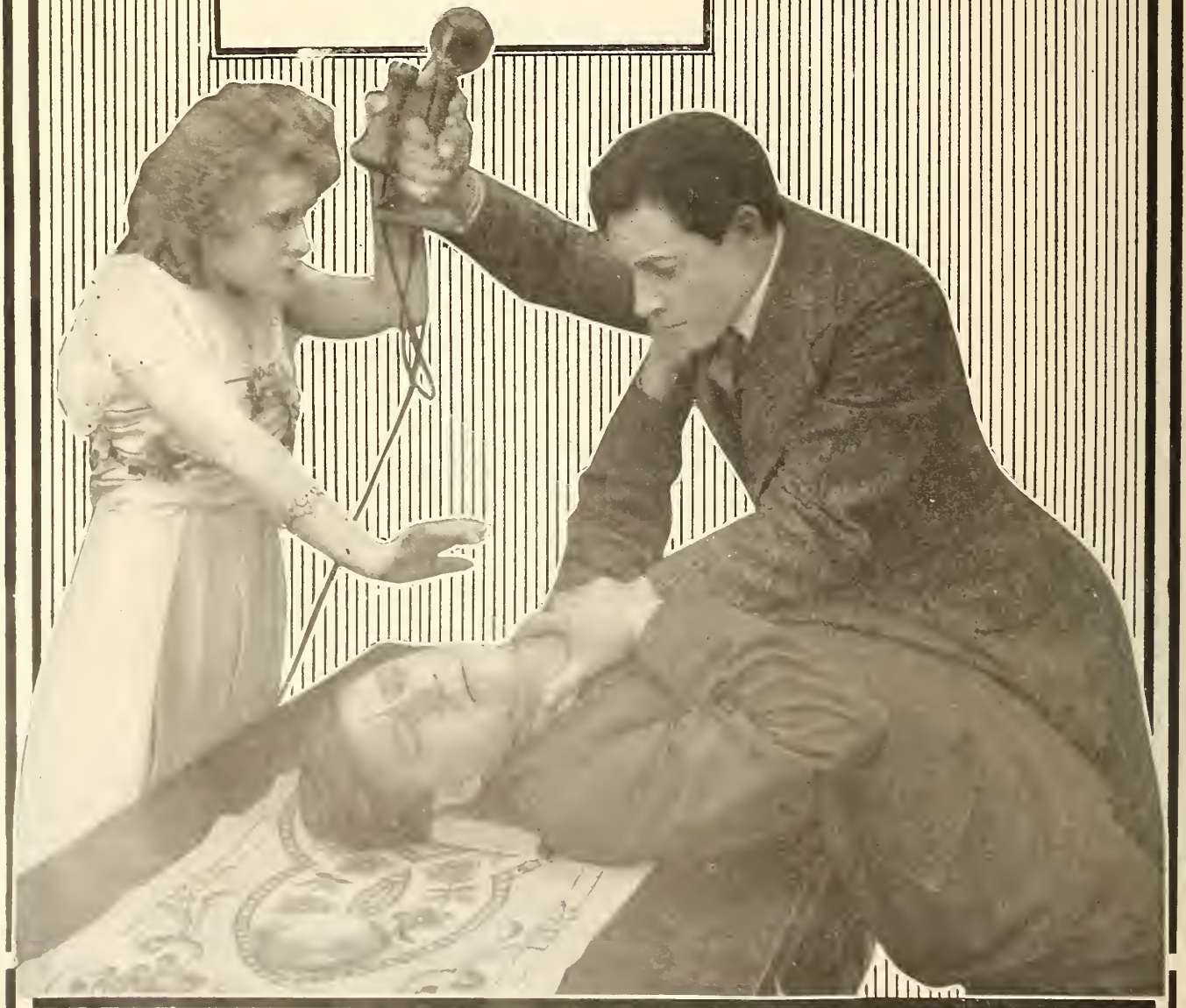
MARGARET GIBSON

in an absorbing five part psychological drama of unique treatment

THE SOUL'S CYCLE

Introducing a strong supporting cast including the famous Bostock lion actors. Released February 12 as a

MUTUAL MASTERPICTURE
de luxe edition.



Screen Examinations

"HAZEL KIRKE"

(Pathé Gold Rcoster—Five Reels)

REVIEWED BY HARVEY F. THEW

THE famous old novel is here presented as a tense picture, full of real drama, and with carefully contrived and well built up situations. The only real fault in the script is that Bruce McRae has been all but written out of it. It is too bad to see an actor of the calibre of Mr. McRae stumbling around without a part. He plays Squire Rodney, and although great sympathy is directed his way throughout the story, he is seldom on hand to receive it.

Full advantage has been taken by the producers of the winter scenery up state to produce beautiful views in the woods and along the old mill stream, and the old mill itself is an attractive and home-like setting. This atmosphere of home life, upon which the story depends for its force, has been excellently created and held.

Dunstan Kirke, the old miller, is on the verge of losing his mill and home; Squire Rodney steps in and saves them. When payment is proffered, he asks that he be allowed to educate the miller's daughter, Hazel, and later make her his wife.

The agreement is made and Hazel goes away to school. There she meets Arthur Carringford, son of wealthy and socially prominent parents. The two fall in love, and after Kirke has learned of it, and has turned Hazel from the house because of the broken faith with Rodney, she and Carringford are married.

Carringford's servant, however, knowing the young man's mother would oppose such a marriage, gets a "fake" preacher in the slums, and a mock ceremony is performed.

Later Carringford's mother calls on Hazel and tells her she must give up Arthur, as he must wed a wealthy girl of his own station. She breaks the news that the marriage was not real, and in despair, Hazel wanders from the house, and makes her way back to her old home.

There squire Rodney finds her, hears her story and offers to make her his wife. Carringford, however, hearing from his mother for the first time that the girl and he were not really married, follows, determined to right the wrong to Hazel.

It then develops that the "fake" preacher was a real minister of the gospel, doing reform work in the slums, who had acted purposely to prevent what he saw was to be a mock marriage, and the marriage had been legal and binding.

William Riley Hatch gives an excellent characterization as Dunstan Kirke; Creighton Hale and Pearl White are also in the cast.

"BEHIND CLOSED DOORS"

(Triumph-Equitable—Five Reels)

REVIEWED BY PETER MILNE

THE siren who steals away the heart of a young man from his former sweetheart is the central character of this photoplay. Murder is committed and the young man is accused of the crime. Released on bail, the adventuress pleads with him to flee the country. To do this would be to admit guilt, so he stays.

The siren sees him going back to his former love and she writes a letter confessing the murder and afterwards she takes her own life.

The scenario for "Behind Closed Doors" has been well constructed. The author has gotten a generous portion of suspense from his material and save for the presence of a few subtitles that are rather awkwardly written he has conceived a very good story.

Perhaps the observer will discover himself twenty-five or fifty feet ahead of the action at times but for all that the story will interest because of its theme.

As produced by Joseph Golden, the scenario has been transformed into a theatrical picture. By that we mean that the actions of the players, and particularly Marie Empress who is featured, scent strongly of the speaking stage.

They have a great inclination to gasp and start, in this manner conveying surprise instead of employing facial expression.

In like manner are some of the scenes arranged. For instance, Miss Empress, dresses as a newsboy, eavesdrops on a park bench conversation. The two conversationalists arise and face each other and Miss Empress creeps close but they are unable or unwilling to see her.

THE GAMBLER'S GAME DISCOVERED

For spectacular effects the picture presents an extensive gambling house and a court room, both of which are extensively employed.

Photographically, "Behind Closed Doors" rates averagely high, save for some few scenes that give the apearance of having been printed on poor stock.

Wright Huntington plays opposite Miss Empress as the young man who falls under her spell. Marian Swayne is his fiancee, while Paul Irving, Thomas Tracy and Regan Highston complete the cast.

"SOULS IN BONDAGE"

(Lubin-V-L-S-E—Five Reels)

REVIEWED BY OSCAR COOPER

NANCE O'NEIL is the star in this melodrama with a novel ending. Daniel Carson Goodman, author of the story, has drawn upon old material—a self-sacrificing sister takes the blame for her sister's misdeeds even to the extent of assuming responsibility for the latter's illegitimate child—but the theme as a whole is well handled, though coincidence is a little over-worked at times.

As is usual in sex pictures, there are several scenes depicting gay life, with its attendant revels and suggestive situations. The mountings of these are quite beyond criticism. The acting of them is good enough to hold the spectator's interest.

Two scenes stand out from the rest as highly dramatic. In the first of these, Rosa Brenner (Miss O'Neil) finds her husband in the apartment of her gay sister. Rosa's rage, which comes near eventuating in murder, her despair at her sister's ingratitude, are grippingly portrayed by Miss O'Neil.

The second incident serves to give the picture an unusually effective climax. Rosa abandons her impulse to suicide and becomes a Red Cross nurse in Europe. Because she aids a beardless youth to escape from his regiment, after his recovery from a wound, she is court martialed and ordered shot.

ILLUSTRATING "THE DRIFTER," A GAUMONT-MUTUAL MASTERPICTURE DeLUXE, WRITTEN BY JOHN B. CLYMER, AND STARRING ALEXANDER GADEN

The firing squad takes its post, facing Rosa, whose eyes are blindfolded and arms pinioned. Just before the signal is given she frees herself, tears the blindfold from her eyes, and falls under a fusillade of bullets. This is the best single scene in the production —one which Director Edgar Lewis evidently worked out with much care.

In the supporting cast are Ida Stanhope, who gives a sympathetic impersonation of the erring sister; William Corbett, as the unfaithful husband; Mrs. Stuart, as Mrs. Forbes, Sr.; Mrs. Carr, in a fine character bit as Rosa's Puritanical aunt; Bernard Siegel, as the father, and a number of extras.

"THE BALLET GIRL"

(Brady-World Film—Five Reels)

(REVIEWED BY PETER MILNE)

THERE is much about this drama of stage life that merits attention, because of the final good effect that the picture produces.

The plot is highly entertaining, being strong in suspense and possessing a sustaining element of mystery that holds the interest until the finale.

That the plot is able to do this when it opens with a lengthy introduction that presents a little story in itself, is a tribute to the directorial staff and the pronounced ability of the cast. The picture was adapted from the novel by Compton MacKenzie.

For realism it stands two or three points above the average feature. Realism is its strong point. It convinces continually. In particular is this applicable to those scenes laid in that ever fascinating locale, behind the scenes of a musical show.

Rehearsals, dressing rooms with the girls making up, the electrician's board and the show itself, are some of those scenes that are shown, while the girls of the chorus seem to have a definite idea of dancing, an unusually rare accomplishment in motion pictures.

There are other spectacular sights furnished by a cabaret after the hour when all God-fearing people have departed, a glimpse of the French Students' Ball and a view of several artistic and unconventional folk at supper.

The cabaret looks as if it had been snapped at Rector's, the ball shows a crowd of people who know how to dance and the supper seems quite the real article.

While the World Film press department has neglected to define the cast as "all-star," "The Ballet Girl" offers a real opportunity to do so. Alice Brady, seen in the title part, is called upon to portray a varied series of emotions.

As a crippled woman, as a lithe young girl, as a ballet dancer, and as a loving wife, Miss Brady appears and does exceptional work whatever the exigencies of her role.

Holbrook Blinn, though playing in one key throughout, gives an outstanding characterization of the country lover of the ballet girl. Alec Francis as an old dancer carries one of the best character parts ever allotted him, while Julia Stuart, as well has a kindly part as the old nurse. Others are Robert Frazer, Harry Danes, Laura McClure, Jessie Lewis and George Relph.

The story opens with La Syrena, an aerial dancer. Her husband, a confirmed inebriate, jealous of her partner, cuts the wire by which she is suspended in midair and as a result she is crippled for life.

The series of scenes by the way in which the husband conceives and executes his villainous deed are very well arranged, so that the utmost suspense is produced.

The story then leaps many years and takes up the career of Jennie, her daughter, how she gets on the stage, becomes acquainted with a stage crowd, to fall in love with one of their number, only to find him fickle; and how she at last marries her country lover, to again encounter her old lover and discover that she really loves her husband, forms a story and climax of real interest.

The photography in general is good, but in a number of scenes scattered here and there through the picture, the film appears granulated and coarse.

"HAM TAKES A CHANCE"

(Kalem—One Reel)

(REVIEWED BY PETER MILNE)

IT is hardly necessary to state that this comedy marks the reentrance of Lloyd V. Hamilton into Kalem comedies. In his original character of Ham he appears in this one reel release to his usual comical advantage.

The same elongated shoes, bristling moustache and perforated clothes, decorate the lumbering physique of old friend Ham, so his actions are as funny as ever. It is even funnier perhaps owing to the fact that Ham has been absent from the screen for such a time.

The plot for Ham and his associates, which include Bud Duncan and Ethel Teare, though not original, furnishes plenty of chances to the leading comedians to make it so. Ham and Bud join forces with a vaudeville team, the male member of which is a knife-thrower.

He chooses Ham as the subject around which to stick his wicked looking knives, but the moment before the show opens the old man is taken sick.

Ham volunteers to throw the knives if Bud will stand against the wall. Bud does, but very much against his will. The scenes in which Ham is shooting the knives between his legs, over his shoulders, and in divers other ways at trembling Bud, are very comical.

Interspersed between them are views of Ham bowing awkwardly and foolishly before the audience, bits which furnish added cause for laughter.

Ethel Teare, who carries snakes around for pets, does a most pleasing little dance, and doubtless when the picture is released many of the closeups displaying the reptiles will have been eliminated, as when viewed the subject was in two reels.

"THE DRIFTER"

(Gaumont-Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW.

THERE is considerable that is refreshing and novel in John B. Clymer's story and the settings which have been thrown around it. The story itself is out of the usual and into it has been infused the thrill and atmsophere of the race track, with tense drama and psychology of an interesting order.

Two characters of especially sympathetic appeal have been provided, and they are thrown into a series of unusual situations, in the development of which a convincing and attractive plot has been created.

The story starts with Harold Derwent, a young divinity student with a mania for gambling. It gets him into trouble, and he is expelled from college, leaving behind him the girl who was his guiding star.

Three years later he is a noted race track plunger. He loses everything in one plunge, and his friends desert him. He leaves the scene of his disaster, and the train in which he is riding is wrecked.

One of the passengers, a young minister, with a striking resemblance to Derwent, is killed, and the gambler, recalling his divinity schooling, resolves to impersonate the minister and allow the race track plunger to be reported dead.

He fills the pulpit and makes a great success; then he discovers that the dead man was the husband of the girl of his college days. She alone recognizes him, but for the sake of the work he is doing, she allows the world to think he is really the preacher.

A woman who figured in his life in racing days appears and blackmails him, finally inducing him to bet the church's money on the races; but he recovers himself before it is too late, and the adventuress is unmasked.

The preacher makes a clean confession from the pulpit, and for the sake of the work he has done the old life is forgotten forever, and he marries the girl who has stuck by him.

Alexander Gaden gives a sympathetic portrayal of the young gambler-preacher, and Lucille Taft is the girl. Iva Shepard is good as the adventuress.

"A NIGHT OUT"

(Vitagraph Blue Ribbon-V-L-S-E—Five Reels)

REVIEWED BY OSCAR COOPER

IN "A Night Out" the Vitagraph people have one of the best comedies that has ever graced the screen. It is filled with laughs—laughs that are brought forth by truly amusing situations.

It is clean, too, and in keeping with the refined tone already exhibited in such Vitagraph comedies as "The Dust of Egypt" and "Green Stockings."

"A Night Out" moves faster than those two did, and there is also a modicum of slapstick, but that is subordinated to the main

THE BOYS AND GRANMUM UNDER DISCIPLINE

business of the picture—the presentation of a genuinely humorous train of incidents.

The mainspring of the action is Granmum, a delightful old lady who takes her fling late in life. She is aided and abetted by her two grandsons, and the particular "Night Out" finds them at the Three Lights cafe, where Granmum dances the tango with the proprietor. All goes well until the police, guided by Jonas Deacon, a Purity exponent, raid the place.

Into the plot a good deal of clever satire is worked. Jonas Deacon is recognized easily as a professional reformer, of the "Gentle Grafter" class. His son, whom he thinks quite immune from the lure of the white lights, turns out to be both a sport and a thief. Other foibles are satirized with fine effect.

The cast comes very near being a collection of comedy stars. It is headed by May Robson, as Granmum. Her performance is delightful. Flora Finch appears as the mother of the two boys, and therefore Granmum's daughter.

Her attempts to keep the household in the straight and narrow path are amusing failures. Hughey Mack plays excellently as the proprietor of the Three Lights. George Cooper makes Deacon's son a genuine character. And the other members of the cast—Kate Price, Eva Taylor, William Shea, Charles Brown, Belle Bruce, Ethel Corcoran, Jack Storey, and Arthur Cozine—each deserve individual commendation for their work.

Miss Robson and C. T. Dazey are the authors of the piece. George D. Baker, the director, put it together in splendid style. The staging is of the usual Vitagraph quality.

We unhesitatingly recommend this picture to exhibitors as a sure-fire laugh maker.

"LILLO OF THE SULU SEAS"

(American—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

WHEN a metropolitan society man falls in love with a girl in a different environment—whether she be nurse-maid, country lass, or demimondaine—the sparks are bound to fly.

And despite the innumerable celluloid versions of this theme, seldom have the sparks made so interesting and delightful display of pyrotechnics as this picture affords.

There is excess footage in some of the scenes, and too little in others, but these faults can be condoned in view of the excellencies that more than counterbalance them.

LOVE'S DREAM THE WARNING

Harold Lockwood fans will see him in a role that amply demonstrates his abundant good-looks and matinee-idol graces. May Allison, in attenuated and unconventional garb, is very easy to look at, and she has real dramatic ability as well as an attractive person.

The main plot is straight-forward and powerful, but the secondary plot occasionally weakens it, and seems, for the most part, superfluous. The settings are varied and appropriate.

Ralph Holt, junior partner of the New York pearl merchants, Holt and Son, goes to the South Seas to get some rare pearls from the divers. There he meets Lillo, a comely girl diver, and he falls in love with her.

When the schooner they are on is wrecked, these two, and the girl's father, are the only survivors. They reach an island and are welcomed by an American hermit.

This hermit recognizes the man who poses as Lillo's father as being the man who many years before ran away with his wife and baby daughter. Lillo is the hermit's daughter.

But Lillo's joy in the reunion is short-lived, for Ralph must return to New York. Holt, however, returns a short while afterwards, having been given permission to represent the firm in that region.

"PUDD'NHEAD WILSON"

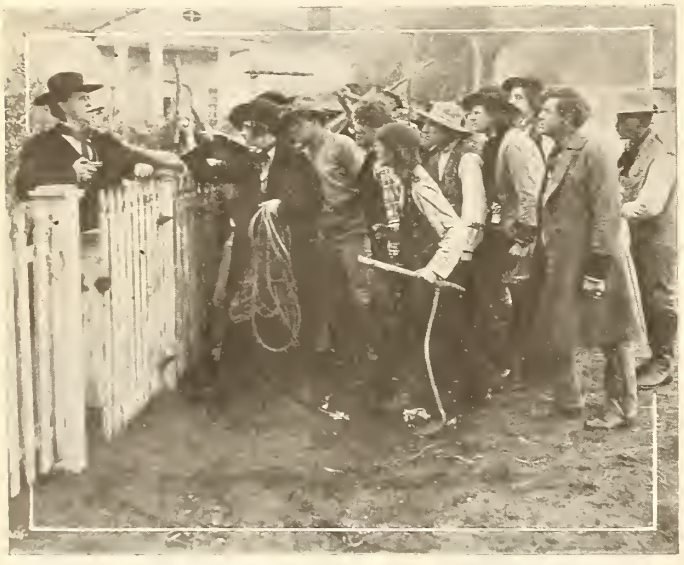
(Lasky-Paramount—Five Reels)

REVIEWED BY OSCAR COOPER

MARK TWAIN'S famous story of ante-bellum days has been picturized in excellent fashion by Lasky. Careful direction and attention to detail have brought out a picture eminently worth while—for its interesting, at times thrilling, plot; its staging and Theodore Roberts.

Exhibitors already know the high quality of Mr. Robert's acting. But we believe they will agree, when they see his work as Pudd'nhead Wilson, that he has few if any screen equals as a character star. Henceforth, every time we have occasion to think of "Pudd'nhead Wilson" we shall think of Mr. Roberts. He caught the spirit of the character remarkably well. In support of this statement we offer you the verdict of a delighted audience at the Strand, New York, last Sunday.

As a picture, "Pudd'nhead Wilson" resolves itself largely into a theme of suspense. From the moment when Roxy, the mulatto nurse, substitutes her own child for Tom Driscoll, her master's, keen interest is aroused in the spectator's mind; and when



"I'LL SURRENDER THE BOY TO THE SHERIFF!"

Rowena Cooper, from "up North," falls in love with the real Tom, whom she believes to be a negro, the spectator is left with mixed feelings. The exchange of infants is shown clearly in an early scene, however, and the audience therefore understands it, if Rowena does not.

In the end, Lawyer "Pudd'nhead" clears everything up by finger-prints, lifting a false charge of murder from the real Tom, besides proving him to be white, and convicting the false Tom, who up to that moment had been masquerading as a Caucasian. We will not presume to tell in further detail a story so well known as "Pudd'nhead Wilson."

We may remark that because of the complicated plot, and particularly because of the confusion of identity between a white man and a negro, the meaning of the story may be misunderstood for a few moments by picture-goers who enter the theatre in the middle of the feature. Assuming, of course, that the spectator hasn't read the story.

The sets are excellent. The atmosphere of an old Southern village of the 1830-1851 period is gained to a remarkable degree of exactness, and the costuming is just as good. The voodoo hut, the slave quarters, the angry mob in front of the Wilson house, a real cotton-field with a crowd of darkies at work, the pursuit of Roxy by bloodhounds, the trial—these are a few of the scenes which make us wish for more pictures directed by Frank Reicher. The lighting effects equal any previous Lasky efforts along that line.

Supporting Mr. Roberts are Alan Hale, Thomas Meighan, Florence Dagmar, Jane Wolff, Ernest Joy, Gertrude Kellar—in the principal subordinate roles—comprising a cast of uniform worth. The scenario was written by Margaret Turnbull, and is a careful and convincing piece of workmanship, with moments of distinct brilliancy.

"THE RULING PASSION"

(William Fox—Five Reels)

REVIEWED BY OSCAR COOPER

TROPICAL JAMAICA, with its graceful palms, broad lawns and brilliant skies, furnished a wealth of novel and pleasing backgrounds for this story of Oriental passion, brutality, hypnotism and conspiracy. The picture was made in the West Indies, though the locale of the plot is India. Mr. Fox should be commended for having made such a happy choice of location.

William E. Shay appears as Ram Singh, a native Indian prince, whose bestial nature leads him to poison a harem favorite after he tires of her, and to beat another when she displeases him. He also orders the eyes of one of his slaves gouged out with hot irons. This scene is shown in some detail. The prince has hypnotic gifts, and by their exercise gets into his power the wife of an English officer (Claire Whitney). She escapes from his harem, shortly afterwards becomes a mother, and is reunited to her husband following the discovery of the prince's attempt to lead an uprising against the British governor. The prince is shot to death in his palace while he is inciting his followers to insurrection.

Mr. Shay gives a finished interpretation of his part, and Miss Whitney performs with her accustomed ability. The cast is a large one, and includes Stephen Grattan, Florence Deshon, Katherine Gilbert, Harry Burkhardt, Edward Boring, Violet Rockwell, Thelma Parker, Augustus Balfour and Milly Liston.

In the harem scenes a number of Oriental dancing girls, in scanty attire, appear. The interior of the prince's palace is of appreciable depth, and is almost completely filled with "extras" in the final scenes when the prince is exhorting his followers. The costumes are elaborate and entirely in keeping with the theme.

James Mackay directed the picture under the personal supervision of Herbert Brenon, author of the scenario. The climax comes sudenly, and is rather unexpected. At times the plot tends to become a succession of scenes broken by somewhat long intervals of time. In contrast to much of the action, which is

THE PRINCE EXERTS HIS POWER

necessarily concerned with the prince's brutality and pleasure-seeking performances, a full-screen close-up of a smiling infant is introduced near the end. This is preceded by a pretty scene between the unfortunate Englishwoman and her husband, who apparently never learns of her harrowing experience in the harem.

FLORENCE REED IS STARRED ALONE IN "THE WOMAN'S LAW," ARROW-PATHE

BY inadvertence it was stated in an advertisement in the Studio Directory issue of MOTION PICTURE NEWS that Florence Reed and Duncan McRae were featured in "The Woman's Law," an Arrow-Pathé Gold Rooster feature by Albert S. LeVino and Harvey F. Thew.

The advertisement should have stated that Miss Reed alone is starred in "The Woman's Law." This correction is made gladly in justice to Miss Reed and at the request of the advertiser.

HENRY B. WALTHALL AND EDNA MAYO IN SCENES FROM EPISODE 2 OF ESSANAY'S "THE STRANGE CASE OF MARY PAGE"

"THE UPSTART"

(Rolfe-Metro—Five Reels)

REVIEWED BY PETER MILNE

MARGUERITE SNOW is quite the most pleasant factor about "The Upstart." We have seen various screen artistes, who hold honors for interpreting romantic roles, receive the adoring attentions of male admirers, but to our mind Miss Snow can accept romantic advances from the opposite sex just about to perfection.

In fact, she is so human while playing such a part that the miserable spectator, of the trousered variety, gets awfully jealous of Miss Snow's opposite.

Besides accepting this love from her husband's chauffeur, Miss Snow in "The Upstart" plays charmingly in all the other phases of her role. Suffering under the foolish ideals of her husband, a minister, she is the object of great sympathy and when she comes to a decision and decides to elope with the chauffeur, she is to be admired for her pluck.

THE JUDGE OVERTAKES THE RUNAWAYS

"The Upstart" is a satirical comedy that will evoke laughter not by what its pictures tell, but by what it leaves to the imagination. The subtlety of its situations, and the satirical way in which the theme is treated, stamp it as a comedy for those of culture and refinement or, better yet, those who are on familiar terms with the drama. "The Upstart" will go showing right over the heads of a "movie" audience.

The upstart is Coventry Petmore, a young fanatic who believes that divorce is a great big cancer in the social system. Consequently he goes out to preach against it. He enters a home, where dwell Judge Mitchell, his son, a minister and his wife Beatrice.

At the beginning of the first reel things being to happen. Beatrice is unhappy with her husband, because he believes that divorce is caused by familiarity between husband and wife.

Consequently she seeks solace in the arms of the chauffeur. Coventry learns of the situation existing between chauffeur and wife, and arranges an elopement after the husband has been acquainted with the state of affairs.

The pair don't get far, for it rains and the car breaks down. Back they go, and shatter all Coventry's theories, if he possesses any at all, and the minister discovers that familiarity is not a cause for divorce at all—rather does a lack of familiarity cause it.

George Le Guere as Coventry does the hardest work of anyone in the cast, but he is just a little too fanatical at times. James Lackaye makes a pleasing figure of the judge, while Frederick Sumner as the minister and Frederick Sittenham as the chauffeur do creditable work.

The locations and photography, conventionally enough, leave nothing to be desired. Edwin Carewe directed, working on an adaptation from Thomas Barry's play.

"IN THE NIGHT"

(Victor-Universal—Three Reels)

REVIEWED BY PETER MILNE

MOST of the action of this drama, save for a few introductory scenes, occurs in one night. Much that is dramatic and sustaining can happen in just a few hours, as "In the Night" proves.

In fact there is more dramatic action in this three reeler than in many a five part release and the fact that everything takes place within such a short time adds much suspense and strength to the story.

"In the Night" was written by Helmar Bergman—as far as we know, a new author in the photoplay field. The plot presents nothing extraordinarily original, in fact much of the material incorporated in it is quite conventional, but the fact again arises that it all occurs in one night, and consequently it takes on a new appearance. The climax is also quite out of the ordinary.

Harry Myers and his company, headed by Rosemary Theby and himself have done capable work on the picture. Myers plays the third party, the smooth gentleman who aims at eloping with the wife of a hard working broker.

His performance we imagine is quite typical of such a person. Miss Theby is the weak willed wife and besides wearing two most startling gowns she acts ably. L. L. Hall as the husband does good work.

The direction of Myers is exceedingly good. There is a fine glimpse of a novel stage setting, a realistic cabaret performance, while the photography and lighting has been carefully attended to. In fact, the many merits of the picture bespeak well for the director.

The action concerns itself with the intention of the discontented wife to elope with her admirer. The man enters the house at night after the husband has departed on a business trip.

He misses his train, returns and discovers both a burglar and the other man in hiding. The wife has been trying to decide whether to leave her husband or remain with him and her child.

His appearance solves the problem and when he draws a comparison between the lover and the burglar, condemning the former and deciding to give the latter a chance to make good, she at last sees him in a justifying light.

"THE WHITE ROSETTE"

(American-Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW.

REINCARNATION comes again to the fore as a motif in motion pictures. It has been used by the American studios to produce an interesting and really dramatic, though frequently unconvincing, effort, and it opens up great vistas of possibilities—possibilities which have not always been taken advantage of, but which are hinted at strongly enough to start many minds to thinking.

The use of two periods, a thousand years apart, has made possible unusual versatility in settings, costuming and character drawing. One could wish that something more poetic, or possibly mystic had been used to link the two ages than a mere subtitle. However, those who see the picture will have no difficulty in comprehending every feature of it.

In the Middle Ages, the bride of a great baron falls in love with a young knight, who in turn loves a lady-in-waiting. The great woman takes her vengeance on the girl, and sends her from the castle. Later the girl returns to warn the baron of a conspiracy against him, and in a fight which follows she is killed by a thrust from the sword of her own sweetheart.

Realizing what he has done the knight vows to repair the wrong if it takes a thousand years. As it develops, that's just how long its does take.

In the modern time, the various characters reappear; the baron is a financier, the great lady his wife, the lady-in-waiting the daughter of an employe. The knight is a young engineer. The wife again falls in love with him, and has the girl and her father sent to Bermuda for a vacation, in order to get her out of the way.

Then the woman, who has no love for her husband, becomes the tool of his business enemies and uses the engineer in an attempt to get control of stock which he holds, and crush him. She nearly succeeds. The girl, however, returns sooner than was expected, and the engineer realizes the trap set for them both.

He rushes into the room in time to save the financier, who has been attacked as soon as he discovered the conspiracy, and then

THE VOW OF VENGEANCE

the young couple are reunited. Thus the wrong of a thousand years before it is repaired.

The costuming and settings of the mediaeval period are convincing and carefully arranged. Eugenie Forde, Forrest Taylor, Helene Rosson, Harry von Meter, William Stowell and Richard La Reno are in the cast.

"SHOULD A BABY DIE"

(Hanover Film Company—Five Reels)

REVIEWED BY OSCAR COOPER

DESPITE the title, there is nothing sensational about this picture. The question asked is not brought up for discussion until the last few hundred feet, and then only as a mere incident. To complete this line of comment about the production, we may remark that it has no connection, expressed or implied, with the recent controversy which sprang up around a Chicago surgeon.

The story is one of the simplest, one of the most obvious which has found its way to the screen. A young millionaire, tiring of idleness, gets a job in a steel mill. On his way to work one day he saves a young Jewess from death in an accident.

Their love affair develops quickly, but the girl's father objects to the young man because he is a Gentile. Finally, it develops that the girl is not a Jewess at all, but the foster child of the old Jew.

He bought her, a cripple at birth, after the death of her parents, because his wife insisted that, in spite of the child's physical de-

AN APPEAL FOR CHARITY

formities, love would bring her safely to young womanhood. It develops also that the child's mother was the daughter of a wealthy family.

A competent cast interprets the story. It is headed by Arthur Donaldson, who appears to advantage as the old Jew pawnbroker. J. W. Johnston makes a good hero, and Gazelle Marche a pleasing heroine. Florence Hackett does well in the thankless role of a cast-off fiancee. Camille Dalberg and Sonia Marcelle are among the other principals.

In direction, the production is above the average. The plot moves smoothly, is fully developed, and will interest those who are not over-critical. Close-ups and parallel action are the mainsprings of the action, and they are handled skillfully.

The sets are very good, also. Interiors furnish nearly all the backgrounds necessary to telling the story, and they are excellent. The photography is entirely adequate.

"THE CLIFF DWELLERS OF AMERICA"

(Burton Holmes-Paramount—One Reel)

REVIEWED BY OSCAR COOPER

THERE are travel pictures and travel pictures, but these have an individuality all their own. The reel entitled "The Cliff Dwellers of America" is the first of a series which Burton Holmes, the well-known travel lecturer, will contribute to the Paramount Program.

Mr. Holmes works human interest into his travel pictures. He shows you the Cliff Dwellers in Chicago's canyons, and then, by way of contrast, takes you to New Mexico and shows you the ruins left by the ancient Cliff Dwellers, and some of the descendants of those old time folk.

En route he lets you know where you are going and how by flashing subtitles which combine information, humor and gentle satire in just the right proportion.

These subtitles are as carefully phrased as if they were to find a place in illumination of a screen drama. The views themselves are, of course, educational, but they are put in a sequence which makes them as interesting as a story.

The scenes shown in this first Travel Picture include glimpses of Chicago's skyscrapers and scurrying crowds, and incidental street scenes; a motor trip through New Mexico; a visit to the ancient city of Santa Fé, and to the surrounding ranches, mesas and pueblos, and a descent into the Grand Canyon.

The photography is excellent.

"THE FINAL CURTAIN"

(Kleine-Edison—Five Reels)

REVIEWED BY HARVEY F. THEW

CHANNING POLLOCK has written a story of the stage and business which covers considerable ground and has unusual elements of interest. The picture, however, considered as from the pen of Mr. Pollock, is in the order of a pot-boiler.

We doubt if Mr. Pollock took it very seriously, for he has contrived situations which are hardly convincing, or in the spirit of the piece. Yet they serve to advance the story and keep the action going. All in all, there is no doubt that "The Final Curtain" will please many picture-goers.

An actress in a rural stock company attracts the attention of a Broadway star, and he brings her to New York, where she makes

BOARDING HOUSE DAYS ARE RECALLED

a sensation. She meets John Lord, a wealthy woolen manufacturer, and marries him, leaving the stage.

Her husband's sister objects to her ways, and to the old theatrical associates she sometimes gathers around her, and there is considerable friction. This is aggravated by her husband's neglect of her for the sake of his business, and she returns to the stage.

On the opening night the leading man, who has been drinking, makes himself offensive, and attacks here in her dressing room. Her husband runs in, and, misunderstanding the situation, casts her off. She wanders away, and finally becomes a telephone operator.

There she overhears a plot on the part of representatives of the woolen trust to crush Lord. She sends him an anonymous note, which results in his saving himself, and in seeking his unknown benefactress, Lord finds his wife. They are happily reunited.

There is much excellent character work in the piece, especially that in the actors' boarding house, and behind the scenes in the theatre. Alma Hanlon is pretty and engaging as the young actress and wife, and Arthur Hoops does some real strong work as Lord, the woolen magnate.

Florence Coventry, Herbert Hayes, Frank Belcher, Beryl Mercer, W. C. Carlston, Frank Norcross, and Crimmins and Gore are in the cast.

"FATTY AND MABEL ADRIFT"

(Keystone-Triangle—Two Reels)

REVIEWED BY PETER MILNE

RURAL rivalry which continues from the farm to the seashore is the subject of this excellent Keystone featuring Roscoe Arbuckle and Mabel Normand.

It is original in its climax while the story in which the rivals do battle for Mabel's hand and love does much more than affect its audience in a humorous way. It has suspense enough to do justice to a strong dramatic offering.

Laughter and tears are closely allied, and in "Fatty and Mabel Adrift" one is at times very apt to grow serious and wish that the villainous rival would disappear forever.

Fatty and Mabel appear so happy with one another that the third party's presence comes very near to being unwelcome. This situation, however, occurs infrequently, but just often enough to create a strong contrast with the hilarious parts of the story, emphasising the comical points to an unusual degree.

Contrast is a valuable element in comedy, and this subject is clear proof of that.

The fun starts on the farm, where Fatty, merely a working man, loves Mabel, his employer's daughter. His rival from the adjoining place is not to be consoled after the two lovers have been married.

They move to the seashore, and here the vallain pursues them, enlisting the aid of Brutus Bombastic to accomplish his wicked ends. Brutus chews dynamite, drinks gasoline and lights his cigar with a gun and is very much of a wretch.

He and his nasty hirelings shove Fatty's bungalow off into the stormy seas in the dead of night, and husband and wife wake up in the morning to find their beds floating about in water.

Luckily they are accompanied by a very clever dog, who goes for help, and this situation serves to introduce the Keystone police, who are funnier than ever before. Attempting to launch a rowboat through a heavy surf is the chief comedy scene of theirs.

On the farm much that is funny is introduced. Fatty blows up an automobile tire with his lungs, and the milking of the cow, an old-time trick, has been made hugely funny and not at all offensive.

Excellent direction is obvious in the latter scenes when Fatty and Mabel wake up to discover themselves floating about in the rooms of their house.

Fine photography and some of the best light effects seen in many a day mark the release. Scenes with the sun setting over the water, the figures silhouhetted against the sky, aid in creating those serious moments of the film.

Other pictures show the rough waves breaking over the rocks and sending up showers of spray. And ships pass by in the path of a searchlight. Director Arbuckle has made a formidable record with his effects in this picture.

Of the supporting cast, Al. St. John as the acrobatic villain deserves most praise. He has often been seen in smaller parts in Keystones, but this is his first big role.

He is really funny both in makeup and actions. Others are Frank Hayes, May Wells, Wayland Trask, James Bryant, Joe Bordeau and Glen Cavender.

"THE EMBODIED THOUGHT"

(Lubin—Three Reels)

REVIEWED BY OSCAR COOPER

THIS three-reeler contains more than the average amount of interesting material, is well acted, and adequately mounted. The central incident is built around a quotation from Hudson's "Law of Psychic Phenomena."

A Jewish merchant, lured by an adventuress, wastes the firm's money, finally converting what remains into negotiable bonds which he hides in a secret panel in his home.

Injured in an elevator accident, he is carried into the room of the adventuress and her confederate, and just before he dies, hides the card containing the directions for finding the panel.

The two crooks accidentally discover the card some time later, and are just about to get away with the bonds when the merchant's ghost leads his sister to the scene.

This sort of thing is difficult to make convincing on the screen, but most of the difficulties have been overcome in "The Embodied Thought" largely by good management of suspense.

The cast, in which Edward Sloman, Melvin Mayo, George Routh, L. C. Shumway and Helen Wolcott are the principal players, does its work acceptably. Sloman directed.

Sets reveal a large department store with a style show in progress, domestic interiors, offices, etc. Trick photography is called into play when the ghost is shown rising from the dead merchant's body, while the body remains stretched on a couch.

NO "THIS AND THAT COMPANY" FOR RUTH ROLAND

Los Angeles, Jan. 29.

MANY rumors have been heard in this producing center during the past four or six weeks regarding the future of Ruth Roland, these being to the effect that this actress would appear in films for this or that company.

H. M. Horkheimer of the Balboa company, however, now makes the statement that Miss Roland has been contracted to remain with their organization for a long time.

"THE CRIME OF CIRCUMSTANCE"

(Knickerbocker—Three Reels)

REVIEWED BY PETER MILNE

"THE CRIME OF CIRCUMSTANCES," produced on the Pacific Coast by the Balboa company, deals with conviction by circumstantial evidence. This incident is very often employed as merely one feature of certain dramas, but the picture here presented enlarges upon the wrong of such conviction and preaches against it. It convinces in this case because it is known all along that the man is innocent.

The appeal of the three reels is directed toward the masses, and in particular that portion of the masses which is easily suited, as long as their entertainment arouses their sympathy and creates a little suspense.

The prosecuting attorney has a fickle wife and a brother without honor. The two carry on in a roadhouse and a mutual friend interferes. A fight ensues and the mutual friend is killed.

An old inebriate who had previously quarreled with the mutual friend is accused, tried and convicted. On the day of his death his wife in a rage comes to the attorney's house intent on killing him. Her shot finds its resting place in the brother, who, dying, confesses his crime, freeing the old man.

The story is constructed fairly well, but the settings fail in some instances to measure up to general standards. The room in the roadhouse resembles the back room of a common bar, while the rugs on the floor of the attorney's home are hardly suitable.

The acting of Daniel Gilfeather as the inebriate is the most polished of the lot. Lewis J. Cody as the attorney's brother and Madeline Pardee as the wife complete the cast. Bess Meredith prepared the scenario.

"SECRET LOVE"

(Blue Bird—Six Reels)

REVIEWED BY PETER MILNE

ROBERT LEONARD has made an appealing and spectacular production of Frances Hodgson's Burnett's book, "That Lass O' Lowrie's." It is appealing because of its central character, Joan Lowrie and the degrading environment in which she moves, but which she finally overcomes. It is spectacular because of the magnitude of the village settings and mining camp scenes which were erected especially for use in the picture.

Moreover, "Secret Love" has Helen Ware as its star. Miss Ware is a finished actress and the manner in which she has adapted herself to the role of Joan Lowrie is significant of that statement

THE RESCUE FROM THE MINE.

She uses a pick axe handily, dresses like a true "pit" girl and brings out the sympathetic traits of her role expressively.

Joan is the daughter of a brutal miner. She, herself, works in the coal pits all day and at all other times she is forced to bear the brutalities and curses of her father. Fergus Derrick, the new "master" of the mines, protects her on one occasion and thereafter she nurses a secret love for him, but she believes all the time that he will never have her because he is well bred and she is about as ignorant as they come.

But the time comes when Derrick descends in the mine to inspect the strength of its supports. A cavein severely hurts him. He is rescued by Joan, and afterwards with the aid of the minister's daughter she improves her education and is ready to welcome Fergus on his own ground when at length he recovers.

The picture, however, contains considerably more than this. Fergus through his heroism incurs the undying enmity of Lowrie and many a hot encounter takes place between the two men. One in particular waged in a tavern is strikingly fierce. Lowrie is finally killed by one of the men he has mistreated. There is besides another story concerning the betrayal of Joan's friend, Liz, the weakling, which though separated quite distinctly from the main theme serves to accentuate the miserable condition of the toilers.

As for the spectacular side, much praise can be said of it. The street scenes of the Lancashire town, peopled with folk garbed in the style of 1875, convey a realistic impression. A night scene with the windows of the little houses lighted is an excellent bit. There are also many scenes laid about the mines and in them and, to go back to the story, such scenes always serve to create added suspense, particularly when we are informed that the mines are in great need of repairing.

The other members of the cast render consistently good support to Miss Ware. Harry Carry as Derrick, Ella Hall as the minister's daughter, Jack Curtis as Lowrie, Dixey Carr as Liz, Harry Carter as the heavy and Harry Southard as the rector are the important members of a large and well balanced cast.

"HE DID AND HE DIDN'T"

(Keystone-Triangle—Two Reels)

REVIEWED BY PETER MILNE

LOBSTERS taken promiscuously have dire results when the recipient retires for the night. That is their effect on two gentlemen in "He Did and He Didn't," and a most disastrous and precarious nightmare is the result.

Fatty is a physician, and he dreams of receiving a late call. His

DID HE OR DID HE NOT?

wife's friend dreams of a burglar in the house and of playing the hero. Fatty goes on dreaming of his friend as false and returning to discover the friend and his wife together, both of them, indicentally, in night clothes. Then Fatty dreams of a tragic finale to all three, and afterwards both men awake and remember the lobsters.

Such is this most recent of Keystones—an average number, nothing wildly funny, but cleverly done, very cleverly done, for as a nightmare it is handled realistically and the awakenings of the two dreamers comes as surprises.

The subject, however, has much action that is threadbare, such as a considerable amount of chasing and shooting, while the scene in which the friend comes to protect the wife from the burglar waxes surprisingly risque for the moment.

But then Roscoe Arbuckle is present with his ludicrous actions, and Mabel Normand is always fascinating. Al. St. John and William Jefferson are others in the cast.

This is the first Triangle-Keystone made in the East, and Arbuckle, who directed, has paid particular attention to pretentious settings and good light effects as well as the element of comedy.

"He Did and He Didn't" does not approach the same high level as "Fatty and Mabel Adrift."

SCENES FROM "D'ARTAGNAN," TRIANGLE-KAY BEE PRODUCTION, WITH ORRIN JOHNSON AND LOUISE GLAUM

"D'ARTAGNAN"

(Triangle-Kay-Bee—Five Reels)

REVIEWED BY PETER MILNE

THERE are few who will not revel in this Thomas H. Ince production. Readers of Alexandre Dumas' "Three Musketeers" will see it as a pictured interpretation of one of the favorite episodes of the popular classic, while those who have never heard of Dumas or the Musketeers will undoubtedly appreciate it on account of its delightful air of adventure and romance.

The reasons for this are many. To begin with it is laid in Franee in the time of Louis XIII, a place and a period that was crowded with adventure.

And D'Artagnan, the dauntless Musketeer in the Queen's service, is a chaarcter molded along lines that look unusually well on the screen. Quick with his sword and his brain his appearance is a constant cause for excitement and thrills.

The three Musketeers are, too, objects of steady admiration, and, lastly, the simplicity of the story, so rich in sustaining powers, stamps "D'Artagnan" as an excellent picture.

The scenario was written by J. G. Hawkes. He has furnished an exciting and swiftly moving story, that embodies the fine points of the original work, though it follows merely one set of characters.

It is most satisfactory to be able to state that the introduction of these characters is accomplished clearly. Costume productions usually make this fact impossible, or else the writers have not been able to meet the situation.

Mr. Hawkes has, for confusion in the relationship of the characters and in the players themselves is an unknown quantity in the offering.

Mr. Hawkes has also paid evident attention to the sustaining property of suspense. To furnish it he has resorted to a very successful measure—he develops a strong and exciting situation to its climax, which is pictured in all its force, and then the scene cuts to another phase of the story, leaving the last details of the previous episode to the imagination. The effect produced is admirable.

Perhaps credit for the above plan of continuity should rest with Charles Swickard, the director. But at any rate Swickard has carried out this idea, whoever the originator, to a degree of perfection.

Aside from this he has furnished some convincing settings. His street scenes of Paris, and the many interiors of old taverns are realistie pieces of construction, while the costuming is correct and void of modernism.

The story centers on D'Artagnan, who is pressed into Queen Anne's service on a precarious errand. Queen Anne has been indiscreet and has given some rare jewels to the Duke of Buckingham, her lover, as a remembrance.

King Louis at the instigation of the plotting Cardinal requests that she wear them at the coming ball. The Cardinal, of eourse, desires to expose the Queen's relations with the English duke.

D'Artagnan, accompanied by three Musketeers, is commissioned to procure the jewels, and his adventures form the most exciting portions of the picture.

He is continually combating the forces of the cardinal and his spy, Miladi, but he is victorious at last and returns to Paris in time to save the honor of his foolish Queen.

Orrin Johnson, obviously an expert swordsman, plays the title role, interpreting its dashing and fearless qualities in an inspiring way. Dorothy Dalton is the Queen, and makes the character notable for its regal air. Rhea Mitchell as Madame Bonacieux, George Fisher as Louis, Arthur Maude as de Rochfort, Harvey Clark as the Duke of Buckingham and Walt Whitman as the cardinal complete the named cast.

The photography merits the usual praise that the Ince-Triangle offerings receive, while the artistically decorated subtitles are most pleasing.

"A CHIP OFF THE OLD BLOCK"

(Juvenile Film—One Reel)

REVIEWED BY OSCAR COOPER

THIS is a clever little juvenile burlesque, intended primarily for children, and well adapted to presentation at children's matinees. With the exception of James A. Fitzpatrick, who appears as a tramp, all the principal actors are children.

The central character in the story is Chip, a newsboy, who lies down to sleep in front of a theatre, after meeting a little lady of wealth, who becomes the heroine in his dream.

Chip dreams that he is Charlie Chaplin in the role of a hero, and his business is to rescue the lady fair from the villain—which he does in a fashion that will delight children.

The usual number of kicks, falls, and chases do their parts toward making the plot. Finally, after Chip has vanquished the villain, he is rudely awakened from his dream by the theatre manager, and sent on his way.

Janethel Monahan, Joseph Monahan, Margerete Costello, and Donald Costello have the four chief roles, and are excellent child actors.

The production was staged and directed by Mr. Fitzpatrick, who also wrote the story. The subtitles are in rhyme, and can be easily understood by children. Exteriors alone are used. Some pretty park scenes are disclosed. The photography is very good.

"ROBERT C. BRUCE AND HIS NATURE PICTURES"

REVIEWED BY PETER MILNE

THIS is the third of a series of travelogues that S. L. Rothapfel is offering in conjunction with the Triangle plays at the Knickerbocker theatre, New York.

It pictures the partial trip of Mr. Bruce and his party through the Columbia National Forest in the Yakima Indian Reservation, State of Washington; bits of their cruise on Lake Chelan, a beautiful body of water, and lastly their climb to the foot of Isella Glacier, to reach which miles of snow-covered ground was traversed and photographed.

The camera work is good throughout, save for a scene or two where the sun's reflection on the snow resulted in photographic trouble.

The scenes picturing nature in all its wildness are indeed fascinating, while there are various points of educational interest shown, particularly those in connection with Isella Glacier, a huge ice pact that abound in beauty and interest.

At the Knickerbocker Mr. Bruce personally appears and gives an interesting talk while the films are in progress. The entertaining anecdotes that he has to tell of his trip are many, and without his speech the views would be void of much of their present interest.

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"HIS PICTURE IN THE PAPERS"

(Fine Arts-Triangle—Five Parts)

REVIEWED BY PETER MILNE

DOUGLAS FAIRBANKS has risen to the ranks of undisputed film favorites that is clearly evident from the applause which heralds his appearance in a picture.

At any rate, such is the case at the Knickerbocker Theatre, which can be taken as containing a real picture audience, now that it has reverted to a modest scale of prices.

Picture-goers have accepted Mr. Fairbanks as "Doug," the familiar nom de plume by which he is known to stage first nighters, and Doug as a screen comedian induces the feeling of familiarity that such a nickname embodies.

He reaches his audience at the start, and before he is through

EN ROUTE TO NEWSPAPER FAME

he is on intimate terms, so it seems, with every member of it. Such is the mark of a good player, and Doug's personality is consequently one of his most valuable possessions.

"His Picture in the Papers" was obviously molded specially for its star. It gives him a likable role, for he is the only normal member of the family of Proteus Prindle, a manufacturer of meatless foods, such as Predigested Prunes and Dessicated Doughnuts or some other alliterate combination.

Pete, the name which Doug carries, is to have a share in his father's business which will enable him to marry one Christine Cadwalader. To procure the share he must get his name and picture in the papers, and his various attempts to do so furnish the body and the fun of the subject.

He is unsuccessful in many, many ways, and each one is in itself a hearty and clean series of laughs. To enumerate them would be folly, but we are willing to stake our job against the President's that neither exhibitor nor public will be disappointed in "His Picture in the Papers."

Pete, be it known, gets his countenance in the public prints, by signing a Peruna testimonial, but that doesn't please old Proteus, so his crowning and triumphant act is to avert a railroad wreck. Then he gets his picture on the front page, and also the promised business share and the pretty girl.

Loretta Blake is Doug's opposite, while Clarence Handyside, Charles Butler, Homer Hunt and others appear in roles of some importance. John Emerson directed.

"POWDER"

(American-Mutual Masterpicture DeLuxe—Five Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THIS picture was inspired by the controversy that has been carried on anent the exportation of American munitions to England. This delicate question is treated in a strictly neutral manner, so neither hyphenates, jingoists, or pacifists can take any offence. The countries involved have been given fictitious names, and so the argument presented is more academic than real.

The few war scenes introduced are not panoramic views of far-flung battle-lines, but more intimate pictures of isolated incidents. These glimpses serve to furnish the required atmosphere.

Arthur Maude, the star, is none of your tailor-made Adonises, but a very human, likable sort. There are fewer chances given him for exceptional acting than in many of his previous pictures. Constance Crawley and the remainder of the cast give good support.

Some of the scenes are over-prolonged, and a few of them contribute nothing toward advancing the story. The comparative novelty of the plot, however, will undoubtedly efface the impression of these defects.

A young reformer is trying to get a bill through Congress that will prohibit the exportation of arms. In this purpose he is opposed by a powerful powder manufacturer, by the secret agent of the country to which the munitions are being sent, and by an adventuress in the employ of this agent.

A secret agent of the country not receiving American arms plans to blow up all the plants turning out war material. The reformer hears of this scheme, and hurries to the mills belonging to his prospective father-in-law, these having been slated for destruction. He arrives just in time to extinguish the bombs, but is seen handling them, and is suspected of vandalism.

The Congressional committee hears of this, and kills the bill. But the owner of the mills receives a cablegram informing him of his son's death on the battlefield, so he decides not to manufacture more war material.

"THE DRAGNET"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

WILLARD MACK is a master-teller of stories involving crooks and the relentless persecution of them by the police. This tale is one of that kind, but the pathos is never relieved by the author's usual whimsical humor. The ending is a happy one, and comes as a relief after the harrowing experiences of the hero and heroine.

Harry Mestayer, in a simple and unaffected way, portrays the struggles of an ex-convict to stay straight. Vivian Reed will win the instant sympathy of the audience by her graphic presentation of a girl who has loved not wisely, but too well. Wheeler Oakman and Al Filson are almost always convincing.

The photography is not of a high order, but will doubtless be touched up before the regular prints are released. The directing is fair, and the locations are well selected.

Walton, an ex-crook, is doing his best to lead an honest life. A detective who knows his record is constantly shadowing him, and causes him to lose one job after another.

Walton meets a girl who is also a social outcast, and together they fight their temptations. The detective tries to "plant" evidence against Walton, but the victim always manages to prove his innocence. Finally he realizes that he will be jailed if he does not leave the country.

He marries the girl, and takes her to South America. After the lapse of a year the detective hears of their whereabouts and goes to South America. He is loath to do this, since he is about to become a father. When he finds that Walton and his wife are also prospective parents, his better nature prompts him to leave them in peace.

"UNDINE"

(Bluebird—Five Reels)

REVIEWED BY HARVEY F. THEW

NONE of the charm of the fairy tale has been lost in this screen version of Pierre De La Motte Fouquet's famous story of the nymphs of sea and wood. In picturizing it, Henry Otto has managed to retain the poetry and imagery of the original, and it is altogether a charming object.

Infinite pains must have been expended on the locations. There are scenes of water, crags, caverns and grottoes, angry blasts of surf directed against stony cliffs, and stretches of shore "where the cold sea maids rise to sun their streaming hair"; there are glimpses of woodland and waterfall, and the whole united by clever and mystifying double-photography, dissolves and tricks of the camera which make the fairy spirit real and present.

Moreover, in the manner of presentation also, has the note of poetic beauty been emphasized. The story is given as a fairy story read by a father to his child, and the action dissolves in as the pages of the book are turned.

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For details see Pages 555-556 M. P. News Studio Number, Jan. 29th

enchanted shores of Unda, where countless maids, in scanty clothes disport themselves and do all manner of aquatic stunts.

Although their clothing is scanty (and in some cases entirely absent) there is nothing about the scenes which can give offense to anyone. Censors will look in vain for something to cut out. (Which does not mean that they will cut nothing.)

Excellent photography and unusual lighting, with an adequately artistic conception of what constitutes art, have come to the aid of the director, and are responsible for some of the most striking effects.

The story is of a nymph of the water who sinned and died, and in further expiation her little daughter is sentenced to existence with the mortals. She is left on the shore, where she is found by a fisherman and his wife, whose own daughter had been stolen by the mermaids.

The girl grows up to be Undine, and is found by a bold knight who has been sent into the enchanted forest as a test of love. He is sentenced by the king of the forest to be Undine's deliverer, and the two immediately fall in love and are married. Thus Undine's mission with the mortals is fulfilled, and she is carried back to her own people of the sea.

Ida Schnall, as Undine, does some remarkable things in the water. One of them is a dive of 150 feet from the side of a cliff —the cliff in fact which forms one wall of the famous arch on Santa Cataline Island.

The supporting company, which is numerous, appears to have been selected for beauty of figure, grace of action, and expertness in the water. Edna Maison, Douglas Gerrard, Carol Stellson, Caroline Fowler, O. C. Jackson, Josephine Rice, Grace Astor, Elijah Kerr and Jack Nelson head the cast.

FILM STARS SCHEDULED FOR APPEARANCE AT PITTSBURGH BALL, FEBRUARY 14

THE Pittsburgh Screen Club is expected to be one of the biggest affairs ever held in Pittsburgh. It is to be held in Motor Square Garden on the evening of February 14.

It was announced by the entertainment committee that Florence La Badie, Anita Stewart, Earl Williams, Gladys Hulette, Kathryn Adams, Louis Rubinstein, Samuel Spedon and a number of other stars and persons well known in the motion picture industry would be in Pittsburgh for the occasion.

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PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"A Chance Deception." (Biograph. Mon., Feb. 7.)—This is a reissue, in which several dramatic situations are provided. A young wife is accused by her husband of flirting with a man in a restaurant.

The man in question, a burglar, follows the couple home, and breaks into the house. The husband, returning from a trip outside, sees the intruder and accuses his wife. When the man is found in a closet, he saves himself by claiming to be the wife's lover.

She is turned out of the house, and wanders helpless and hopeless, until the burglar's wife hears of the affair. She compels her husband to confess, and the wife is taken back to her husband.

"The Iron Will." (Biograph. Three reels. Wed., Feb. 9.)—This is a dramatic romance of bandits in eastern Austria. Negra, masked leader of the band, has always kept his face concealed even from his followers. His fancy falls on the young daughter of one of the band, but she flees, and later marries a young shepherd.

Then he is attracted to Henrietta, daughter of a nobleman; she is in love with Lieutenant Szilard, but her father compels her to marry the wealthy Baron who comes a wooing.

Negra discovers the abode of the girl he first fancied, and goes after her. She locks herself in the hut, with Henrietta, who happens to be in the neighborhood, and Negra has a battle with the young husband; they fall over a cliff. Negra limps away, and Henrietta follows him to a lonely shack; looking through the window she sees him remove the mask, and recognizes him as the Baron, her husband.

Negra later attacks a party, headed by Lieutenant Szilard, which is convoying a collection of gold. In the battle which follows Negra is killed, and Henrietta finds herself free to wed Szilard.

"Destiny." (Essanay. Three reels. Sat., Jan. 29.)—Reviewed at length elsewhere in this issue.

"The Man in Him." (Essanay. Two reels. Tues., Feb. 8.)—Not shown for review.

"The Fable of the Grass Widow, and the Mesmeree, and the Six Dollars." (Essanay. Wed., Feb. 9.)—A George Ade Fable not shown for review.

The story follows: One day a keen Business Man was approached by a Grass Widow who was a Book Agent and a Good Looker. He got so Dizzy lamping her that he had to lock his Legs under the Chair to keep from Turning Turtle.

She pushed a Jewelled Pen in his Mitt and showed him where to Sign. Later he Ponied Out six Shekels, and took the Set home to Wife. His Better Half remarked that all her women Acquaintances were receiving those same Volumes, and that a crowd of Married Men must have received a Club Rate. MORAL: Those who are entitled to it, get it sooner or later.

"Golden Lies." (Essanay. Three reels. Sat., Feb. 12.)—Not shown for review; the story follows. Tom Devlan, a ne'er-do-well, is engaged to Vera Walton.

His brother Edward, a far better character, is also in love with her. In a fire, Edward rescues Vera, but not before she is blinded for life. Tom will not marry a blind girl, and so deserts her.

Edward writes letters to her, purporting to come from Tom, so that she will think him still true. Later he marries her, claiming that he is Tom.

Some time later Tom returns and tells Vera of Edward's artifice, but she says that she has known for some time who he is, but has fallen in love with him.

In the cast are Bryant Washburn, Elizabeth Burbridge, and Patrick Calhoun.

"Wurra Wurra." (Kalem. Tues., Feb. 8.)—This comedy finds Bud and a pal of his, Mac, on a cannibal island and their adventures with the inhabitants and in particular with the queen (Ethel Teare), smack of sameness throughout.

Director William Beaudine has hardly taken full advantage of his plot and while the reel begins and ends with a hearty laugh, the intermediate spasms are widely separated.

"The Darkest Hour." (Kalem. Two reels. Wed., Feb. 9.)—This, the last of the "Stingaree" series, permits the outlaw to again escape from jail in a clever manner.

Through Ethel he secures a position as her fiance's valet and leaves for England in his employ. He learns from them that he has been freed from the murder charges brought against him in his native country.

Ethel's fiance finally resigns in Stingaree's favor as he sees that she has always loved him. True Boardman, Marin Sais, Paul Hurst and Edward Clisbee keep their work up to previous performances, the last named performer in particular giving a most pleasing characterization of the self-rejected suitor.

"The Trail's End." (Kalem. Fri., Feb. 11.)—The sixteenth and last of the "Ventures of Marguerite" finds the dainty heiress at last victorious in her battle against "The Wolf" and free to marry the man she loves.

This concluding instalment is full of trick mechanical devices which the villain brings to his command and their effect is as usual astonishing.

"The Peril of the Rails." (Kalem. Sat., Feb. 12.)—This episode of the "Hazards of Helen" series relies for the greater part of its interest and excitement on its involved plot rather than on any individual thrilling bit performed by Helen Gibson, although the fearless star has her nerve with her as usual.

"Cured." (Lubin. One reel. Sat., Jan. 29.)—Another Billie Reeves comedy, centering about the comedian's attempt to carry on a physician's practice while the latter is away from his office. It is fairly funny. Reeves, Arthur Matthews, and Carrie Reynolds, the principals, were directed by Earle Metcalfe.

"A Reformation Delayed." (Lubin. One reel. Mon., Jan. 31.)—An interesting little crook drama, written by Julian Lamothe and produced by Melvin Mayo. The story is slightly unconvincing in spots, but there is enough human interest in it to carry it.

Francelia Billington, Ronald Bradbury, Helen Wolcott, and William J. Spencer are the principals. The most pretentious scene, a masked ball, is well staged.

"The Dragnet." (Selig. Three reels. Mon., Feb. 7.)—Reviewed at length elsewhere in this issue.

"A Mix-Up in Movies." (Selig. Sat., Feb. 12.)—Tom Mix and his cohorts have an excellent comedy vehicle in this play, and while they do not utilize every opportunity for laughs, they still create a lot of amusement.

A moving picture company uses a Western town for a "location," and three cowpunchers are much interested in their doings. One night they steal the camera, and early the next day they set it up outside a bank.

While one of them turns the crank, the other two enter the bank and rob it. Everyone thinks it is just a part of the photodrama, so the ingenious thieves make their get-away to the hills. Some of the movie actors witness the crime, and give chase to the bandits.

These actors overtake the thieves, and after complimenting them on their good acting, suggest that there is more money in movies than in crime.

The robbers then decide to return the money to the bank, and become screen heroes. Others in the cast are Babe Chrisman, Pat Chrisman, and Sid Jordan.

"Hearst-Vitagraph News Pictorial," No. 7.—Ice jam in creek floods streets of Joliet, Ill.; floods in streets of Chicago; Austrian Chargé poses with Count von Bernstorff at Washington; Harvard Hockey Club at practice at Cambridge; historic Hotel St. Louis at New Orleans condemned as unsafe; spring fashions; P. H. Chadbourn, of Belgian Relief Commission delivers trunkful of toys from Belgian children to President Wilson; Harvard students enlist in new preparedness regiment; ice yachts out at Red Bank, N. J.; with German civilian recruits on the western front; Hong Kong recruits march through London to join colors; Americans murdered by Mexicans buried at El Paso; cartoon by T. E. Powers.

MUTUAL PROGRAM

"Lillo of the Sulu Seas." (American. Three reels. Tues., Feb. 8.)—Reviewed at length elsewhere in this issue.

"Won by One." (Beauty. Wed., Feb. 9.)—This typical "Beauty" comedy is well played by Wallace McDonald, Dick Rosson, and Neva Gerber. The plot has some clever twists, and is a farce of situations rather than characters.

Connie and Louie, salesmen for rival "fake jewelry" concerns, both fall in love with Fanny, the belle of the town. They lavish paste jewels on the girl, and she finally decides to marry Louie.

There is a sensational jewelry robbery in New York, and Connie sees a way to get rid of his rival. He tells the local constable that Louie is the thief, and the officer arrests him, and takes him in triumph to the city.

There the jewels in his possession are found to be false, so he is released. The attendant publicity for Louie's company causes his employers to raise his salary. He returns to Fanny's home burg, and finds her about to be married to Connie. He causes Connie's arrest, and triumphantly marries the girl.

"Paddy's Political Dream." (Vogue. Thurs., Feb. 10.)—The action is fast and furious in this orgy of slapstick comedy, and the utter wildness of the plot and the grotesqueness of the characters will cause bewildered laughs.

A humble henchman in a grafting political ring dreams that he is put at the head of it. His experiences as the "man higher up" defy description.

"Powder." (American-Mutual Masterpicture DeLuxe. Five reels. Thurs., Feb. 10.)—Reviewed at length elsewhere in this issue.

"According to St. John." (Mustang. Three reels. Fri., Feb. 11.)—The theme of this picture is a bit old, but the cast puts it over most effectively. The sentiment is never maudlin, and the familiar Western characters take on new significance. In the cast are Anna Little, Jack Richardson, Tom Chatterton, and Ward McAllister.

Ben Wolf, a desperado, falls in love with the sister of the sheriff, a girl who is engaged to another man. Under the influence of this new emotion, he reforms. Hard-pressed for money, the girl's fiancee robs a stage-coach.

Ben has read in the Bible, "Greater love hath no man than this, that he lay down his life for a friend," and he decides to make the supreme sacrifice for the girl he loves. He admits that he was the bandit, and is led off to the gallows, in order to protect the man the girl loves.

"Billy Van Deusen and the Vampire." (Beauty. Sun., Feb. 13.)—This burlesque on the "vampire" films ought to be well received. Part of the fun is contributed by the plot, and much is due to the work of John Steppling, John Sheehan, and Carol Halloway.

Billy and Johnny see a regal beauty on the street, and both resolve to win her. They vie with each other in making her home a conservatory of costly hot-house flowers, but Billy decides that sterner measures are necessary.

He engages a professional "vampire" to lure Johnny to her apartment, and then sends a note to the girl he is pursuing, telling her of Johnny's unfaithfulness. The girl goes to the apartment, and there sees Johnny in an embarrassing position.

Thinking the little drama is finished, Billy comes into the room, and is also seen by the enraged girl. She decides to wed neither of them.

"Igorrotes, Crocodiles, and a Hat Box." (Vogue. Sun., Feb. 13.)—Not shown for review.

PATHE EXCHANGE INC.

"Pathé News," No. 8. (Pathé)—Episcopal ministers visit Sing Sing to study prison conditions; bodies of Mexicans accused of murdering Americans are put on public exhibition at Juarez; spring hat fashions; marksmen meet for trap-shooting match at Pinehurst, N. C.; dogs being trained to police work at West Hempstead, L. I.; Ottawa, Ill., streets inundated by floods; free toboggan slides are erected in Chicago parks:

3,000 horses shipped from Watertown, Mass., to France; ice yachting at Winchester, Mass.; society women champion striking cloak-makers at New York.

"Pathé News," No. 9. (Pathé)—Pedlars replace the regular shopkeepers when war sweeps through Saltillo, Mexico; President Wilson opens campaign for preparedness in New York; Japanese Emperor formally opens parliament in Tokio; Carranza banquets with his leaders at Camado, Mexico; freight steamer strikes submerged rock at Evansville, Ind.; process of printing paper money at Washington; Multnomah Falls in Oregon nearly frozen by coldest weather in twenty-seven years; Old Doc Gloom's hammer started west by N. Y. prosperity Frolic, reaches Dayton; Boston school children begin movement to save historic old frigate Constitution; floods in Salt River do great damage in Arizona; Al Jennings, ex-bandit, opens revival in Atlanta; winter sports at Lake Placid, N. Y.

UNIVERSAL PROGRAM

"Graft." (Universal Special Feature. Ninth episode. Two reels. Week of Feb. 7.)—The separate title of this instalment, "The Insurance Swindlers" is key enough to the identity of the individual trust that Tom Larnigan measures his cunning against throughout two reels. However, there is much that is disagreeable in this chapter. Dauntless Tom is for a time thought dead as a result of being locked in a vault. Preparations for his funeral are made.

Friends come to see the remains deposited in a room, bare save for the presence of the coffin and a few gloomy candles. And to gruesomcly cap all this the face of the supposedly-deceased is shown, chalky white in several close-ups.

This of course will not do. Death is common and so is mourning. The first is allowed in pictures, the mourning ought not to be pictured, particularly mourning about an open coffin.

To go on with the story, Tom comes to life again, and the conspirators are once more defeated. If Universal sees fit to extensively edit this number, it will be quite acceptable.

"A Knight of the Range." (Red Feather. Five reels. Mon., Feb. 7.)—Reviewed at length in the issue of Feb. 5.

"Mixed Kids." (Nestor. Mon., Feb. 7.)—Two babies, one white and the other black hold the center of this picture. They carry a scene together in which they discover that they are in bed together and the white chap doesn't like the idea at all.

It's one of the funniest scenes seen in many a day. Outside of this the picture is somewhat slow. Ray Gallagher, Billie Rhodes, Stella Adams and Neal Burns are the principals. Al Christie had the idea and Horace Davey screened it.

"Yust from Sweden." (Gold Seal. Three reels. Tues., Feb. 8.)—Reviewed at length in the issue of Dec. 29.

"Artistic Interference." (Imp. Tues., Feb. 8.)—Not yet shown for review.

"The High Fliers." (Victor. Two reels. Wed., Feb. 9.)—One of the best comedies Harry Myers has done. In fable form it tells of the marriage of Miss High Life and Mr. Dude. Miss High Life can drink ten cocktails without slipping an eyelid and Mr. Dude wears no shirt, unattached cuffs and corsets.

They marry and come to a doleful ending as the Dude's discover they can't live in a two hundred dollar apartment on a twenty dollar salary.

On the other hand Miss Plain Life and Mr. Honest Strike a match and the wedded life is happy.

Harry Myers and Rosemary Theby as the Dude's do excellent work, Myers playing the simpering poseur with ladylike grace and other effeminate affectations, and Miss Theby carrying the part of the swaggering girl to a fine burlesqued degree. The subtitles aid in making "The High Fliers" a very good comedy.

"Her Naughty Eyes." (L-Ko. Wed., Feb. 9.)—Alice Howell gets the wink habit and the 'come over here' look in her eyes in this production which is fairly amusing, despite the fact that it is an old idea.

"The Living Lie." (Laemmle. Three reels. Thurs., Feb. 10.)—A story of Paris' Latin quarter by F. McGrew Willis, directed by Leon Kent, which, when viewed, contained a number of scenes displaying the female form in stages of nudity, once quite nude.

The atmosphere striven for is attained by showing a cafe or a studio in which the people make very free with one another. The story is centered on an artist's model, who marries and her past consequently arises to cause a separation.

The child does the reuniting. In its first phases the continuity is uneven, while the subtitles are written in involved fashion. It is not a good picture.

"The Trail of Wild Wolf." (Imp. Two reels. Fri., Feb. 11.)—Reviewed at length in the issue of Dec. 29.

"The Missing Locket." (Rex. Fri., Feb. 11.)—Featuring Baby Early in a picture intended for children, but why not direct Baby Early to act like a child? She is very grown up indeed in this offering of H. C. Matthews and mature actions don't fit her neatly. The story is entertaining, based on an old plot, and will perhaps furnish enjoyment despite its lack of childish simplicity.

"A Quiet Supper For Four." (Nestor. Fri., Feb. 11.)—L. V. Jefferson to Al Christie to Horace Davey, is the course of the idea of this comedy which features Billie Rhodes and Ray Gallagher. It has good comedy in it, the young wife, trying her best to cook and failing. It is very funny all the way through and will be appreciated, we believe, to its fullest extent.

"His Majesty—Dick Turpin." (Bison. Two reels. Sat., Feb. 12.)—This weird story is laid in an imaginary foreign principality and has as its central figure a gay young prince who much enjoys turning bandit for a few hours each day to rob the rich and give to the poor.

The death of his father, which automatically places him on the throne, prevents him from being arrested. The picture is much too full of a lot of wild riding, chasing through underground passages, etc. This also makes the story, which is virtually a one-reeler, hard to follow. Francis Ford, Grace Cunard and Jack Holt are the leads.

"Uncle Sam at Work," No. 8. (Powers. Sat., Feb. 12.)—Showing the United States seal reserves, the whale industry, the intricacies of the Postal Service and the Public Health Service. The last mentioned have hardly ever found their way into films and consequently their power to entertain is unusual. The first scenes are equally as interesting.

"Leap and Look Thereafter." (Joker. Sat., Feb. 12.)—A very good comedy due to its tremendously exaggerated incident and the entertaining plot that runs through it. It concerns a tobacco fiend who is finally cured of his habit by an antidote that he avoids taking for a time because he believes it is poison, and that his wife wants to put him out of the way. William Franey, Gale Henry, Milburn Moranti and Lillian Peacock are the leads.

"Firing the Butler or the Butler's Fire." (L.-Ko. Two reels. Sun., Feb. 13.)—Reviewed at length in the issue of Dec. 29.

"Arthur's Last Fling." (Laemmle. Sun., Feb. 13.)—One of Rupert Julian's distinctly novel pictures, so distinct and so novel, so good and so surprising in its conclusion that it makes one

VIM COMEDY COMPANY. Bottom row, left to right: BERT TRACY, ROY GAHRIS, HARRY NAUGHTON. Second row: WILL LOUIS, FERNANDEZ PEREZ (BUNGLES), EDWARD McWADE, LOUIS BURSTEIN, BABE HARDY, BILLY RUGE, BOBBY BURNS, WALTER STULL.

wonder why Rupert Julian doesn't set up as a scenario writer. Julian also directed and his work in the leading role is very good. Bertram Grassby, Abe Mundon and Elsie Jane Wilson fill the remaining stellar roles.

"Universal Animated Weekly," No. 5. (Universal.)—Flood damage in California, Arizona and Illinois; Boy Scouts anniversary at New York; winter sports at Truckee, Cal.; new styles in hats; Portland, Ore., starts big mail campaign to bring tourists; elephants help out stalled auto at Universal City; Ford peace pilgrims in Europe; President Wilson starts preparedness campaign in New York; cartoons by Hy Mayer.

INCORPORATIONS

The Corporation Trust Company, 37 Wall street, New York, reports the following new corporations:

In Delaware:

FORD FILM COMPANY. Capitalized for $25,000 in Wilmington, Del. To purchase, own, operate and dispose of the business of dealing in cameras, motion pictures, and making films. Incorporators: Christine E. Williams, Frank E. Holliday and Jos. H. Spencer, all of Philadelphia, Pa.

ELITE AMUSEMENT CORPORATION. Capitalized at $100,000, in Dover, Del. Conducting places of amusement. Incorporators: Emil Offeman, Howard C. Griffiths and Robert Levy, New York City.

PEOPLE'S PROFIT FILM CORPORATION. Capitalized at $150,000, in Wilmington, Del. Manufacture and sale of moving picture films. Incorporators: George H. Jones, David C. Hernlon and George F. Baright, 170 Broadway, New York City.

In Illinois:

JAKE STERNAD THEATRICAL ENTERPRISES, INC. Operate amusement enterprises. Capitalized at $2,500, in Chicago, Ill. Incorporators: Asher J. Goldfine, Chas. J. Martin and Edward W. Weiss.

CHICAGO FILM COMPANY. To manufacture, sell and operate moving picture films. Capitalized for $500 in Chicago, Ill. Incorporators: E. L. Siver, R. N. Baylies and H. L. Baylies.

In Maine:

FLYNN & COMPANY. General moving picture and theatrical business, and things incidental thereto. Capitalized at $10,000, in Portland, Me. Incorporators: Milton F. Flynn, Haverhill, Mass., and James A. Connellan, Portland, Me.

ROTHACKER FILM MANUFACTURING COMPANY. To manufacture and deal in photographic films, lenses, cameras and supplies for same, purchase, manufacture and present moving pictures. Capitalized for $25,000 in Portland, Me. Incorporators: T. L. Croteau, A. B. Farham and James E. Manter, all of Portland, Me.

In New Jersey:

NEWARK HEIGHTS THEATRE CORPORATION. To operate theatres, amusement enterprises, etc. Capitalized for $10,000, at 53 Fairmount avenue, Jersey City, N. J. Incorporators: Leopold Friedman, Charles C. Moskowitz and Henry J. Hoebel, all of Jersey City, N. J.

In New York:

ARAX FILM CORPORATION. General motion pictures and theatrical. Capitalized for $10,000 in Manhattan. Incorporators: Alfred T. Tikijian, 315 W. 97th street; Clarence Hunicke, 47 W. 45th street, and John F. Clancey, 745 Amsterdam avenue, all of New York City.

THE BILTMORE THEATER CORPORATION. General theatrical and motion picture business. Capitalized for $20,000 in Manhattan. Incorporators: Clinton W. Moffatt, 1570 Broadway; Harold S. Budner and Sol Sholes, 31 Liberty street, New York City.

SQUARE FILM COMPANY, INC. Motion picture films, etc. Capitalized for $10,000 in Manhattan. Incorporators: Henry B. Nedham, 23 W. 82nd street; Margaret Harmon, 519 W. 138th street, New York City, and Philip Lindsley, Raritan, N. J.

METAGRAPH FILM COMPANY, INC. General motion picture and theatrical business. Capitalized for $20,000 in Manhattan. Incorporators: Halley Tarr, 1661 Broadway; Urian Bernstein, 51 Chambers street, and Isidore Neustaedter, 61 Park Row, all of New York City.

SUBMARINE EXPLORATION COMPANY, INC. Motion pictures and submarine photos, etc. Capitalized for $20,000 in Manhattan. Incorporators: Haus Hertman, 253 W. 42nd street; Jere F. Hanley, 147 W. 57th street, New York City, and Francis D. Casey, Yonkers, N. Y.

CITY AMUSEMENT COMPANY, INC. Exhibiting motion pictures, maintain and conduct vaudeville houses. Capitalized for $3,000 in Brooklyn, N. Y. Incorporators: Nathan Marks, 233 Bainbridge street; A. Berton Reed, 1959 82nd street, and Alexander M. Birnbaum, 990 Bushwick avenue, all of Brooklyn, N. Y.

RIVERVIEW THEATRE CORPORATION. General theatrical business, motion pictures, etc. Capitalized at $10,000, in Manhattan. Incorporators: Thomas Costello, 222 Riverside Drive; H. Leslie Goss, 446 Manhattan avenue, and Janet Behrens, 34 Nassau street, New York City.

WALTER G. BRETZFIELD COMPANY, INC. Theatrical enterprises—deal in costumes and manufacture same, also theatrical supplies, etc. Capitalized at $10,000, in Manhattan. Incorporators: Walter G. Bretzfield, 401 Washington avenue, Brooklyn, N. Y.; Israel Goldfarb and Mary Goldfarb, 22 Lenox avenue, New York City.

HUNTINGTON FILM COMPANY, INC. Producing and manufacturing moving picture films or plays and sale thereof, and other theatrical entertainments, etc. Capitalized at $50,000, in Huntington, N. Y. Incorporators: Charles C. O'Hara, 528 Riverside Drive, New York; Edgar R. Scudder and John R. Scudder, Huntington, N. Y.; Theresa Beer, 107 Bloomfield avenue, Hoboken, N. J.; Charles E. Hunter, 51 Eldert street, Brooklyn, N. Y.

GLOBE THEATRE COMPANY, INC. Manufacture and sell motion picture films, cameras, slides, etc., theatres, etc. Capitalized at $100,000, in Buffalo, N. Y. Incorporators: Leo F. Donnelly, 149 Highland avenue, Lewis F. Lindal, 73 Goemble avenue, and Daniel J. O'Neil, 112 Mariner street, Buffalo, N. Y.

QUEEN PICTURES, INC.; New York City. Motion pictures. Capitalized at $1,000. Incorporators: Katherine A. O'Leary, 85 West 118th street, New York City; Emma Ullman, 228 Duncan avenue, Jersey City, N. J., and Samuel J. Foley, Jr., 355 East 50th street, New York City.

LEADING THEATRES CIRCUIT, INC.; New York City. General motion picture business. Capitalized at $2,000. Incorporators: Mitchel H. Mark, 312 Main street, Buffalo, N. Y.; John H. Runsky, Detroit, Mich., and Louis J. Dittmar, Louisville, Ky.

ATLANTIC BATHS, INC.; Kingsborough. Moving picture exhibits. Capitalized at $50,000. Incorporators: Edward H. Mooney, Jeanette C. Mooney, Coney Island, N. Y., and E. Donaldson, Sea Cliff, N. Y.

THE PLEASANT WAVE BATHING CO., INC. To maintain a bath pavilion at Coney Island, also restaurant and moving pictures theatre, etc. Capitalized at $10,000, in Manhattan. Incorporators: Hildo P. Econopouly, 1222 52d street, Brooklyn, N. Y.; Henry Pearlman, 2229 85th street, Brooklyn, N. Y., and Anna K. Ott, 550 W. 160th street, New York City.

THE NEW ROCHELLE THEATRE COMPANY, INC. Manage, own and lease, etc., theatres, opera houses and places of amusement. Capitalized at $100,000, in New Rochelle, N. Y. Incorporators: Benjamin H. Von Ottinger, Larchmont, N. Y.; John A. MacMartin, 8 W. 40th street, New York City, and S. Alton Ralph, 185 Main street, White Plains, N. Y.

KALMAR, PUCK & ABRAHAM'S CONSOLIDATED, INC. Music publishing and theatrical business. Capitalized at $20,000, in Manhattan. Incorporators: A. M. Wattenberg, A. S. Levy and Max D. Josephson, 233 Broadway, New York City.

AUSTRALIAN TRIANGLE FILMS, INC. Manufacture and produce and develop films for motion pictures—general film and motion picture business. Capitalized at $10,000, in Manhattan. Incorporators: Edward M. James, 97 Hamilton place, New York City; Milton M. Eisenberg, 457 Hopkinson avenue, and Agnes Rose May, 356 Hooper street, Brooklyn, N. Y.

QUEENS PICTURES, INC. Theatrical and motion picture business. Capitalized at $1,000, in Manhattan. Incorporators: Katherine A. O'Leary, 85 W. 118th street, New York City; Emma Ullman, 228 Duncan avenue, Jersey City, N. J., and Samuel J. Foley, Jr., 355 E. 50th street, N. Y. C.

THE HAVERSTRAW AMUSEMENT COMPANY, INC. Theatrical, motion pictures, operas and general amusement business. Capitalized at $5,000, in Haverstraw, N. Y. Incoporators: Louis Cohn, Charles Cohn, William Waldron and Vernard Waldron, Haverstraw, N. Y.

PERFECT PUBLICITY PROMOTION PICTURE CO., INC. To promote publicity of industries through the medium of motion pictures. Capitalized at $500, in Manhattan. Incorporators: Earl W. Rossman, 1180 S. Fox street, Brooklyn, N. Y.; Edgar Cahill, Bronxville, N. Y.; William H. Pine, 238 W. 122d street; James T. O'Connor, 123 W. 108th street, and Lester L. London, 564 Riverside Drive, New York City.

In Pennsylvania:

SCRANTON THEATRE COMPANY. Conducting theatres, etc. Capitalized for $100,000 in Scranton, Pa. Incorporators: M. E. Comerford, L. A. DeGraff, F. J. Helriegel and Joseph Ryan.

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"THE SPIDER"

(Famous Players-Paramount—Five Reels)

REVIEWED BY PETER MILNE

"THE SPIDER," by William H. Clifford, casts Pauline Frederick in two roles, one by which picture-goers generally know her, the worldly woman; but the other is quite a new venture for Miss Frederick.

In this part of Joan, she is a young girl in short dresses, unsophisticated and lovable, and by interpreting the character the star meets with most pleasing success.

The picture is notable in another respect other than the fact that it is Miss Frederick's first medium for dual impersonation, for despite this there are no double exposure scenes, and much artificiality is consequently done away with.

This meritorious omission and the fact that Miss Frederick gives such contrasting performances in her two roles, puts confusion to rout and almost convinces one that Valerie St. Cyr and Joan Marche are played by different actresses.

The only other important members of the cast are Thomas Holding and Frank Losee. The former in rendering his part of Julian St. Saens at times waxes quite theatrical by overacting in his big scenes. Losee gives a popular interpretation of Count Du Poissy, the villain.

Valerie St. Cyr is the mistress of the Count. When brought to light, her past reveals a deserted husband and an unknown daughter, Joan, who lives somewhere in Paris.

Valerie desires the artist Julian to paint her picture, but Julian informs her that he does work for only honorable women.

Hurt by this insult, Valerie poses as a destitute woman and obtains a position as model for Julian.

In the meantime the Count, looking for new fields to conquer, discovers Joan, the sweetheart of Julian, and unknown to all the daughters of Valerie. With the completion of the portrait, Valerie is wildly in love with Julian, but again he turns her down.

Infuriated, Valerie commissions the Count to kidnap Joan, so that she may have Julian to herself. The Count is only too willing, but once Joan is made a prisoner in his rooms, she attacks the Count and kills him with a knife.

At the same time Valerie learns through her detectives her real relationship to the girl, and going to the Count's rooms she assumes blame for the murder. Later she pays the penalty on the guillotine.

Director Robert Vignola has done good work in every point but the closing scenes. In picturing the guillotine setting, he has shown every detail, from the erection of the scaffold to the knife descending, as the scene fades out.

The end of Valerie might be plainly suggested by a few flashes of this, but sensitive people don't like and will not stand for the detailed episode.

"THE YELLOW PASSPORT"

(Shubert-World Films—Five Reels)

REVIEWED BY PETER MILNE

"THE YELLOW PASSPORT" pictures with a great deal of suspense and thrilling action, the flight of a Jewess from Russia after harrowing trouble with police officials, and subsequently the trouble she encounters living down a suspected though stainless past. The Yellow Passport, uncovered a season or so ago in theatrical circles as The Yellow Ticket, is the woman's hoodoo, for it stamps her according to Russian police law as a fallen woman.

Necessity, however, was the cause for the possession of the passport and not immoral desires, for in order to live otuside the Jewish pale and study voice culture, a yellow passport was necessary. Consequently, though remaining a self-respecting woman, Sonia was branded as impure.

Finally unable to stand unjustified persecution and taunts, she left Russia and came to America.

Here she becomes a noted prima donna and enters into a romance with Adolph Rosenheimer. But a Russian police officer appears and lays bare her supposed past. How she proves her innocence is not made very clear on the screen, but the fact remains that she does and the police officer meets a horrible death at the hands of the nihilists.

Such is the part that Clara Kimball Young carries, and she carries it well as expected. She makes the part an appealing one and acts with accustomed skill. Her support in the shape of John Sainpolis, Alec B. Francis, Edwin August and others is sincere and competent. For the minor roles very good types have been chosen, and good casting is also noticeable in the majority of the principal parts.

Edwin August has directed his subject most ably. The massacre of the Jews by the "Black Hundred," a series of scenes comprising about five hundred feet of film, is a realistic spectacle. The scenes were taken at night, and views of the players running about with torches, setting fire to every house on the streets, are exhibited.

The appeal that such a picture is bound to create through its widely sympathetic story and its star, who appreciates the many possibilities of her part, will undoubtedly cause "The Yellow Passport" to become very popular. Edwin August and Frances Marion collaborated on the scenario.

"DESTINY"

(Essanay—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

IF the title refers to the destiny "that shapes our ends, rough-hew them as we may," it is well chosen, for in spite of the rough-hewing done by the heavy, his efforts are finally frustrated.

In the hands of players less capable, the improbabilities of the drama would certainly prevent it from carrying conviction. As it is, the players are admirably cast, and perform with a studied smoothness all too rare in program releases.

Bryant Washburn's experience in heavy roles serves him in good stead when he is Jekyll, but when he is Hyde he has all the attractiveness demanded of a hero.

Ruth Stonehouse is equally good in the character of a care-free girl in her 'teens, and as a grief-stricken matron. Charles J. Stine is most effective in a character part, while Sydney Drew is not an "also-ran" in this fast field.

Robert Gray and Richard Waldron are rivals for the hand of Ethel Dixon. She accepts Waldron, but Gray gets him drunk, and contrives to have Ethel see him in that condition.

She breaks the engagement, and when Waldron discovers Gray's perfidy, he knocks him out, and thinks he has murdered him. Waldron flees, and through despondency and drink, becomes a derelict.

An ex-convict, whom he had once befriended, discovers his condition, and tells him that Gray was only stunned by the blow. Waldron returns home, and finds that he is forgiven by his sweetheart.

"FARMER AL FALFA'S CATASTROPHE"

(Bray-Paramount—Split Reel)

REVIEWED BY OSCAR COOPER

THIS animated cartoon from the Bray Studios is the work of Paul Terry, and is accompanied by a split reel nature drama contributed by Raymond L. Ditmars.

The Bray offering concerns the efforts of Farmer Al Falfa to get rid of "Glue," a pestiferous cat. Al Falfa tries various means of bringing about Glue's death, but all his efforts are of no avail.

He ties her to a rock and hurls her to the bottom of the lake. But she comes back. He throws her into a well, but she returns via the waterspout. He tries dynamite, but that also fails. Finally he faints, and Glue appears with a family of kittens.

All of which is done in the eccentric manner which characterized previous Bray offerings. The drawings are, as usual, excellent from an artistic standpoint. The cartoon, as a whole, is an entertaining novelty.

The other half of the reel entitled, "The Gathering of the Clans," is the most interesting of the sort we have seen. Various kinds of animals are the sole actors, and their work is surprising when you consider that it actually contributes to the telling of a story.

An eating contest between a monkey, caterpillar and a grasshopper brings out the various emotions of these animals, and is a real nature study.

Audiences will find many things to be amused over in "The Gathering of the Clans," and they will be interested in every foot of it.

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF CURRENT WEEK

REGULAR PROGRAM

Monday, February 7, 1916.

BIOGRAPH—A Chance Deception, D., 1000 (Re-issue). 20009
LUBIN—The Diamond Thieves, D., 1000..... 20010
SELIG—The Dragnet, D., 3000..... 20004
SELIG—Selig-Tribune, No. 11, News, 1000..... 20008
VITAGRAPH—Betty, the Boy and the Bird, C., 1000... 20007

Tuesday, February 8, 1916.

ESSANAY—The Man in Him, D., 2000..... 20011
KALEM—Weurra-Weurra, C., 1000..... 20013
LUBIN—The Last Shot, D., 2000..... 20014

Wedesday, February 9, 1916.

BIOGRAPH—The Iron Will, D., 3000..... 20019
ESSANAY—The Fable of the Grass Widow and the Mesmeree and the Six Dollars, C., 1000..... 20018
KALEM—The Darkest Hour (Twelfth and Last of the "Stingaree" Series), D., 2000..... 20016

Thursday, February 10, 1916.

LUBIN—Sold to Satan, D., 3000..... 20022
VIM—Bungle's Rainy Day, C., 1000..... 20026
SELIG—Selig-Tribune, No. 12, News, 1000..... 20025

Friday, February 11, 1916.

KALEM—The Trail's End (Sixteenth of the "Ventures of Marguerite" Series), D., 1000..... 20030
KNICKERBOCKER STAR FEATURE—The Big Brother, D., 3000..... 20027
VIM—The High Sign, C., 1000..... 20032
VITAGRAPH—Freddy's Last Bean, C., 1000..... 20031

Saturday, February 12, 1916.

ESSANAY—Golden Lies, D., 3000..... 20033
KALEM—The Peril of the Rails (An Episode of the H. of H. Series), D., 1000..... 20040
LUBIN—Billy's Lucky Bill, C., 1000..... 20036
SELIG—A Mix-Up in Movies, C., 1000..... 20041
VITAGRAPH—From Out of the Past, D., 3000..... 20037

UNIT PROGRAM

Week of February 7, 1916.

VITAGRAPH—The Surprises of an Empty Hotel, D., 4000 .....U-1050
A Cripple Creek Cinderella, C., 1000.....U-1054

RELEASES OF COMING WEEK

REGULAR PROGRAM

Monday, February 14, 1916.

BIOGRAPH—Just Gold, D., 1000 (Re-issue).....
LUBIN—A Song from the Heart, D., 1000.....
SELIG—Three-Reel Drama (Title Not Reported).....
SELIG—Selig-Tribune, No. 13, Topical, 1000.....
VITAGRAPH—You're Next, C., 1000.....

Tuesday, February 15, 1916.

BIOGRAPH—His White Lie, D., 2000.....
ESSANAY—Gold Dust, D., 2000.....
KALEM—Ham Takes a Chance (Ham Comedy), 1000..

Wednesday, February 16, 1916.

BIOGRAPH—Pique, D., 3000.....
ESSANAY—Vernon Howe Bailey's Sketch Book of Chicago, with 500 ft. Scenic, Split reel.....
KALEM—A Molar Mix-Up, C., 1000.....

Thursday, February 17, 1916.

LUBIN—The Uplift, D., 3000.....
VIM—One Too Many, C., 1000.....
SELIG—Selig-Tribune, No. 14, Topical, 1000.....

Friday, February 18, 1916.

KALEM—The Guiding Hand, D., 1000.....
KNICKERBOCKER STAR FEATURE—Child of the West, D., 3000.....
VIM—Pluck and Luck, C., 1000.....
VITAGRAPH—In Arcadia, C., 1000.....

Saturday, February 19, 1916.

ESSANAY—Politeness Pays, D., 3000.....
KALEM—The Perilous Swing, D., 1000 (H. of H. Series)
LUBIN—A Temporary Husband, C., 1000.....
SELIG—Title Not Reported.....
VITAGRAPH—The Man He Used to Be, D., 3000.....

UNIT PROGRAM

Week of February 14, 1916.

None Reported for this Week.

Calendar of Current and Coming Releases

MUTUAL

RELEASES OF CURRENT WEEK

Monday, February 7, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Tuesday, February 8, 1916.

AMERICAN—Lillo of the Sulu Seas, D., 3000..... 04457
FALSTAFF—Booming the Boxing Business, C., 1000.. 04460

Wednesday, February 9, 1916.

THANHOUSER—The Spirit of the Game, D., 3000.... 04461
BEAUTY—Won by One, C., 1000..... 04464

Thursday, February 10, 1916.

VOGUE—Paddy's Political Dream, C., 1000..... 04465
FALSTAFF—Snow Storm and Sunshine, C., 1000..... 04466
MUTUAL—Mutual Weekly, No. 58, Topical..... 04467
MASTERPICTURE DE LUXE—See Feature Release Page.

Friday, February 11, 1916.

MUSTANG—According to St. John, D., 3000..... 04468
CUB—Jerry's Millions, C., 1000..... 04471

Saturday, February 12, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Sunday, February 13, 1916.

GAUMONT—See America First, No. 22, Sc., and Keeping Up with the Joneses, Cart., Split Reel..... 04472
BEAUTY—Billy VanDeusen and the Vampire, C., 1000. 04473
VOGUE—Igorrotes' Crocodiles, and a Hat Box, Split Reel 04474

RELEASES OF COMING WEEK

Monday, February 14, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Tuesday, February 15, 1916.

AMERICAN—A Modern Sphinx, D., 3000..... 04475
FALSTAFF—Ruth's Remarkable Reception, C., 1000.. 04478

Wednesday, February 16, 1916.

THANHOUSER—Outwitted, D., 3000..... 04479
BEAUTY—Ella Wanted to Elope, C., 1000..... 04482

Thursday, February 17, 1916.

VOGUE—Title Not Yet Reported..... 04483
FALSTAFF—Perkins' Peace Party, C., 1000..... 04484
MUTUAL—Mutual Weekly, No. 59, Topical..... 04485
MASTERPICTURE DE LUXE—See Feature Release Page.

Friday, February 18, 1916.

MUSTANG—When the Light Came, D., 3000..... 04486
CUB—Title Not Yet Reported..... 04489

Saturday, February 19, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Sunday, February 20, 1916.

GAUMONT—See America First, No. 22, Sc., and Keeping Up with the Joneses, Cart., Split Reel..... 04490
BEAUTY—The Battle of Cupidovitch, C., 1000..... 04491
VOGUE—Title Not Yet Reported.....

UNIVERSAL

RELEASES OF CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—The Insurance Swindlers (Ninth Episode of "Graft"), D., 2000.... 01194

Monday, February 7, 1916.

RED FEATHER PHOTO-PLAYS—A Knight of the Range (Harry D. Carey), D., 5000..... 01177
NESTOR—Mixed Kids, C., 1000..... 01178

Tuesday, February 8, 1916.

GOLD SEAL—Yust from Sweden, D., 3000..... 01179
IMP—Artistic Interference, C., 1000..... 01180

Wednesday, February 9, 1916.

VICTOR—High Flyers, C.-D., 2000..... 01181
L-KO—Her Naughty Eyes, C., 1000..... 01182
UNIVERSAL ANIMATED WEEKLY—Weekly, No. 5 01183

Thursday, February 10, 1916.

LAEMMLE—The Living Lie, D., 3000..... 01184
POWERS—A Hot Time in Iceland, Com.-Cart., Split Reel 01185

Friday, February 11, 1916.

IMP—The Trail of Wild Wolf, D., 2000..... 01186
REX—The Missing Locket, D., 1000..... 01187
NESTOR—A Quiet Supper for Four, C., 1000..... 01188

Saturday, February 12, 1916.

BISON—His Majesty, Dick Turpin, D., 2000..... 01189
POWERS—Uncle Sam at Work, No. 8 (Uncle Sam—Fisherman—Postmaster—Health Officer), Ed., 1000 01190
JOKER—Leap and Look Thereafter, C., 1000..... 01191

Sunday, February 13, 1916.

LAEMMLE—Arthur's Last Fling, C.-D., 1000..... 01192
L-KO—Firing the Butler, or the Butler's Fire, C., 2000.. 01193

RELEASES OF COMING WEEK

UNIVERSAL SPECIAL FEATURE—The Harbor Transportation Trust (Tenth of "Graft" Series), D., 2000 01212

Monday, February 14, 1916.

RED FEATHER PHOTO-PLAYS—The Sphinx, D., 5000 01195
NESTOR—When the Losers Won, C., 1000..... 01196

Tuesday, February 15, 1916.

GOLD SEAL—The Family Secret, Com.-D., 2000..... 01197
REX—The Strong Arm Squad, D., 1000..... 01198
IMP—Cinders, D., 1000..... 01199

Wednesday, February 16, 1916.

LAEMMLE—As Fate Decides, D., 1000..... 01200
L-KO—Elevating Father, C., 2000..... 01201
UNIVERSAL ANIMATED WEEKLY—Weekly, No. 6 01202

Thursday, February 17, 1916.

VICTOR—In the Night, D., 3000..... 01203
POWERS—Building Up the Health of a Nation (Lesson 4) and Joe Boko's Adventures, Cart..... 01204

Friday, February 18, 1916.

IMP—Plot and Counterplot, D., 2000..... 01205
REX—Borrowed Plumes, D., 1000..... 01206
NESTOR—Flivver's Dilemma, C., 1000..... 01207

Saturday, February 19, 1916.

BISON—A Recoiling Vengeance, D., 3000..... 01208
POWERS—Uncle Sam at Work, No. 9 (Bureau of Weights and Measures), Ed., 1000..... 01209

Sunday, February 20, 1916.

REX—Dolly's Scoop, D., 2000..... 01210
L-KO—Twenty Minutes at the Fair, C., 1000..... 01211

RELEASE DATES FOR READY REFERENCE

ASSOCIATED SERVICE

Week of December 27, 1915.

The Powers That Be, D., 2000....Santa Barbara
The Gift, D., 2000.....Ramona
Close Quarters, D., 2000.....Alhambra
Let There Be Light, D., 2000.....Empire
He Who Laughs Last, C., 1000.....Atla
Ike Flivvers witb Ford, C., 1000.....Federal
Skating on Thin Ice, C., 1000.....Banner
A Peaceful Agitator, C., 1000.....Deer

Week of January 3, 1916.

The Thought, D., 2000.....Santa Barbara
The Missing Link, D., 2000.....Ramona
The Xmas Spirit of the Slums, D., 2000..Alhambra
The Master Rogue, D., 2000.....Empire
Out of the Pan Into the Fire, C., 1000.....Atla
Ike Meets the Gink of Denmark, C., 1000..Federal
Quitting by Request, C., 1000.....Banner
False Rumors, C., 1000.....Deer

GENERAL FILM PROGRAM

BIOGRAPH

1—24. An Adventure in the Autumn Woods (Reissue), D. 1000
1—26. Stronger Than Woman's Will, D.....3000
1—31. When Kings Were the Law (Reissue), D. 1000
2— 1. The Chain of Evidence, D.....2000
2— 2. The Smugglers, D.....3000
2— 7. A Chance Deception (Reissue), D.....1000
2— 9. The Iron Will, D.....3000

ESSANAY

1—15. Pieces of the Game, D.....3000
1—18. The Book Agent's Romance, D.....2000
1—19. Cannimated Nooz Pictorial, No. 4, C..1000
1—22. The White Alley, D.....3000
1—25. Folly, D. 2000
1—26. Fable of Flora and Adolph and a Home Gone Wrong, C. 1000
1—29. Destiny, D. 3000
2— 1. The Rough Neck, D.....2000
2— 2. Dreamy Dud Lost at Sea, Cart., and Scenic .....Split reel
2— 5. The Primitive Strain, D.....3000

KALEM

1—22. The Open Track (An Episode of the H. of H. Series), D.....1000
1—25. Snoop Hounds, C.....1000
1—26. The Villain Worshipper (Tenth of the "Stingaree" series), D.....2000
1—28. The Fate of America (Fourteenth of Ventures of Marguerite), D.....1000
1—29. Tapped Wires (An Episode of the H. of H. series), D. 1000
2— 2. The Moth and the Star (Eleventh of the Stingaree Series), D.....2000
2— 4. The Lurking Peril (Fifteenth of the "Ventures of Marguerite"), D.....1000
2— 5. The Broken Wire (An Episode of the H. of H. Series), D.....1000
2— 8. Weurra-Weurra, C. 1000
2— 9. The Darkest Hour (Twelfth and Last of the "Stingaree" Series), D.....2000
2—11. The Trail's End (Sixteenth of the "Ventures of Marguerite" Series), D.1000
2—12. The Peril of the Rails (An Episode of the H. of H. Series), D.....1000

UNIT PROGRAM—KALEM

1—10. *The Black Crook, D*.....5000

KNICKERBOCKER STAR FEATURES

1—14. The Wood Nymph, D.....3000
1—21. Houses of Mystery, D.....3000
1—28. The Heart Breakers, Com.-D.....3000
2— 4. The Crime of Circumstance, D.....3000

LUBIN

1—22. Insomnia, C.....1000
1—24. Two New Items, D.....1000
1—25. The Dragoman, D.....2000
1—27. The Embodied Thought, D.....3000
1—29. Cured, C. 3000
1—31. A Reformation Delayed, D.....1000
2— 3. A Modern Paul, D.....3000
2— 5. The Election Bet, C.....1000
2— 7. The Diamond Thieves, D.....1000
2— 8. The Last Shot, D.....2000
2—10. Sold to Satan, D.....3000
2—12. Billy's Lucky Bill, C.....1000

UNIT PROGRAM—LUBIN

12—29. *Saved from the Harem, D*.....4000
12—29. *This Isn't the Life, C*.....1000
1916.
1— 5. *Sorrows of Happiness, D*.....4000
1— 5. *His Lordship, C*.....1000
1—12. *The City of Failing Light, D*.....4000
1—12. *A Bath Tub Mystery, C*.....1000
1—26. *The Evangelist, D*.....4000
1—26. *Fooling Uncle, C*.....1000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Selig, Selig-Tribune, Vitagraph, Vitagraph-Unit.
Tuesday—Biograph, Essanay, Kalem, Selig.
Wednesday—Biograph, Essanay, Kalem, Lubin-Unit.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Essanay, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Falstaff, Novelty.
Tuesday—Thanhouser, Gaumont (Cart. and Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Cub.
Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.
Sunday—Reliance, Casino, Thanhouser.

UNIVERSAL FILM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

SELIG

1— 3. The Buried Treasure of Cobre, D....3000
1— 8. Spooks (Seventh of the Chronicles of Bloom Center), C.....2000
1—10. The Devil in Chief, D.....3000
1—15. No Sir-ee Bob (Eighth of the Chronicles of Bloom Center), C.....1000
1—17. Why Love Is Blind.....3000
1—22. When the Circus Came to Town (Ninth of the Chronicles of Bloom Center), C. 1000
1—24. Tom Martin—A Man, D.....3000
1—29. Apple Butter (Tenth of the Chronicles of Bloom Center), C.....1000
1—31. Diamonds Are Trumps, D.....3000
2— 5. The Desert Calls Its Own, D.....1000

VIM

1—21. Frenzied Finance, C.....1000
1—27. A Special Delivery, C.....1000
1—28. Busted Hearts, C.....1000
2— 3. A Sticky Affair, C.....1000
2— 4. The Getaway, C. 1000
2—10. Bungles Rainy Day, C.....1000
2—11. The High Sign, C.....1000

VITAGRAPH

1—10. When Linn Came Home, D.....1000
1—14. When Two Play a Game, C.....1000
1—15. By Love Redeemed, D.....3000
1—17. Them Was the Good Old Days, C..1000
1—21. A Telegraphic Tangle, C.....1000
1—22. The Secret Seven, D.....3000
1—24. The Cold Feet Getaway, C.....1000
1—28. Peace at Any Price, C.....1000
1—29. The Ruse, D.....3000
1—31. Jane's Bashful Hero, C.....1000
2— 4. The Wrong Mr. Wright, C.....1000
2— 5. Bill Peter's Kid, D.....3000
2— 7. Betty, the Boy and the Bird, C.....1000
2—11. Freddy's Last Bean, C.....1000
2—12. From Out of the Past, D.....3000

UNIT PROGRAM—VITAGRAPH

1— 3. *When Hooligan and Dooligan Ran for Mayor, C*. 1000
1—31. *The Surprises of an Empty Hotel, D*..4000
1—31. *A Cripple Creek Cinderella, C*.....1000
2— 7. *The Surprises of an Empty Hotel, D*..4000
2— 7. *A Cripple Creek Cinderella, C*.....1000

MUTUAL FILM RELEASES

AMERICAN

1— 3. Matching Dreams, C-D.....2000
1— 7. Time and Tide, D.....1000
1—10. Viviana, D. 2000
1—14. The Secret Wire, D.....2000
1—14. Spider Barlow Meets Competition, D..1000
1—16. The Gamble, D.....2000
1—18. The Silent Trail, D.....2000
1—21. The Thunderbolt, D.....1000
1—25. The Man in the Sombrero, D.....2000
1—28. A Sanitarium Scramble, C.....1000
2— 1. The Broken Cross, D.....2000
2— 4. Mammy's Rose, D.....1000
2— 8. Lillo of the Sulu Seas, D.....3000

BEAUTY

1— 1. Settled Out of Court. C.....1000
1— 4. Billy Van Dusen's Shadow, C.....1000
1— 8. To Be or Not to Be, C.....1000
1—11. The First Quarrel, C.....1000
1—15. Getting in Wrong, C.....1000
1—19. Johnny's Birthday, C.....1000
1—23. Mischief and a Mirror, C.....1000
1—26. Some Night, C.....1000
1—30. Walk This Way, C.....1000
2— 2. Billy Von Duesen's Wedding Eve, C..1000
2— 6. The Laird o' Knees, C.....1000
2— 9. Won by One, C.....1000
2—14. Billy Van Deusen and the Vampire, C.1000

CASINO

1— 2. Leave It to Cissy, C.....1000
1— 9. Alias Mr. Jones, C.....1000
1—16. Ham and Eggs, C.....1000

CENTAUR

12—23. The Winning of Jess (Animal D.)...2000
12—30. The Terror of the Fold (Animal D.)..2000
1916.
1— 6. The Homesteader, D.....2000
1—13. Marta of the Jungles, D.....2000

CENTAUR STAR FEATURES

12—22. The Mystery of Carter Breene, D....3000

CLIPPER

12—11. Curly, D. 3000
1916.
1— 1. The Wrath of Haddin Towers, D....3000
1—28. The Smugglers of Santa Cruz, D.....3000

CUB

12—31. Jerry's Revenge, C.....1000
1916.
1— 7. Comedy (Title Not Reported).
1— 7. Jerry in the Movies, C.....1000
1—14. Jerry in Mexico, C.....1000
1—21. One Reel Comedy.....
1—28. Around the World, C.....1000
1— 7. Jerry in the Movies, C.....1000

FALSTAFF

12—30. Foolish Fat Flora, C.....1000
1916.
1— 3. The Optimistic Oriental Occults, C...1000
1— 6. Hild's Husky Helper, C.....1000
1—10. Belinda's Bridal Breakfast, C.....1000
1—13. Reforming Rubbering Rosie, C.....1000
1—18. Grace's Gorgeous Gowns, C.....1000
1—20. Pete's Parisian Princess, C.....1000
1—25. Lucky Larry's Lady Love, C.....1000
1—27. Beaten at the Bath, C.....1000
2— 1. A Clever Collie's Coming Back, C....1000
2— 3. Harry's Happy Honeymoon, C.....1000
2— 8. Booming the Boxing Business, C.....1000
2—10. Snow Storm and Sunshine, C.....1000

GAUMONT

1916.
1— 4. See America First, No. 17, Sc., and Keeping Up with the Jones, Cart. Split reel
1—11. See America First, No. 18, Sc., and Keeping Up with the Joneses, Cart. Split reel
1—23. See America First, No. 19, Sc., and Keeping Up With the Joneses, Cart .....Split reel
1—30. See America First, No. 20, Sc., and Keeping Up with the Joneses, Cart. Split reel
2— 6. See America First, No. 21, Sc., and Keeping Up with the Joneses, Cart. Split reel
2—13. See America First, No. 22, Sc., and Keeping Up with the Joneses, Cart. Split reel

RELEASE DATES FOR READY REFERENCE

MUSTANG

12—31. The Cactus Blossom, D.....2000
1916.
1— 7. The Hills of Glory, D.....2000
1—15. Water Stuff, C.-D.....3000
1—21. Wild Jim Reformer, D.....2000
2— 4. The Extra Man and the Milk-Fed Lion, C.-D.....3000
2—11. According to St. John, D.....3000

MUTUAL WEEKLY

Issued every Thursday.

NOVELTY

12—13. The Book Agent, C.....1000
12—15. A Musical Mix-Up, C.....1000
12—20. The Fiddler 1000
12—22. The Innocent Sandwich Man, C., and Between Lakes and Mountains, Sc. Split reel
1—21. Italy's War Equipment, Ed.....1000

RELIANCE

12—12. The Wayward Son, D.....2000
12—19. The Bankhurst Mystery, D.....2000
12—26. The Law of Success.....2000
1916.
1— 1. The Law of Success, D.....2000
1— 5. The She Devil, D.....3000

RIALTO

12—15. The Ace of Death, D.....3000
12—29. A Prince of Yesterday, D.....3000
1916.
1—12. The Secret Agent, D.....3000

THANHOUSER

1— 4. The Bubbles in the Glass, D.....3000
1— 8. The Woman in Politics, D.....1000
1—11. The Name of the Law, D.....3000
1—19. The Phantom Witness, D.....3000
1—26. The Burglar's Picnic, D.....3000
2— 2. The Knotted Cord, D.....3000
2— 9. The Spirit of the Game, D.....3000

THANOPLAY

11— 6. Mr. Meeson's Will, D.....3000
11—27. The Valkyrie, D.....3000
12—18. His Majesty the King, Com.-D.....3000

VOGUE

1—20. Sammy's Doughful Romance, C.....1000
1—23. A Baby Grand, C.....1000
1—27. Bungling Bill's Burglar, C.....1000
1—30. He Thought He Went to War, C.....1000
2— 3. Sammy Versus Cupid, C.....1000
2— 6. Fickle Madge, C.....1000

For
MASTER PICTURES—De Luxe Edition
See Feature Release Page

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of January 17, 1916.

Railroad Construction on the Dark Continent, Ed., and Lizards, Ed., Split reel...Globe
Luke Rolls in Luxury, C., 1000.....Phunphilms
The Red Circle, No. 6.....Balboa
The Love Trail, D., 5000.....G. R. Plays
Riding the Goat, C., 1000.....King Cole

Week of January 24, 1916.

The Horrors of War, Topical, 3000.....Pathé
Head-dresses of Holland—Colored, and the Ausable Chasm—Picturesque America, split reel .....Photocolor-Globe
Hazel Kirke, D., 5000.....G. R. Plays
The Red Circle, No. 7 (The Third Degree), D., 2000.....Balboa
Shooting at Random, C., 1000.....Starlight

Week of January 31, 1916.

Movements the Eye Misses, Col. Ed., and Glimpses of Java, Sc., Split reel.....Pathé
Luke, the Candy Cut-Up, C., 1000.....Phunphilms
New York, D., 5000.....G. R. Plays
The Red Circle, No. 8 (Peace at Any Price), D., 2000.....Balboa

Week of February 7, 1916.

The Matsushima Islands, Col. Sc., and Engineering Feats in Oregon, Sc., Split reel..Pathé
Hapless Happenings, C., 1000.....Starlight
The Precious Packet, D., 5000.....G. R. Plays
The Red Circle, No. 9 (Dodging the Law), D., 2000 .....Balboa

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

12— 9. The Sacrifice of J. Jonathan Gray, D..3000
12—16. Col. Steele, Master Gamhler, Com.-D..1000
12—30. Bahhling Tongues, D.....1000
1916.
1— 2. The Honor to Die, D.....3000
1—13. "X 3," D. 3000
1—28. Nan Good for Nothing, D.....1000

BISON

12—18. His Real Character, W.-D.....2000
12—25. When Rogues Fall Out, D.....3000
1916.
1— 1. The Dawn Road, D.....2000
1— 8. On the Trail of the Tigress, D.....2000
1—15. Across the Rio Grande, D.....3000
1—22. Buck Simons Puncher, D.....2000
1—29. A Daughter of Pennance, D.....2000
2— 5. Phantom Island, D.....2000
2—12. His Majesty, Dick Turpin, D.....2000

BROADWAY UNIVERSAL FEATURES

12— 6. The White Scar, D.....5000
12—13. The Primrose Path, D.....5000
12—20. "Father and the Boys," Com.-D.....5000
12—27. The Nature Man or a Struggle for Existence, D. 5000
1916.
1— 3. Landon's Legacy, D.....5000
1—10. Love's Pilgrimage to America, D.....5000
1—17. The Man Inside, D.....5000
1—24. A Soul Enslaved, D.....5000

GOLD SEAL

12—21. "Christmas Memories," D. 3000
12—28. As the Shadows Fall, D.....2000
1916.
1— 4. The Gray Sisterhood (Advent. No. 2 of Lord John's Journal), D.....3000
1—11. The Booh's Victory, C.-D.....2000
1—18. The Reward of Chivalry, D.....3000
1—25. Discontent, D. 2000
2—1. Three-Fingered Jennie (No. 3, Lord John) 3000
2— 8. Yust from Sweden, D.....3000

IMP

12—14. Almost a Papa, C.....1000
12—17. The Vacuum Test, D.....1000
12—21. When Love Laughs, C.....1000
12—31. A Tribute to oMther, D.....2000
1916.
1— 7. The Law of Life, D.....3000
1—21. Vanity, Thy Name Is———, C. D....2000
1—25. Hired, Tired and Fired, C.....1000
2— 4. The Soul Man, D.....1000
2— 8. Artistic Interference, C.....1000
2—11. The Trail of the Wild Wolf, D.....2000

JOKER

12—18. The Opera Singer's Romance, C.....1000
1916.
1— 1. Lemonade Aids Cupid, C.....1000
1— 8. Those Female Haters, C.....1000
1—22. The Whole Jungle Was After Him, C.1000
1—29. Mrs. Green's Mistake, C.....1000
2— 5. Wanted—A Piano Tuner, C.....1000
2—12. Leap and Look Thereafter, C.....1000

LAEMMLE

12—22. The Great Fear, D.....1000
12—23. One Hundred Years Ago, D.....2000
12—28. The Evil of Suspicion, D.....1000
12—30. The Little Upstart, D.....3000
1916.
1— 5. The Underworld, C.-D.....1000
1— 6. Missy, D. 2000
1— 9. Blind Fury, D. 1000
1—20. Just Plain Folks, D.....3000
1—23. Her Dream Man, D.....1000
1—27. The Red Lie, D.....3000
1—28. The Inner Soul, D.....2000
2— 4. The Wise Man and the Fool, D.....2000
2—10. The Living Lie, D.....3000
2—13. Arthur's Last Fling, C.-D.....1000

L-KO

12—19. The Doomed Groom, C.....1000
12—22. From Beanery to Billions, C.....2000
12—26. Greed and Gasoline, C.....1000
12—29. A Scandal at Sea, C.....1000
1916.
1— 2. Pants and Petticoats, C.....1000
1— 9. Billie's Reformation, C.....2000
1—12. Gertie's Busy Day, C.....1000
1—16. Flirting a la Carte, C.....1000
1—19. Saving Susie from the Sea, C.....1000
1—23. Mr. Idiot's Assassination, C.....2000
1—26. Knocks and Opportunities, C.....2000
1—30. Cupid at the Polo Game, C.....1000
2— 2. Sea Dogs and Land Rats, C.....1000
2— 6. A Septemher Mourning, C.....2000
2— 9. Her Naughty Eyes, C.....1000
2—13. Firing the Butler, or The Butler's Fire, C. 2000

NESTOR

12—13. Her Speedy Affair, C.....1000
12—17. Where the Heather Blooms, C.....2000
12—20. Love and a Savage, C.....1000
12—25. When Three Is a Crowd.....1000
12—27. Some Chaperone, C.....1000
12—31. Flivver's Terrible Past, C.....1000
1916.
1— 3. Jed's Trip to the Fair, C.....1000
1— 7. Flivver's Art of Mystery, C.....1000
1—10. The Boy, the Girl, and the Auto, C...1000
1—14. Flivver's Good Turn, C.....1000
1—17. Mingling Spirits, C.....1000
1—21. Flivver's Famous Cheese Hound, C..1000
1—24. Her Steady Carfare, C.....1000
1—28. Flivvers in the Dance of the Shivvers, C. 1000
1—31. When Aunt Matilda Fell, C.....1000
2— 4. Flivvers. the Smoke Eater, C.....2000
2— 7. Mixed Kids, C. 1000
2—11. A Quiet Supper for Four, C.....1000

POWERS

1— 1. Uncle Sam at Work, No. 2 ("How Uncle Sam Gets His Coin").....1000
1— 6. Physical Culture, Lesson No. 1, Ed., and Carl Emmy and His Dogs, Vaud. Split reel
1— 8. Uncle Sam at Work, No. 3 ("Are We Prepared?") 1000
1—13. The Ruhher Rompers, Vaud., and Transporting Timher in Sweden, Ed..Split reel
1—15. Uncle Sam at Work, No. 4 (Uncle Sam's Proteges at Work and at Play).1000
1—20. Physical Culture Lesson, No. 2, and the Ariel Buds, Vaud. Act..Split reel
1—22. Uncle Sam at Work, No. 5 (Protecting the Ships at Sea), Ed.....1000
1—27. Sammie Johnsin, Hunter, Cart., and Fishing River Lampreys, Ed....Split reel
1—29. Uncle Sam at Work, No. 6 ("Saving Wealth and Building Health"), Ed..1000
2— 3. Building Up the Health of a Nation (Lesson 3), and Polar Bears...Split reel
2— 5. Uncle Sam at Work, No. 7 (Uncle Sam's Children), Ed. 1000
2—10. A Hot Time in Iceland, Com.-Cart.Split reel
2—12. Uncle Sam at Work, No. 8. (Uncle Sam—Fisherman—Postmaster—Health Officer), Ed. 1000

REX

12—19. The Bachelor's Christmas, D.....3000
12—24. The Terrible Truth, D.....1000
12—26. Stronger than Death, D.....2000
1916.
1— 4. Shattered Nerves, C.....1000
1—11. His Return, D.....1000
1—14. Her Defiance, D.....2000
1—16. The Little Mascot, D.....2000
1—18. The Silent Member, D.....1000
1—30. His Own Trap, D.....3000
2— 1. In Dreamy Jungle Town, C.....1000
2— 4. A Child of Circumstance, D.....1000
2—11. The Missing Locket, D.....1000

VICTOR

12—15. The Widow's Secret, D.....2000
12—24. "The Tale of the C," Com.-D.....3000
12—29. Father's Child, C.....3000
1916.
1— 5. The Heart of a Mermaid, D.....3000
1—12. Man and Morality, D.....3000
1—14. The Ring and the Rajah, D.....1000
1—19. Her Better Self, D.....2000
1—21. A Sea Mystery, D.....1000
1—26. Across the Line, D.....1000
2— 2. Son o' the Stars, D.....3000
2— 9. High Flyers, C.-D.....2000

NOTHING SUCCEEDS LIKE SUCCESS

Comedies That Are

PHUNPHILMS

Produced by Rolin

Released by Pathé Exchange, Inc.

Direction of Hal Roach

LONESOME LUKE	HAROLD LLOYD
Snub	Harry Pollard
Mazie Nut	Gene Marsh
Ethel	Bebe Daniels

Rolin Film Company, Los Angeles

D. Whiting, Gen. Mgr.

"On the Firing Line with the Germans"

"the greatest scoop of the war"

8,500 feet of pulse quickening scenes taken from automobile and aeroplane at the front by

WILBUR H. DURBOROUGH

daring American Press Photographer, who accompanied Von Hindenburg's army for 7 months.

TEN WEEKS CHICAGO, auspices CHICAGO DAILY NEWS;
FIVE WEEKS ST. LOUIS, auspices TIMES;
TWO WEEKS MILWAUKEE, auspices FREE PRESS;
TWO WEEKS ST. PAUL, auspices DAILY NEWS, and closing for all the big cities and daily newspapers, and—

PLAYING TO ENORMOUS RECEIPTS WHEREVER SHOWN!

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For terms Address **War Film Syndicate** 308 Mallers Building Chicago, Ill.

Second Triangle Night Better Than First

Now comes the report from Florida that the receipts for the second night on which TRIANGLE PLAYS are shown are even better than those for the first. Probably it is because the first nighters are so impressed that enthusiastically they recommend TRIANGLE PLAYS to their friends.

Tallahassee, Fla., Jan. 22nd, 1916.

Mr. A. C. Bromberg, Mgr.,
Triangle Film Corporation,
Atlanta, Ga.

It seems impossible that my second night of TRIANGLE PLAYS should do even greater business than the first night. My patrons have nothing but praise. After checking up my receipts it occurred to me how nice it would be to show TRIANGLE PLAYS every night.

C. E. Daffin.

To the Exhibitor who is skeptical about the advisability of running TRIANGLE PLAYS more than one night this kind of evidence should make a decided impression. Many exhibitors have started with TRIANGLE one night showings and found it necessary to keep the pictures two or three nights in order to meet the demands of their patrons.

TRIANGLE FILM CORPORATION
1459 BROADWAY-NEW YORK

Triangle Releases of February 6th

For real forceful pictures—photo plays that impress the public to the extent of producing the highest praise, the TRIANGLE PLAYS this week are supreme.

Orrin Johnson, the popular actor who already has so many successes to his credit, will star in "D'Artagnan"—a thrilling and exciting filmization of that well-known story, "The Three Musketeers." For real adventure, quick action and tense moments there are few pictures that will equal this one. Exhibitors and public alike will appreciate and applaud.

"Acquitted" is the title of the play in which Wilfred Lucas has the principal role. The terrors of the terrible third degree which is imposed upon suspected criminals is one of the many absorbing scenes that make you hold your breath. Your warm sympathy is aroused for the kindly old man in his troubles and you boil with anger at the injustice of his plight.

For the Keystones, the two this week are great. "His Hereafter" and "His Pride and Shame." Both keep the audience doubled up with laughter and furnish more than their share of merriment. Real laughs—Big laughs predominate throughout.

TRIANGLE FILM CORPORATION
1459 BROADWAY-NEW YORK

FEATURE RELEASES—CURRENT AND COMING

BLUEBIRD PHOTOPLAYS

1—24. Jeanne Dore (Sarah Bernhardt)...5 parts
1—31. Secret Love (Helen Ware).....6 parts
2— 7. Undine (Ida Schnall).....5 parts
2—14. Hop, the Devil's Brew (Lois Weber) .....5 parts
2—21. The Wrong Door (Carter DeHaven).5 parts
2—28. The Grip of Jealousy (Louise Lovely) .....5 parts
3— 6. Rupert of Hentzau (Chas. Rock)..5 parts
3—13. Strength of the Weak (Mary Fuller) .....5 parts

FOX FILM CORPORATION

12— 5. The Unfaithful Wife.....5 reels
12—12. Her Mother's Secret.....5 reels
12—19. A Soldier's Oath .....5 reels
12—26. Destruction .....5 reels
1916.
1— 2. Green-Eyed Monster .....5 reels
1— 9. A Parisian Romance .....5 reels
1—16. The Fourth Estate.....5 reels
1—23. The Serpent .....5 reels
1—30. The Ruling Passion.....5 reels
2— 6. Merely Mary Ann.....5 reels
2—13. Fighting Blood .....5 reels
2—20. The Fool's Revenge.....5 reels
2—27. Spider and the Fly.....5 reels

IVAN FEATURE PRODUCTIONS

11—A Mother's Confession (Chrystine Mayo and Austin Webb).....5 reels
12—Concealed Truth (Gertrude Robinson and James Cooley).....5 reels
1916.
1—Forbidden Fruit (Everett Butterfield and Paula Shay).....5 reels
2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke)....5 reels
3—The Immortal Flame (Maude Fealy)..5 reels

KLEINE-EDISON FEATURE SERVICE

EDISON

11—10. Children of Eve.....5 reels
12— 8. The Destroying Angel.....5 reels
1916.
1—12. The Catspaw .....5 reels
1—26. The Innocence of Ruth.....5 reels
2— 9. The Martyrdom of Philip Strong...5 reels
2—23. When Love Is King.....5 reels

GEO. KLEINE

12— 1. Canavan .....5 reels
12—15. Bondwomen .....5 reels
1916.
1— 5. The Devil's Prayer Book.....5 reels
1—19. Wild Oats .....5 reels
2— 2. The Final Curtain.....5 reels
2— 9. When Love is King.....5 reels
2—16. The Scarlet Road.....5 reels

METRO PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION

1—10. The Turmoil (Valli Valli and Geo. Le Guere) .....5 reels
1—24. Her Debt of Honor (Valli Valli)...5 reels
2—14. Dimples (Mary Miles Minter).....5 reels

POPULAR PLAYS & PLAYERS

1— 3. What Will People Say? (Olga Petrova) .....5 reels
1—17. The Lure of Heart's Desire (Edmund Breese) .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

11—15. The Woman Pays.....5 reels
11—22. One Million Dollars.....5 reels
12—13. The House of Tears (Emily Stevens) .....5 reels
12—27. Black Fear (Grace Elliston).....5 reels
1916.
2— 7. The Upstart (Marguerite Snow)....5 reels

QUALITY PICTURES

12—20. Rosemary (Marguerite Snow).....5 reels
1916.
1—31. Man and His Soul (Francis X. Bushman and Beverly Bayne).....5 reels
2—21. The Bribe (Francis X. Bushman)..5 reels

MUTUAL MASTERPICTURES

DE LUXE EDITION

1—17. The Thoroughbred (William Russell and Charlotte Burton), Am., D...5 reels
1—20. The Five Faults of Flo (Florence La Badie), Thanhouser, D.....5 reels
1—22. The Bait (William Clifford, Margaret Gibson, Bostock Animals), D., Cen..5 reels
1—24. As a Woman Sows (Gertrude Robinson), D., Gaumont.....5 reels
1—27. Lord Loveland Discovers American (Arthur Maude), D., American...5 reels
1—29. Betrayed (Grace De Carleton), D., Thanhouser .....5 reels
1—31. Vengeance Is Mine (Crane Wilbur), D., Centaur .....5 reels
2— 3. The Idol of the Stage (Malcolm Williams), D., Gaumont.....5 reels
2— 5. The White Rosette (E. F. Taylor and Helen Rossen), D., Thanhouser..5 reels
2— 7. The Drifter (Alexander Gaden and Lucille Taft), Gaumont, D.....5 reels
2—10. Powder (Arthur Maude and Constance Crawley) D., American...5 reels
2—12. The Soul's Cycle (Margaret Gibson), Centaur .....5 reels
2—14. Life's Blind Alley (Harold Lockwood and May Allison), D., American .....5 reels
2—17. The Dead Alive (Marguerite Courtot), D., Gaumont.....5 reels
2—19. Silas Marner (Frederick Warde), D., Thanhouser .....5 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS

12—23. The Red Widow.....5 reels
12—30. Denman Thompson's Old Homestead .....5 reels
1916.
1— 3. The Foundling .....5 reels
1—10. Mice and Men .....5 reels
1—17. My Lady Incog, Com.-D.....5 reels
1—20. Nearly a King, C.....5 reels
1—27. The Spider, D.....5 reels

JESSE LASKY COMPANY

12— 2. Mr. Grex of Monte Carlo.....5 reels
12— 9. The Unknown .....5 reels
12—13. The Cheat .....5 reels
12—20. The Immigrant .....5 reels
12—30. Temptation, D. .....5 reels
1916.
1—13. The Golden Chance, Com.-D.....5 reels
1—31. Pudd'nhead Wilson, Com.-D.....5 reels
2— 3. Tennessee's Partner, D.....5 reels

MOROSCO PHOTOPLAY COMPANY

12— 6. "Jane' .....5 reels
1916.
1— 6. Tongues of Men, D.....5 reels
2— 7. Madame La Presidente, C.....5 reels

PALLAS

12—16. The Reform Candidate.....5 reels
1916.
1—24. The Call of the Cumberlands. D..5 reels

RED FEATHER PRODUCTIONS

1—31. The Path of Happiness (Violet Mersereau) .....5 reels
2— 7. A Knight of the Range (Harry Carey) .....5 reels
2—14. The Sphinx (Kelcey and Shannon).5 reels
2—21. Sons of Satan.....5 reels
2—28. The Lords of High Decision (Cyril Scott) .....5 reels
3— 6. The Target (Hobart Bosworth)....5 reels
3—13. The Pool of Flame (J. Warren Kerrigan) .....5 reels
3—20. Drugged Waters (William Dowlan and Gloria Fonda).....5 reels

TRIANGLE FILM CORPORATION

KAY-BEE-INCE PRODUCTIONS

1— 2. Between Men (W. S. Hart).....5 reels
1— 9. The Corner (Willard Mack-Geo. Fawcett) .....5 reels
1—16. The Beckoning Flame (Henry Woodruff) .....5 reels
1—23. The Conqueror (Willard Mack).....5 reels
1—30. The Green Swamp (Bessie Bariscale and Bruce McRae).....5 reels
2— 6. D'Artagnan (Orrin Johnson).....5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

1— 2. Cross Currents (Helen Ware).....5 reels
1— 9. Let Katy Do It (Jane Grey and Tully Marshall) .....5 reels
1—16. The Missing Links (Norma Talmadge, Robert Harron) .....5 reels
1—23. The Wood Nymph (Marie Doro)...5 reels
1—30. The Price of Power (Orrin Johnson).5 reels
2— 6. The Flying Torpedo (John Emerson).5 reels

KEYSTONE-SENNETT PRODUCTIONS

1—16. Because He Loved Her.....2 reels
1—16. A Modern Enoch Arden (Joe Jackson) .....4 reels
1—23. Perils of the Park (Harry Gribbon and Alice Davenport).....1 reel
1—23. A Movie Star (Mack Swain and Polly Moran) .....2 reels
1—30. His Hereafter (Charles Murray and Louise Fazenda) .....2 reels
1—30. Love and Lobsters (Roscoe Arbuckle and Mabel Normand) .....2 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

—Hearst-Vitagraph News Pictorial——
Issued every Tuesday and Friday.

VITAGRAPH

1— 3. Thou Art the Man.....6 parts
1—10. Green Stockings .....5 parts
1—17. My Lady's Slipper.....5 parts
1—24. The Island of Surprise.....5 parts
1—31. A Night Out .....5 reels
2— 7. The Crown Prince's Double.....5 reels

LUBIN

1—20. The Wonderful Wager.....2 parts
1—24. Gods of Fate.....5 parts
2—14. Dollars and Cents .....5 reels
2—28. Her Bleeding Heart.....5 reels

SELIG

1—10. No Greater Love .....5 parts
3— 6. Unto Those Who Sin.....5 reels

ESSANAY

1—17. Captain Jinks .....5 parts
2—14. Vultures of Society.....5 reels
2—28. The Discard .....5 reels

WORLD FILM CORPORATION

BRADY

12—20. Over Night .....5 reels
12—27. The Rack .....5 reels
1916.
1—10. Life's Whirlpool .....5 reels
1—24. The Ballet Girl.....5 reels
1—31. Fruits of Desire.....5 reels

EQUITABLE

12—20. Sealed Lips .....5 reels
12—27. The Senator .....5 reels
1916.
1— 3. The Dragon .....5 reels
1—10. Her Great Hour.....5 reels
1—17. The Ransom .....5 reels
1—24. Babette of the Bally Hoo.....5 reels
1—31. The Clarion .....5 reels
2— 7. The Woman in 47.....5 reels
2—14. The Question .....5 reels

SHUBERT

12— 6. A Modern Camille .....5 reels
12—13. The Siren's Song.....5 reels
1916.
1— 3. Camille .....5 reels
1—17. The City .....5 reels

STATE RIGHTS RELEASES—CURRENT AND COMING

ALL FEATURES BOOKING AGENCY
Right Off the Bat.....5 reels

AMERICAN CORRESPONDENT FILM CO.
The Battles of a Nation.....6 parts

CALIFORNIA MOTION PICTURE CORPORATION
Feb.—The Unwritten Law.....5 reels
The Woman Who Dared.....5 reels

CONTINENTAL PHOTOPLAY CORPORATION
Sept.—A Continental Girl.....5 reels

CORT FILM CORPORATION
The Melting Pot.....5 reels
The Whirl of Life (The Castles)....6 parts

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs.....4 parts
Liberty Hall .....4 parts
The Black Spot.....4 parts
Victoria Cross .....4 parts
O-18 .....4 parts
His Vindication .....4 parts

E. & R. JUNGLE FILM CO.
From Jungle to Trouble.....1 reel
Uncle's Little Ones.....1 reel
The Jungle Cure.....1 reel
What D'ye Think of That?.....1 reel
Pa's Family Tree.....1 reel
The Adventures of Sally.....1 reel
The Jungle Kid.....1 reel

JOS. W. FARNHAM
Race Suicide .....6 parts
The Awakening of Bess Morton....5 reels

GREAT NORTHERN FILM COMPANY
Sins of Great Cities (Ehha Thomsen).4 reels
The Man with the Missing Finger (Alfred Hertel) .....4 reels
For Her Son (Betty Nansen).....4 reels
A Woman's Honor (Elsie Frolich)...4 reels
The Doctor's Secret (Betty Nansen)..4 reels
A Woman's Conquest (Elsie Frolich).4 reels

HANOVER FILMS
Dec.—Marvellous Maciste .....6 parts

HERALD FILM CORPORATION
1—31. Charlie's Busted Romance, Com.-Cart. .....1 reel
2— 7. Charlie in Cuckoo Land, Com.-Cart..1 reel
2—14. Charlie Throws the Bull, Com.-Cart..1 reel
2—21. Charlie in India, Com.-Cart.....1 reel
2—28. Charlie the Chef, Com.-Cart.....1 reel

ITALA FILM COMPANY
Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent .....3 parts

ARTHUR S. KANE
Somewhere in France.....5 parts

LIBERTY MOTION PICTURE COMPANY
Oct.—For $5,000 a Year.....5 reels
Oct.—The Struggle .....5 reels

LINICK AND MELCHIOR
Was She to Blame? (*Elm Features*)..5 parts

WILLIAM MORRIS
On the Battlefields of France.....5 parts

MUTT AND JEFF INC.
Mutt and Jeff, Cartoon comedies...1 reel

THE NEW YORK WORLD
Fighting in France.....5 parts

F. O. NIELSEN
Guarding Old Glory .....5 reels
Just Out of College .....5 reels
Thorns of Passion .....4 reels
Little Sunset .....4 reels
The Spoilers .....9 reels
All for a Girl .....5 reels

OCEAN FILM CORPORATION
Nov.—Life Without a Soul.....5 parts

PHOTODRAMA COMPANY
How Molly Made Good.....6 reels

PROHIBITION FILM CORPORATION
Prohibition .....5 parts

RAVER FILM CO.
The Other Girl.....5 reels

STANDARD NEWSFILM, INC.
Are We Ready? .....4 reels

STERLING CAMERA & FILM CO.
Land o' the Lost.....5 reels
The Game of Three.....5 reels

SUN PHOTOPLAY CO., Inc.
The Princess of India.....5 reels

SUPREME FILM CO.
The Cowpuncher .....6 parts

WAR FILM SYNDICATE
On the Firing Line with the Germans .....6 parts

CHARLIE—FATTY—MAYBELLE

The Biggest Comedy Trio in the World

See Them in Our

STAR COMEDY CARTOONS

Length 500-600 Feet

CHARLIE IN CUCKOOLAND

Released Febuary 7th

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"The Crown Prince's Double"

Is an extraordinary feature
That will be released February 7th

* * *

It is a story of mistaken identity
Clever acting and
Excellent photography
Make this picture
An ideal evening's entertainment

* * *

Ask for particulars at
Your nearest
V. L. S. E. exchange.

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Following
My Lady's Slipper and
The Island of Surprise
Comes
MAY ROBSON'S
Famous screen play

"A Night Out"

* * *

At the Vitagraph Theatre

"A Night Out"

Played to capacity crowds
For one week.

* * *

The dramatic critics
On the New York Dailies
Are high in their praise of this
Vitagraph
Superlative picture.

* * *

The name
MAY ROBSON
Is sufficient unto itself
To pack your theatre.
But you have the additional prestige of
The name
Vitagraph Blue Ribbon Feature
To aid you

* * *

It is a combination of
The Superior
In both branches—
Acting and
Production.
Thru V. L. S. E.

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VITAGRAPH

Words do not make
A good news reel.

* * *

Idle claims
Can be brought forward
By anyone.

* * *

But the constant
Beating of your competitor
In the news field
Coupled with
A prodigious advertising campaign
Is on what we base our claim that

Hearst-Vitagraph

Is the snappiest
News reel in the world.

* * *

Further comment is superfluous
A screen inspection of
Any number of

Hearst-Vitagraph

Will prove our contention.
Thru V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
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Of all the releases on the
General Film program
Vitagraph Broadway Star Features and
Single reel comedies
Are the most consistent

* * *

Vitagraph Releases
Are consistently good
They are the kind
You need
Book them
Thru General Film Co.

Regular Releases

"Bill Peter's Kid"

Three-part drama—Saturday Feb. 5th

Broadway Star Feature

Featuring MARY ANDERSON, William Duncan, William Bainbridge, Fred Behrle
Produced by Rollin S. Sturgeon

* * *

"Betty, the Boy and the Bird"

Comedy-drama—Monday Feb. 7th
Featuring ZENA KEEFE, GERALD GORDON, Mrs. Nellie Anderson, Josephine Earle, George Stevens, Tefft Johnson

* * *

"Freddy's Last Bean"

Comedy—Friday, Feb. 11th
Featuring WILLIAM DANGMAN, William Lytell, Jr., Herbert Barry, Helen Gurney, Mrs. T. Talford

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

THE MOST STUPENDOUS

From East, West, North and South come reports of "THE BATTLE CRY OF PEACE" has established a prec

Washington, D. C. Jan. 19, 1916.

"Commodore J. Stuart Blackton,
Vitagraph Co. of America,
E. 15th St., & Chestnut Av.,
Brooklyn, N. Y.

We will most assuredly keep the Battle Cry over next week. The picture has literally taken the town by storm. It may make you feel proud to know that numberless comments of praise have been offered in behalf of this wonderful production. Verifying the peoples approval the receipts of the Strand have each day passed those of former days.

MONDAY BEAT SUNDAY,
TUESDAY BEAT MONDAY,
WEDNESDAY BEAT TUEDSAY.

Each day has set a new record for this house. Police were required to handle crowds since opening on Sunday. Crowds lined in front of theatre and for two blocks awaiting admission.

TOM MOORE,
Garden Theatre"

If you have not already booked "The Battle Cry of Peace" go to the nearest
Preparedness is on the tongue of everyone. It has become a national propaganda,
Every newspaper in every city is advertising preparedness for you. The public

MAKE YOUR ARRA

SPECTACLE EVER SCREENED

the tremendous success of this film sensation of the year

edent in the history of motion pictures—*Read these reports*

"Buffalo, N. Y. Jan. 27, 1916.

"Commodore J. Stuart Blackton,
Vitagraph Co. of America,
E. 15th St. & Chestnut Av.,
Brooklyn, N. Y.

Battle Cry booked originally by us for one week was held over for three weeks breaking all records for pictures in Buffalo, as to time, attendance and box office receipts consider Battle Cry the ideal picture.

ISADORE MOSS,
Shea's Hippodrome."

—and this telegram from the Century Theatre, Brooklyn;

"Brooklyn, N. Y. Jan. 21, 1916.

"Commodore J. Stuart Blackton,
Vitagraph Co. of America,
E. 15th Street and Chestnut Av.
Brooklyn, N. Y.
Played Battle Cry turned nearly two hundred thousand people away during week.

GLYNNE & WARD."

V. L. S. E. exchange *now* and make your arrangements.
and "The Battle Cry of Peace" is the first film drama to promote preparedness.
are interested in seeing "THE BATTLE CRY OF PEACE."
NGEMENTS NOW!

VITAGRAPH

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The VITAGRAPH

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Exceptional One Reel Comedies

Featuring

FRANK DANIELS

The funniest personality

on the screen,

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Thru the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES

EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.

NEW YORK · CHICAGO · LONDON · PARIS

Accessory News

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CONSTRUCTION, EQUIPMENT AND OPERATION OF THEATRE, EXCHANGE AND STUDIO

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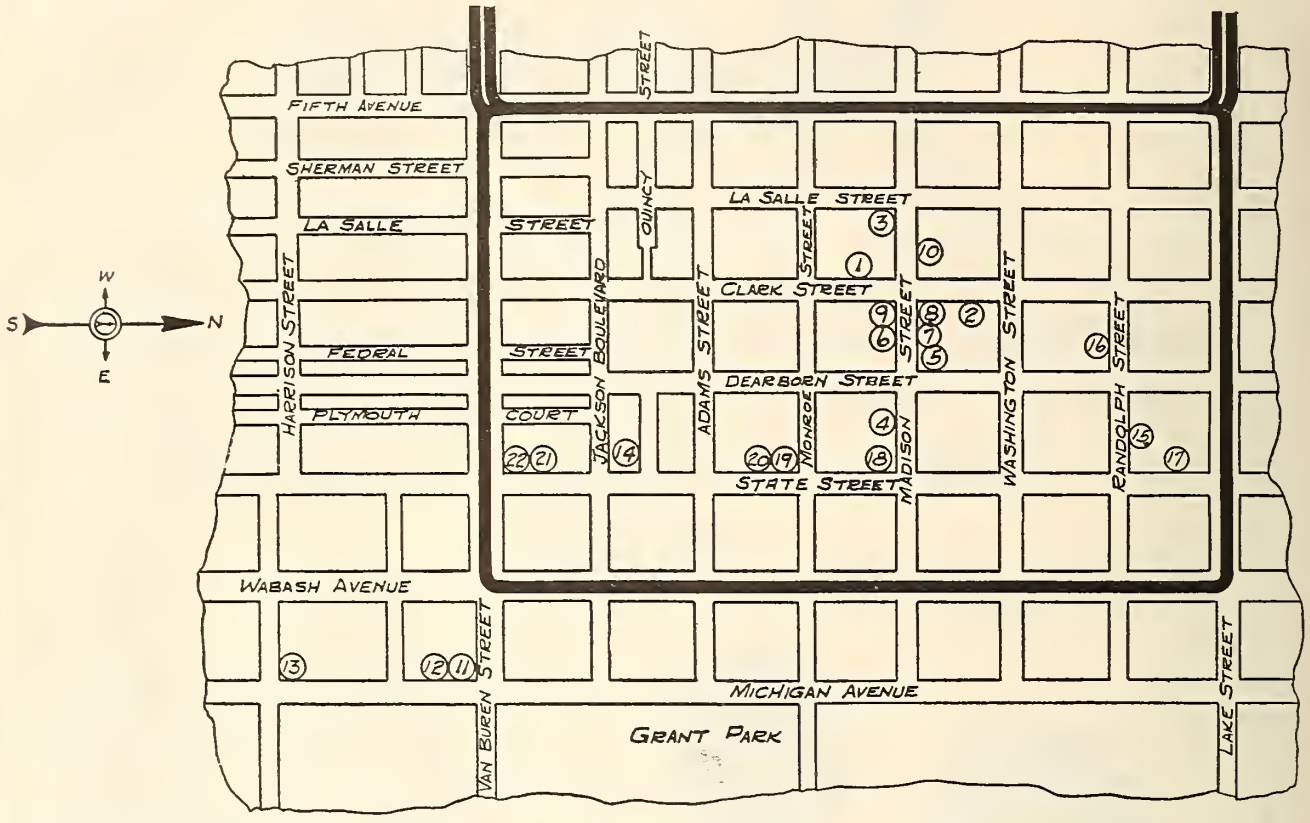

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No. 3 Band Box Theatre
No. 4 McVickers Theatre
No. 5 Casino Theatre
No. 6 Rose Theatre
No. 7 Pastime Theatre
No. 8 Star Theatre
No. 9 Alcazar Theatre
No. 10 La Salle Theatre
No. 11 Fine Arts' Theatre
No. 12 Studebaker Theatre
No. 13 Ziegfeld Theatre
No. 14 Gt. Northern Hippodrome
No. 15 Colonial Theatre
No. 16 World Theatre
No. 17 Theatorium
No. 18 Castle Theatre
No. 19 Orpheum Theatre
No. 20 Bijou Dream Theatre
No. 21 Premier Theatre
No. 22 Lyric Theatre

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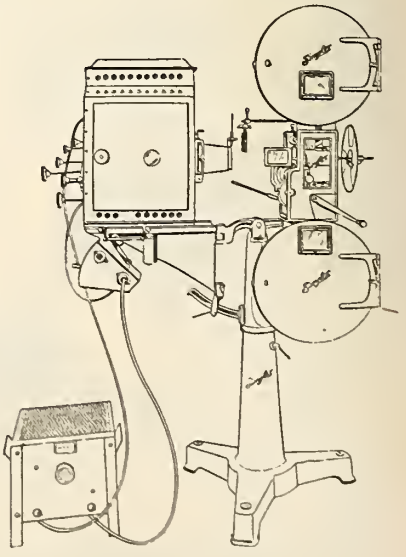

Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

By J. H. Hallberg

52—Can any other test be made with the coil illustrated in Fig. 36 to prove that it has an effect on the electric arc?

Ans.—The electric arc is subject to magnetic influence and is just as sensitive to it as is the magnetic needle of a compass and you may prove this fact by applying your test coil as illustrated in Fig. 36 in different positions near the burning arc within the lamp house, as illustrated in Fig. 37.

You will find that if you mount your coil on a stiff piece of copper wire and then have flexible leads connecting the terminals of the coil so that you can move the coil while the arc is burning around the arc in different positions the arc will bend in different directions, depending upon the position of your coil. By turning the coil around, the arc can be pulled towards it so that a solenoid or coil like the one described can be made to either pull the arc towards or blow it away from it.

This effect always present in a coil has been taken advantage of, in the design and construction of many kinds of switches, controllers and circuit breakers to actually blow out the arc by the magnetic lines of force when the switch is opened.

Every street car controller constructed during the past ten or fifteen years is equipped with a magnetic blow out across the contacts within the cylindrical controller enclosure.

In the early days, one company patented a street car controller with coils having magnet cores within them allowing the effect of the magnetic lines of force to blow out the arc within the controller. Another company conceived the idea of using a magnet coil only, without the core in close proximity to the separating contacts within the controller and it was so connected that it would pull or suck the arc within the insulated magnetic coil, thus rupturing the arc without burning the contacts when they were separated.

This influence of the magnetic effect on the arc in a projector has not been thoroughly understood by but a very few interested in the art and as a result much difficulty has been experienced by many, in maintaining arcs in projector lamps where the amperage maintained across the arc has been over what was usually employed three or four years ago which was generally a maximum of 35 amperes for direct and 45 amperes for alternating current.

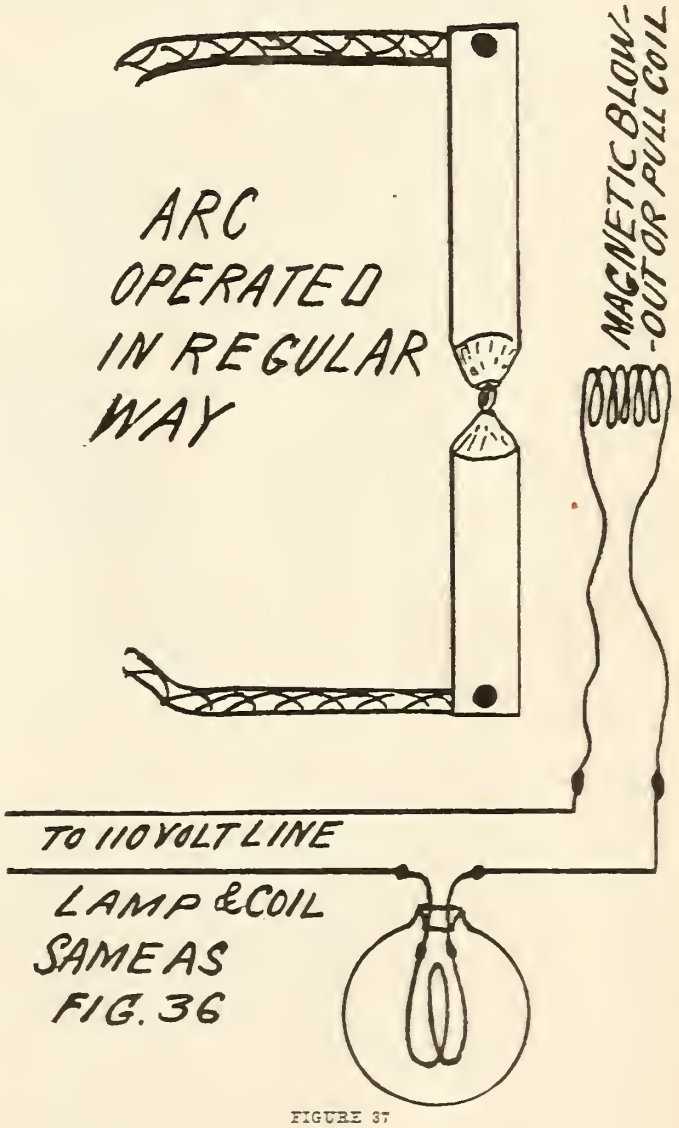

FIGURE 37

53—Does the increased strength of the magnetic blow out effect with a 60 ampere arc materially change the burning conditions of the arc as compared with 30 amperes flowing?

Ans.—Most assuredly. With a 30 ampere arc you would have 30 ampere turns, tending to push the arc forward, whereas with a 60 ampere arc you would have double the strength or 60 ampere turns, forcing the arc forward towards the condensing lenses.

(Copyright, 1916, by J. H. Hallberg.)

Making of Perfect Positive Prints No Easy Task

Control of the Film Can Only Be Secured Through the Engaging of the Perforations with the Film Mechanism of the Printer—The Day Must Soon Be at Hand When There Is Standardization

By FRANK M. BYAM, Sales Manager, the Bell and Howell Company

"ALL is grist that comes to my mill." Thus the miller, who, with beaming countenance, welcomes his customer at the door, while the pleasant sound of falling water comes to them from the direction of the old mill wheel. A brave proverb truly and suited to the time of its coining. Time without number has it been applied with aptness to divers doings of men.

Like most proverbs, this saying lives by virtue of its aptness. But it is not of universal application. The head of the printing and developing department of any film company will agree that it must neither be taken as a statement of fact nor as a suggested policy so far as his "grist" is concerned.

It is probably true that no one thing has troubled the motion picture producer more than has the problem of how to make satisfactorily prints. And, indeed, there are reasons in plenty why the task should be hard.

Some of the difficulties are inherent in the task itself. There is always the question of the condition of the film. It is conceded that the most pains-taking care is employed in the manufacture of motion picture film, but the material is extraordinarily sensitive to atmospheric changes, as well as to light.

It may turn out to have shrunken more—or less—than it might have been expected to, thus complicating the printing problem. And it is reasonably sure in shrinking to become convex in shape, and this whether the film has been developed or not.

Since good printing depends upon perfect contact between the positive and negative films, it becomes necessary to provide for the flattening of these shrunken films at the printing aperture if satisfactory prints are to be secured.

Cleanliness in Film Printing Necessary

Cleanliness is not only next to godliness, but in film printing it is "next to"—and a necessary element in success. Again there is the need of pure chemicals; of pure water; of proper temperatures whether of rooms, of films or of solutions, and a hundred other "needs," which must be met if the developing and printing department is to justify itself by its works.

Other difficulties there are, but the mention of these will warrant the contention that the work of this department should not be further complicated by the introduction of machines or equipmen of faulty design or construction, or that are lacking in what should be the prime essential—standardization.

The making of perfect positive prints from motion picture negatives is no easy task. Success depends not alone upon the exercising of great care and sound judgment, but also upon the use of machines of suitable design and dependable construction.

Since the exposure of the film to the printing light must be suited to the density of the negative, both strips of film must at all times be under the control of the operator.

So, too, the securing of perfect contact between the positive and negative films at the printing aperture, and the prevention of the lateral or transverse shifting of the films, thus keeping them relatively true to the margins of the negative, are conditioned upon complete control of the film.

Control of the film—complete and satisfactory control—can only be secured through the engaging of the perforations with the film movement mechanism of the printer.

Control Over the Film

The character of the control exercised over the film will depend upon the accuracy with which the mechanism is suited to the perforations. That is another way of saying that the film movement mechanism must be built to the same gauge as that which controlled the performation of the film—that the shape and size of the perforations and the distances between them—whether of width or of length—must be taken into account in establishing the specifications governing the making of the shuttle mechanism, the feed and take-up sprockets, or of any other parts which engage with the perforations.

If the statements made in the last paragraph may be accepted as accurate, a reel of negative film, composed of strips perforated on two or more machines of different gauge-construction, cannot possibly be made to yield first-class positive prints for the reason that no one film movement mechanism can be expected to engage perfectly with perforations made to several different gauges.

The remedy for this difficulty lies in standardization. It can be overcome in no other way. So long as manufacturers of perforators—whether for sale to the trade or for use by the manufacturer—are permitted to vary the size and shape of the perforations, or any of the other specifications governing the perforation gauge, just so long will annoyance, confusion and loss hamper the activities of producer and exhibitor alike.

The remedy is so obvious that one wonders why it was not applied long ago. No doubt the rapid growth of the motion picture business accounts for many of its defects and inefficiencies, and—among these—for the absence of a fixed standard of film perforation.

But the business has now reached a point where competition is felt, and where over-production is at least a possibility. If, as many believe, readjustments must come, they will be based upon "the survival of the fittest."

Thoughtful men realize that the defects must be removed and the weak points strengthened if the business is actually to become what it already is potentially—one of the most important of modern industries.

Standardization Is Necessary

And those who have studied the question agree that standardization in general, and the standardization of film perforation in particular, is a task of first importance. The initiative in its performance should be taken by the manufacturers themselves.

If they do not act voluntarily a standard of film perforation should be established by others and accepted by the trade, and the use of perforating machines or of film processed by them, should be conditioned upon full compliance with that standard.

All who have studied the motion picture business with a view to analyzing its processes have been struck by the inter-dependence of its various departments.

We have seen how vitally the work done by the film perforator may affect that of the camera, printer and projector. It remains only to consider the performance of the camera in its relation to the printing and developing of film pictures.

The design and construction of the motion picture camera should be such as to make it an instrument of the highest possible efficiency in the hands of a competent operator. It should be equipped with the best lenses it is possible to procure.

Such an instrument when properly used can be depended on to produce good negatives, subject, of course, to the limitations imposed by lighting conditions and the skill, or lack of it, of the cameraman.

But even if all cameras measured up to this standard, and uniformly good negatives were made, the product would still fall short of being "good" from the standpoint of the printing department. This brings us to a consideration of the question of establishing a uniform point on the film at which the picture should start.

The subject was discussed under "Standardization and the Taking of the Motion Picture," but since the failure to establish such a point interferes more seriously with printing than with photography, it may properly be referred to here.

Disadvantage of Cameras Not Standardized

The seriousness of the disadvantage which arises because cameras are not standardized in respect to the starting of the picture is well illustrated by a practice common in many printing rooms. When negative films reach these printing rooms and inspection shows that they are the work of several cameras of different design, no attempt is made to splice them and run off the positive prints as a continuous strip.

On the contrary, the positive stock is cut up in lengths to match the negative, and each piece is run separately. In this way the defects in printing which are peculiar to imperfect framing on account of the shifting of the starting-line of the pictures are avoided—but at considerable cost.

(Continued on page 918.)

N.P.Co.

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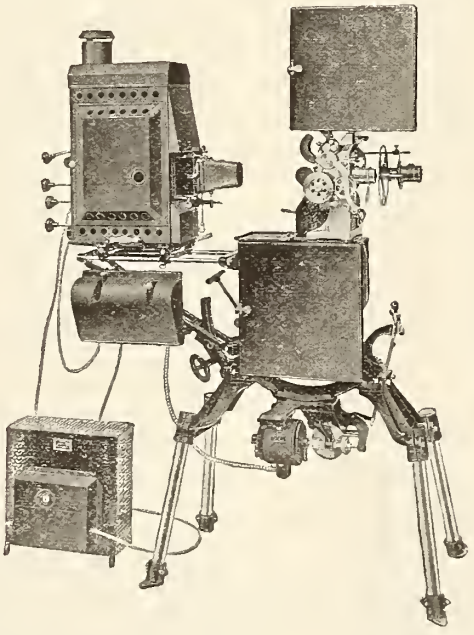


THE merits of the Power product, consistently maintained and constantly improved upon, have gained for them the highest reputation for motion picture projecting machines.

Write for Catalog N

NICHOLAS POWER COMPANY

Ninety Gold Street New York City

Projection

Operating Electricity — Questions Answered — Repairing Equipment

Edited by J. H. Hallberg

Who Will Answer All Questions You Send in, No Matter How Simple or How Difficult

FIVE QUESTIONS AND THEIR ANSWERS THAT EVERY OPERATOR SHOULD KNOW

C. W. R., Cincinnati, O.—*Please give me answers to the following questions: First—When you close switch it arcs, although carbons are apart. Second—When you close switch fuse blows although carbons are apart. Third—When you bring carbons together fuse blows. Fourth—What is a short in rheostat? Cause and results? Fifth—When rheostat gets hot and you can't strike an arc.*

ANSWER.—I beg to answer the questions as follows:

First Question—When you close switch it arcs, although carbons are apart.

Ans.—The arcing at the line switch with carbons apart in the lamp house may be due to the following:

First—If you use a transformer on A. C., the primary winding will be connected across the line when you close the switch, which

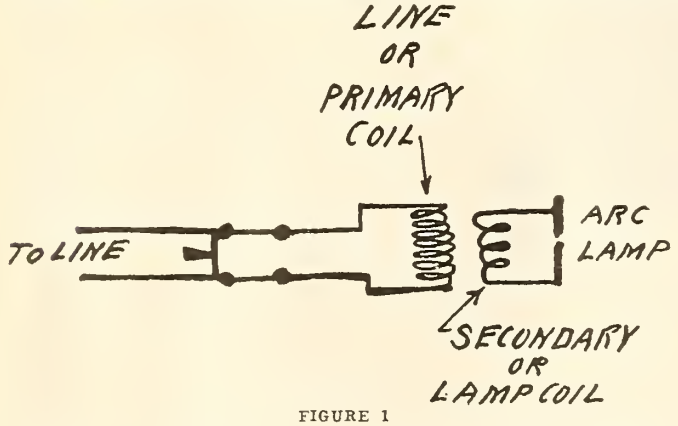


FIGURE 1

will show sparking, due to the flow of current through the primary. Fig. 1.

Second—If you use a rheostat or choke coil in series with the arc, and you close the line switch with carbons apart, there should be no sparking at the switch if there is not a ground or short circuit on the inside of the switch. If there is sparking at the switch contacts it indicates a flow of current, and you must immediately look for a ground, other unexpected overload or short circuit at some point between your line switch and the carbon clamps.

Second Question—When you close switch fuse blows although the carbons are apart.

Ans.—This may happen with a transformer on A. C., if there is a partial short circuit in the primary winding, due to overheating or mechanical injury of some sort which should make two or more of the turns in the primary windings come into contact with each other. With a rheostat or choke coil on direct or alternating current a fuse will blow if there is a short circuit or other unexpected load at some point between the switch and the carbon holders.

Third—What causes the fuses to blow when you bring the carbons together?

Ans.—The simpliest answer to this question wil be that the fuses are too small for the load. If the fuses are correct, to protest the line feeding the service, then the transformer, if one is used, passes too much current, or if a rheostat or choke coil is used it is not correctly adjusted to limit the current flow to the proper requirement, or it may be that a part of the coils have become short circuited, allowing the current to pass over only a part of the rheostat, which, of course, decreases its resistance and increases the current above normal, and the fuses must blow under those conditions.

Fourth—What is a short circuit in a rheostat, and what is the cause and the result?

Ans.—A short circuit means exactly what it states, namely, that there is provided when a short circuit occurs a shorter path of lower resistance than there ought to be under normal conditions.

A short circuit on a line means that the two feeders or wires make contact with each other, and this is the most severe kind of a short circuit.

A short circuit in a rheostat may be represented by the sagging of the resistance coils for instance, if they are of the spiral kind, which can happen due to over-heating, which follows the use of a rheostat on excessive voltage which forces more current through it than it is built for, or a short circuit within a rheostat can happen if two or more coils or grids touch each other, due to a mechanical disarrangement of the supports for the resistance units within the rheostat, or a short circuit in a rheostat can happen due to the breaking down of the mica or other insulation used to insulate the various resistance units from each other.

The cause of a short circuit in a rheostat is enumerated above. The result is (due to a part of the resistance being shunted or cut out, or shorted) the current will flow through a smaller portion of the rheostat than intended which lowers its resistance, which increases the current flow, providing the line voltage is kept the same.

Fifth—What is the trouble when rheostat gets hot and you cannot strike an arc?

Ans.—If the rheostat should heat when you close the line switch, and you cannot strike an arc between the carbons, then you must look for a ground at the carbon holders or a short circuit between the rheostat on your carbons. You are sure the current goes through the rheostat because it gets hot.

You are also sure that the current passes from the rheostat to the return wire before it gets to the carbons, so that you must look for a ground or short circuit between the rheostat and the carbons.

PERFECT FOCUS IMPOSSIBLE ON A WAVY SURFACE

H. M. J., Athens, Ga.—*I want to ask why our picture seems to be slightly out of focus on the sides, and sometimes at the bottom? This happens on both machines. We have a plaster curtain. The two last coats were white paint, and the curtain is very wavy, not smooth at all. We use between forty and fifty amperes D. C. Our throw is 78 feet, with 4¾ E. F. lenses. Is our amperage sufficient for the size picture we have?*

We have a General Electric A. C. to D. C. Fort Wayne Compensarc, 2¾ K. W. Will it hurt this machine to pull 50 amperes regular? My light gives lots of trouble. I can't get any results at all with the solid carbon below, so I use a ¾ cored above and ½ inch cored below, but they needle so bad, and at times the light will run out of the crater on the bottom carbon and run back on the tip which gives bad results on the screen.

We are using Electra carbons. Any help you could give me will be very much appreciated.

SPEER BOOSTERS

KRAMER & ZEITLER

Meadville, Penn'a,
January the 20th, 1916.

Gentlemen:—

We are in receipt of your letter of the 16th asking us what the operator's opinion is on the carbons we received from you; can say he informs us that the carbons are giving as good results as any of the Bio carbons we formerly used, and we do not hesitate to recommend same to any exhibitor.

Thanking you for prompt attention to our order, we remain,

Very truly yours,
Kramer & Zeitler.

ROMA THEATRE

Berlin, Ontario,
December 20th, 1915.

Gentlemen:—

Rush me quick 100—5/8 x 12" carbons, the same as my last shipment. My operator says that they are the best carbons that he has used in a long time, and says that he gets a steadier light with less feeding than with any other carbon he has ever used.

Thanking you in advance for your immediate attention to this, I am

Sincerely,
Al. Beckerich, Mgr.

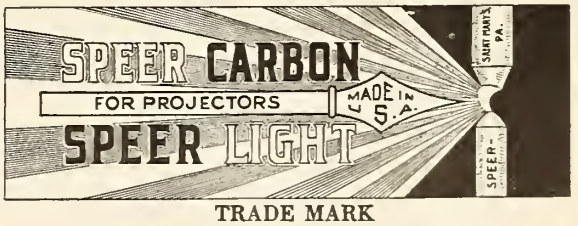
Better Light and Lower Cost is Guaranteed!!

FIRST COME FIRST SERVED

NET CASH PRICES

½x12, cored, pointed both ends, $37.50 per M. (1,000 in a case)
9/16x12, cored, pointed both ends, $40.00 per M. (1,000 in a case)
⅝x12, cored, pointed both ends, $50.00 per M. (1,000 in a case)
¾x12, cored, pointed both ends, $70.00 per M. (1,000 in a case)
⅞x12, cored, pointed one end, $115.00 per M. (500 in a case)
1x12, cored, pointed one end, $150.00 per M. (500 in a case)

We Fill Sample Orders for 100 Carbons at the Above Pro Rata Prices



TRADE MARK

Our Speer Carbons are absolutely guaranteed to give satisfaction or money back.

Speer Carbon Company Dept. "N"

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Saint Mary's, Pa.

For Sale by Leading M. P. Machine Distributors, Including the Following:

J. H. Hallberg, 36 East 23rd St., New York, N. Y.
E. E. Fulton Co., 154 W. Lake St., Chicago, Ill.
Kleine Optical Co., 166 N. State St., Chicago, Ill.

FEASTER

NO-REWIND

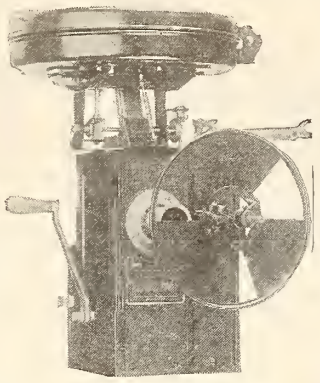
Fewer Breaks

Better Projection

Less Danger of Fire

Makes work easy for the operator.
WRITE YOUR DEALER

Feaster Corporation
1482 Broadway, New York



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YOU WOULD NOT HESITATE

If you could know exactly how much you could increase your BOX OFFICE RECEIPTS by installing a NEW UP TO THE MINUTE MACHINE to provide a "PAINTED ON THE WALL" class of pictures, and especially if you knew about our EASY PAYMENT PLANS, by which you can make a new machine pay its own way.

We carry a big stock of POWER'S 6-A and 6-B, NEW 1916 MODEL MOTIOGRAPH AND SIMPLEX MACHINES and all supplies (except films and posters) for the Moving Picture Theatre.

We sell what the people want
Write us today for our catalog and proposition

AMUSEMENT SUPPLY COMPANY
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REFLEX

(Made in Switzerland)

The Quality Carbons of the World

Reflex D. C. Carbons have a Specially Constructed Negative with Copper Coated Core.

Do not be alarmed about a carbon shortage. Try REFLEX carbons and solve all your difficulties.

Send us your order now. REFLEX results will please and surprise you.

¾ x 12 plain cored, $10.00 per 100 carbons
⅝ x 12 plain cored, $7.50 per 100 carbons
⅝ x 6 copper coated cored, $3.75 per 100 carbons
½ x 6 copper coated cored, $2.75 per 100 carbons

If your dealer cannot supply you with REFLEX carbons, send cash with your order or instruct us to ship C. O. D. and we will fill sample orders in lots of not less than fifty each in all the above sizes.

Write us for descriptive circular.

JONES & CAMMACK, Sole Importers
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WE ARE HEADQUARTERS FOR

Hallberg's 20th Century Motor Generator

Changes A. C. to D. C. at less cost, yet greater efficiency than any other.
Ask for descriptive circular

Power, Simplex and Baird Machines and Minusa Gold Fibre Screens

LEWIS M. SWAAB
1329 VINE STREET, PHILADELPHIA, PA.

ANSWER.—If your curtain, or rather the wall, upon which you project your picture is not perfectly flat, but wavy, it is impossible to secure perfect focus over the entire picture.

I would suggest and recommend first of all that you install a good new screen of any standard and approved make. The cheaper screens can be had at thirty-five cents per square foot, and another style at 50 cents per square foot, and the most expensive at the present writing is the seventy-five cent quality. The finish on the screen can be had in either silver or gold tint. Claims are made for both, and either one gives excellent service. The silver tint is cheaper than the gold tint.

It is somewhat difficult for me to state the exact cause for the picture being out of focus at different times on the sides and at the bottom unles the trouble is due to your screen. It is natural that the operator should try to focus the principal part of the picture, and therefore if your screen is not flat, other parts may, on that account, be out of focus.

There are, however, many instances where the film itself is buckled, due to being too dry or having been injured in some way, or may be the stock of the film itself is not perfectly smooth and uniform over the entire length of the reel.

I have seen cases on certain makes of machines where the top roller over the film gate would be held under excessive spring tension, causing the film to buckle. I have seen cases where faulty intermittent sprockets were used which would also have a tendency to allow the film to buckle.

Again there are cases where the film tension springs are improperly adjusted for faulty, and you must not forget that if your aperture plate is badly worn, this would also have a tendency, if the wear is not uniform over the entire length of the runners, to throw part of the film out of focus.

As you have not stated what make machine you have, it is difficult to say which one of the above faults might be present in your case, but I believe if you look into the matter along the lines set forth you can overcome your trouble.

Fifty amperes of D. C. should give you splendid satisfaction for the distance and size picture your lens will give.

The General Electric Company's Fort Wayne A. C.-D. C. Compensarc of 2¾ K. W. capacity should easily take care of a load of 50 amperes at the arc, providing you operate only one arc on the machine at 50 to a maximum of 55 volts, and there should be no danger in running this arc continuously, providing the machine is in good order and properly installed.

Your complaint about unsteady light is one which often confronts operators when using motor generators, or when using D. C. with high amperages.

If you use ¾ inch cored carbon in the upper holder, and if this carbon is large enough, which it should be for a maximum of 50 amperes, I recommend that you use a 9/16 inch cored carbon in the bottom holder, preferably of the Electra or Bio make.

There is a considerable difference in the capacity of a 9/16 inch diameter carbon as compared with the ½ inch, and it may be that this will avoid the needling of your lower carbon.

If both carbons needle, then I am quite sure for some reason or other that your motor generator delivers more than 50 amperes, and under that condition it would be well to have the generator examined and tested. If you are sure that the amperage is not over 50, and the carbons still needle, then I would recommend the use of ⅞-inch cored carbon in top for the positive, and a 9/16 to ⅝-inch cored carbon in the bottom for the negative. The Electra carbons should be entirely satisfactory, but the ½-inch carbon is too small.

I will be pleased to give you further advice upon reply from you.

MOTIOGRAPHS, 1916 MODEL, FOR PORTOLA THEATRE, SAN FRANCISCO

THE Portola theatre, one of the finest motion picture houses in San Francisco, has recently installed a battery of 1916 model Motiographs to replace the old models which have given them perfect satisfaction since the theatre was started.

HAHN TAKES PLACE OF SASS AS OFFICE MANAGER FOR ENTERPRISE

ARTHUR F. SASS has resigned his position as office manager for the Enterprise Optical Manufacturing Company and his place has been taken by C. H. Hahn, who has been promoted to this position.

PORT ARTHUR, TEXAS, MAKES STRINGENT PROJECTION LAWS

PORT ARTHUR, Texas, has passed a more or less stringent ordinance regulating the operation of motion picture machines and the construction and arrangement of screen houses in that city.

The ordinance provides that booths shall be constructed entirely of fireproof material. It is provided that the booth must not be placed directly over an exit, and at the end of the building opposite the street entrance. Provisions are made for the height of booths, which varies according to the size and kind of projector.

The main entrance hall shall be hung on at least three heavy hinges and made to close against a substantial metal rabbet.

Portable booths will not be allowed except for private entertainments. Projectors must be enclosed in feed reels enclosed in a metal magazine constructed of 20 U. S. guage metal. The National Electric Code must be followed in all electrical work.

No film will be allowed to be exposed in the booth at the same time other than the one film in process of transfer. Two easily accessible fire extinguishers shall be placed within reach of the operator.

To further safeguard from congestion in case of fire, it is provided that the main auditorium of a theatre shall have no perpendicular rises and the grade shall not be more than one foot in ten.

Attention has been given to exits, and it is provided that there shall be at least two exits, one at the front and one in the rear, not less than five feet in width.

Seats shall be not less than thirty-two inches from back to back, not more than ten seats in a line between aisles, nor more than four between any seat and an aisle.

Operators and assistant operators are required to appear before the city electrical inspector for examination and pay a fee of five dollars.

Before running a film, the operator is required, under the terms of the ordinance, to first show on the screen a plate reading as follows:

"This machine is now being operated by operator (or assistant operator) Under Permit Number ...., City of Port Arthur, Texas."

It is further provided that the city electrical inspector and the city fire marshal make weekly inspections of each and every motion picture machine, its enclosure and the building in which it is operated. Violators of any of these provisions are liable to have their current turned off, authority for such an act being placed in the hands of the city inspectors.

Penalties are provided. Ten dollars is the lowest fine; one hundred dollars the maximum, and each day's violation constitutes a separate offense.

Due to the fact that there was no adequate law in force prior to December 18, the mayor and city commissioners, deeming it necessary to immediately pass the public safety measure, ordered that the ordinance take effect at once without the usual preliminaries.

BLAKELY GOES BACK TO ENTERPRISE OPTICAL FOR WORK IN SOUTHWEST

S. B. BLAKELY has resigned his position as chief operator for the Kedzie Amusement Company, Chicago, to join the sales force of the Enterprise Optical Mfg. Company.

He is making preparations to leave on an extended trip through the Southwest, a territory which he formerly covered for this company. His many friends among the dealers will doubtless be glad to welcome him back.

HOFFMAN WILL MAKE ROAD TRIP FOR FEASTER LASTING A YEAR

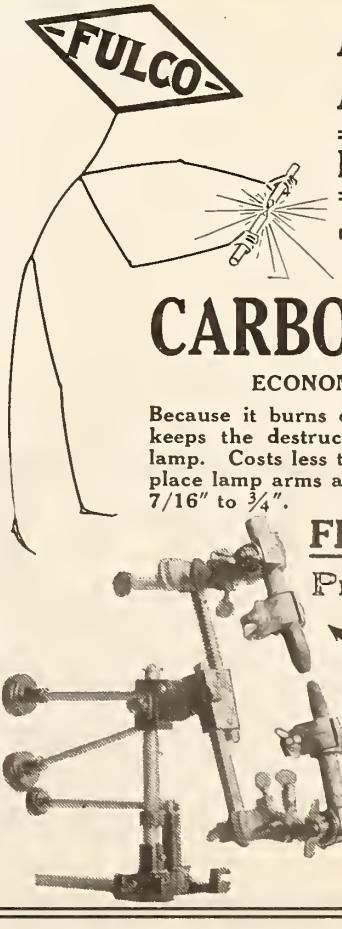
L. A. HOFFMAN, traveling representative for the Feaster Corporation, 1482 Broadway, New York, left on a trip through the West, and will be away about one year.

Mr. Hoffman will be in Washington this week, to give a demonstration before the exhibitors' league. The company also reports that it expects to install the Feaster No-Rewind on sixty-three projectors used by the government for demonstrating purposes.

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.



Arc Lamp Parts Are Not Cheap

Neither Are Carbons

The FULCO CARBON SAVER

ECONOMIZES BOTH:—

Because it burns carbons without waste and keeps the destructive arc flame away from lamp. Costs less to buy the saver than to replace lamp arms and clamps. Holds carbons 7/16" to ¾".

FITS ANY LAMP

Price $1.00 Each

E. E. FULTON CO.
156 W. LAKE ST.
CHICAGO

WE CARRY A COMPLETE STOCK OF PICTURE THEATRE STAPLES AND SPECIALTIES

VANCOUVER LOCAL NO. 348 ELECT W. E. McCARTNEY PRESIDENT AND J. O. THOMAS VICE-PRESIDENT

AN election of officers for the current year was held late in January by the Moving Picture Machine Operators' Union, Vancouver Local No. 348, I. A. T. S. E. & M. P. M. O., when the following were installed:

President, W. E. McCartney; vice-president, J. O. Thomas; secretary-treasurer, A. O. Hansen; recording secretary, William Tenny; sergeant-at-arms, William Woolridge; business agent, E. Huttlemayer; executive at large, William Worby; examining board, W. E. McCartney, J. O. Thomas, Jos. LaChance; trustees, P. Pitner, J. H. Leslie, E. S. Holdsworth; delegates to Trades and Labor Council, P. Pitner, J. O. Thomas; delegate to B. C. Federation of Labor, A. O. Hansen.

The twenty-five members present at the meeting later went to the home of P. Pitner, where the evening was spent with music and refreshments prepared by the social committee.

Harry Lester, of Atlantic City, N. J., Local No. 310, and E. Fortune, of Denver, Colo., Local No. 260, who happened to be in town with "The Birth of a Nation," were guests of the local boys.

BUSINESS CONDITIONS BRING LARGE PROFITS TO EXHIBITORS

O. F. SPAHR, general manager of the Enterprise Optical Manufacturing Company, states that he is more than satisfied with the business in the motion picture industry in 1915, and prophesies that there will be far greater prosperity in 1916.

He feels that the exhibitor field throughout the country is at last on a sound business basis. The theatre managers have begun to depend upon steady patronage for their shows rather than on the unstable transient trade.

This makes it necessary for them to install better equipment and to run better shows, which makes for improvement in the conditions of the whole industry. The Enterprise Optical Manufacturing Company since last July has been working overtime continuously to fill the orders, and this January, which is usually a slack month, has been one of the biggest ones in their history.

Mr. Spahr also states that during the last six months of 1915 the sales to churches and schools has increased five hundred per cent. This is opening up a field to the manufacturers of first-class machines which is bound to prove a profitable one.

DANCE CRAZE GRIPS BALTIMORE EXHIBITORS AND KEEPS THEM TANGOING INTO THE SMALL HOURS

THE dance craze seems to have gotten a firm grip upon the various motion picture interests of Baltimore. On Monday, January 24, the Baltimore Motion Picture Operators' Organization held its annual ball. On Thursday, January 20, the National Film Corporation, the only picture producing company in Baltimore, held a dance. In a few weeks, the Maryland Movie Club, an organization composed of the employees of the various theatres and film exchanges, will hold a dance.

One of the interesting incidents of the National Film Corporation entertainment was the introduction of the new director to the players. The concern had just secured the services of Charles Lester, formerly connected with the film department of the World Film Corporation, and before that with the William Fox Company.

He arrived in Baltimore late in the evening of the same date as the dance. Margaret Cahill, president of the corporation, got in touch with him and had him go to the dance. Another interesting incident of the dance was a surprise sprung on Miss Cahill, when she was presented with a handsome silver loving cup by the players.

The dance of the operators last Monday night was attended by over one thousand persons. The exhibitors took a lively interest in the affair and the event attracted nearly all of the exhibitors as well as exchangemen in this city.

Representatives of the motion picture operators' organizations of Boston, New York and Washington were also present. The wonderful electrical effects in the ball room were the feature of the evening.

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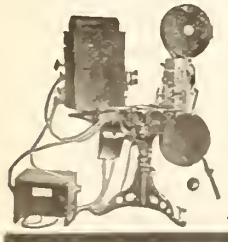

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New Edison Super-Kinetoscope Marks a Great Advance

This "Superdreadnaught" Among Motion Picture Projectors, Now Completed and Ready for the Market, Produces an Absolutely Flickerless Picture, Utilizing in Its Construction a Secret Discovered by the Inventor—Advantages Over Any Machine of the Sort Previously Made, and Details of Operation Fully Explained.

By J. H. HALLBERG.

REPRINTED FROM "MOTION PICTURE NEWS," OF DECEMBER 18, 1915.

THE rapid development in the character of the modern photoplay and the production of perfect motion picture films has created a demand for a motion picture projector different from the ordinary machines used during the past. Thomas A. Edison, the great inventor, has in consequence thereof devoted a great deal of time during the past few years to the development of a motion picture projector which will fill the most exacting conditions and requirements.

The development of this machine was put into the hands of Adolph F. Gall, technical director of the Motion Picture Division of the laboratories of Thomas A. Edison, Orange, N. J. Under the direction of Mr. Edison, Mr. Gall has produced a projector which is novel in many respects and which has advantages not possessed by any other projector on the market at the present time.

In designing this machine the instructions were to produce the best at any price, and judging by the exhibition which the writer saw at Orange, Thomas A. Edison has certainly produced what he has set out to do.

The name "Super," as taken from the term "Superdreadnaught," as used in connection with the largest and most modern battleships, is well chosen, because the new Edison Super-Kinetoscope certainly is a superdreadnaught among motion picture projectors. Fig. 1 illustrates the solidity, simplicity and beauty of its design.

The Table or Stand

The stand itself in Figure 1 is not of the pedestal type. That type would not be in keeping with the massiveness and rigidity —staunch dependability—found in every other part of the Super-Kinetoscope. The stand of the Super-Kinetoscope is of the design used in machinery where rigidity and stability are of vital importance, and is a distinct advance over other makes, and a radical departure.

The table or stand may be elevated or lowered to any required height or position, and may be instantly tilted to any desired angle. The legs of this machine are located so that they help rather than hinder all movements of the operator.

Simply loosening two nuts and operating a hand wheel adjusts the table quickly and surely to an almost micrometer nicety or accuracy. Although provision is made for it, it is not necessary to bolt the Super-Kinetoscope to the floor, because of its own weight and rigidity.

The drive from the motor to the machine is accomplished through a countershaft provided with an adjustment to take care of varying lengths of drive belts. It is also provided with a roller clutch which disengages the motor drive from the machine should the machine at any time be hand driven. This is an excellent feature, as on all other machines the operator has to drag the motor when he is hand cranking. This is only another indication of the superdreadnaught nature of the Super-Kinetoscope—adaptable, immediately and efficiently, to all conditions, ready, responsive and trouble proof.

Also, while the machine is motor driven, the hand crank is pendant, and cannot be run backwards as it automatically disengages itself. But unlike many machines which must take off the handle when it is electrically driven, the hand crank on the Super-Kinetoscope may always be left on without being in the way of the operator and making it a friend, indeed, in its instant availability should anything go amiss with the current or motor.

The Lamphouse

The lamphouse (Fig. 2) is unusually large, substantial and built on scientific principles for the radiation of heat from the arc. The lower part—that part nearest the operator—never becomes uncomfortably warm, as the inside of the lamphouse is lined with transite board. Transite board is especially adapted to this use, as while it radiates heat, it is a non-conductor of electricity. Between the heat-radiating board—which is on three sides—and the outside of the lamphouse there is ample air space.

This causes a current of air, when in operation, to pass steadily up along the sides of the lamphouse and out of the well ventilated top.

The entire lamphouse is in a sheet iron casing which serves to minimize the condenser breakage when heavy currents are used—a thing quite likely to happen on most other machines.

The lamphouse top is perforated and gabled to obviate any possibility of there being accidentally placed on top of the lamphouse any reel of film. This is in accordance with the most exacting boards of fire underwriters, not to speak of the protection it affords the exhibitor.

The lamphouse is mounted on rollers so that with a very slight effort it can be shifted from the motion picture objective to the stereopticon lens.

The New Lamp

In the lamp of the Super-Kinetoscope (Fig. 3) are found a number of efficient and convenient improvements and innovations. The lamp may be adjusted to any desired position from the vertical to an angular position of 30 degrees.

The carbon jaws are unique in design and are made of phosphor bronze and accurately machined to make absolutely sure perfect alignment and contact with the carbon. The jaws design is somewhat similar to the claws of a lobster. They will accommo-

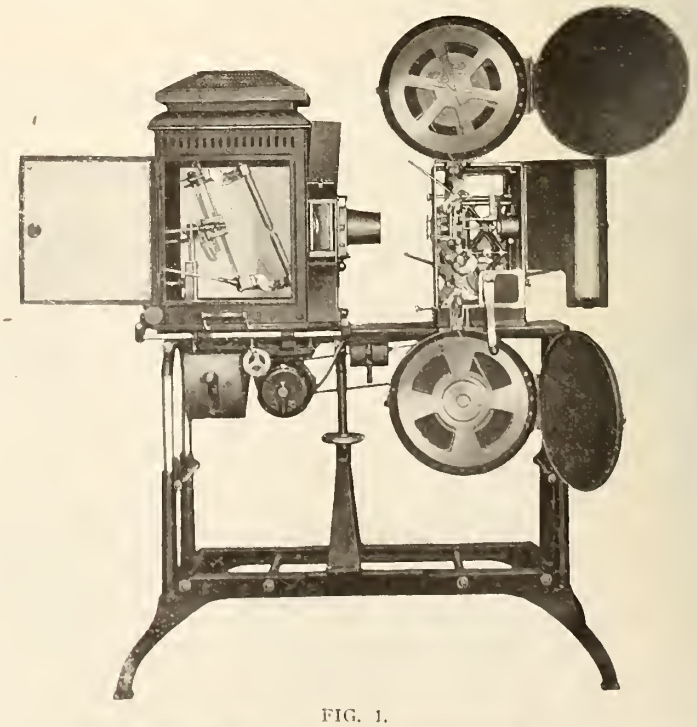

FIG. 1.

date any size of carbon from one-half inch to one inch. Extended, the lower jaw will take an 8-inch long carbon and a 12-inch carbon in the upper jaw.

The jaws are also provided with extra long conductors which eliminate the possibility of the lead wires burning off at the terminals.

The arc, which is of unusually sturdy construction, is of the rack and pinion type, and has a maximum current carrying capacity of 125 amperes.

The carbon gripping feature of the Super-Kinetoscope will appeal to every operator in its time and trouble saving features. While the jaws will grip the carbon with a tight and permanent grip, they will practically never break the carbon through this pressure, as the contact with the carbon is distributed over a large area instead of having the contact pressure all at one point, as in screw clamping devices on other machines.

The jaws are independently adjustable so that the carbons may be "jack knifed" if such an arrangement appeals to the operator. The lower carbon jaw has a "right and left" adjustment and the upper carbon jaw a backward and forward adjustment. The convenience of the Super-Kinetoscope here is again shown in the fact that all of these adjustments are made from the outside of the lamphouse at the rear, and may be made while the arc is burning.

The forward and backward adjustments of the entire lamp can be accurately and quickly done by the rack and pinion adjustment.

The simplicity of good machine design is again evidenced in the fact that in the changing from or to any position, the position of the arc, with respect to the center of the condenser, remains unchanged.

In the condenser mechanical provision is also made for that perfect and permanent alignment which makes for perfect projection in the Super-Kinetoscope. The lens mount is part of the casting which supports the lamphouse and is in no way fastened to the lamphouse itself. Quite the contrary, the lamphouse is supported by this lens mount. Therefore, as is plainly seen, the optical axis or centre of the lens mount can never be disturbed or thrown out, through the warping of the lamphouse from heat.

The lens mount will accommodate different lens systems—a combination of meniscus and bi-convex lens; a combination of meniscus and two plano-convex; or the conventional double plano-convex systems. Either may be as readily used in the adaptable and highly efficient Super-Kinetoscope. In no other machine are these features embodied. Other makes require the use of auxiliary devices—more parts and more trouble—to meet these conditions.

The lens mount on the Super-Kinetoscope is also provided with a simple but effective arrangement to accommodate and facilitate the spacing between the convex surfaces of lenses of different focal lengths. The lamphouse is also adjustable to meet any optical system.

The Mechanism

The secret of the flickerless picture which the Edison Super-Kinetoscope projects is due mainly to the one big truth which Mr. Edison's genius discovered—the *machine must be "built around" the flickerless shutter.* All previous designers of machines had gone at it the other way—the illogical way—of building the shutter into the machine, of making the shutter fit, or be adapted to the rest of the machine instead of, as in the Super-Kinetoscope, adapting or designing the entire machine to the requirements of a theoretically and optically perfect shutter.

The Kinetoscope (mechanism in Fig. 4) is so designed that the picture is shifted in one-sixth of a revolution instead of the longer one-fourth of a revolution as in other makes. This means fifty per cent faster and with a 3-bladed shutter three periods of darkness which are exactly equal to the three periods of light, and the movement so rapid that the shift takes place in one of the periods of darkness. This is the reason why, even with the mechanism running at sixty a minute and without any film, there is absolutely not a trace of quiver in the light.

New Method of Threading

One of the most marked features of the Super-Kinetoscope is its "straight line" threading. In it, threading is no more the slow, inaccurate job it has been. The film follows no tortuous, roundabout path in the Super-Kinetoscope, to exhaust the patience of the operator—and the audience—when he "loses his loop," jams up the mechanism with crumpled film and ruins the films. The film in the Super-Kinetoscope follows one straight line, direct from the upper magazine to the lower magazine. You do not have to fuss and guess, as with other machines, in making allowance for when threading the loops the hands are not used to form the loops.

The upper and lower sprockets on the mechanism (Fig. 4) are provided with a device to rotate them in either direction. Thus the loops may be quickly and accurately adjusted to any desired length without removing the film from the mechanism. These sprockets, too, are reversible; that is, when the sprocket teeth, from long use, wear perhaps more on one side than another, by simply removing one screw the sprocket may be turned end for end, thereby utilizing the other—the unworn—side. This means double life for the sprocket.

In threading the film is pulled straight down from the upper to lower magazine and all sprocket rollers closed. Simply a half turn of a knob on the upper or lower sprocket sets the loop to the exact length required. The operation is most simple. By pulling outward on the knob the sprocket is released from its shaft and it turns backward or forward, increasing or decreasing the loop. Let it go and the sprocket instantly re-engages with the shaft.

The Magazine

The winding hubs in their greater diameter mean a distinct advantage to all exhibitors in that they will save the film much

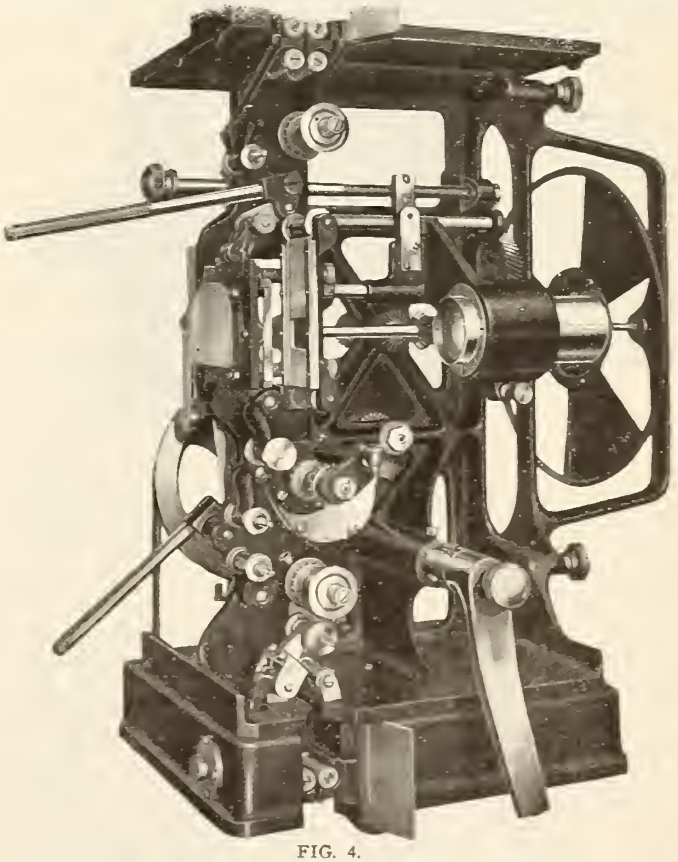

FIG. 4.

wear and thereby make better pictures for all. The hubs of the Super-Kinetoscope are three times the diameter of the regular hub in general use. They are 4½ inches in diameter. To get the proper initial speed on the smaller—the regular—hub, the film must travel around the hub three times as fast and be subjected to three times as much abrasion as on the Super-Kinetoscope, the regular hubs being but one-third as large as those on the Super-Kinetoscope. This, of course, scratches the film badly, particularly the first and last of the film. These larger hubs, too, means less wear on the mechanism as well as less wear on the film.

The upper and lower magazines are uncommonly substantial and enduring. Made of heavy pressed steel and seamless, the magazines and doors cannot possibly become bent or warped. They measure full sixteen inches in diameter and will accomodate 2,000 feet of film. The magazines' hinges are richly nickeled and to be had with or without springs, complying with the requirements of the various boards.

Absolute Permanent Focus

Another striking feature of the Super-Kinetoscope is the positively permanent focus which it maintains, once adjusted. The focusing device is part of the mechanism, the lens tube being mounted in the mechanism casting. There is an adapter ring so that the lens may be adjusted to any position and then clamped rigidly in place by a tightening thumb screw. The lens is focused by a thumb screw which moves the casting forward and backward. The lens is therefore left in absolute, unchanging alignment with the aperture. No amount of vibration—if there was such vibration in the Super-Kinetoscope—can jar loose the lens and throw it out of focus. This remarkably simple arrangement eliminates the necessity of the rack and pinion jacket, as only the lens tubes are used. Whatever wear there might be in the lens focusing is automatically taken up on both screws, assuring always that same rigidity and permanency of alignment.

Here, as everywhere else in the machine, the design is also more convenient to the operator. He can, with this arrangement, focus

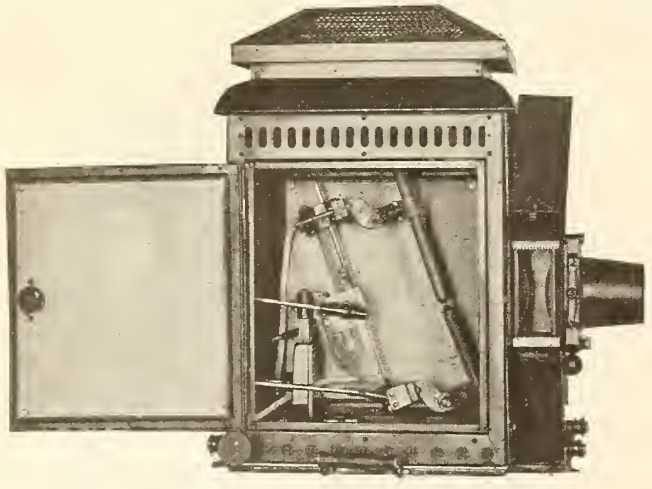

FIG. 2.

from the rear instead of the common and awkward front focusing. This feature is especially convenient when the operator cranks with the right hand. His left hand is free to focus readily and quickly.

A New Kind of Film Gate

The film "gate" (Fig. 5) on the Super-Kinetoscope is really not a gate at all, as it is not hinged. It is ingeniously devised to slide along on two rods and is quickly opened or closed by the single downward or upward movement, respectively, of a lever or handle. The "gate" has two hardened, highly polished solid steel runners which are pressed against the edges of the film by two equalizing springs. These instantly grip the film and insure, at all times, a perfect equal tension on both sides of the film which gates on other machines, because of their mechanical principles, cannot have. The tension on the Super-Kinetoscope steel runners or shoes is controlled by convenient thumb screws. The eliminating of hinges, with their consequent wear and lack of constant perfect adjustment, substituting for them the positive action of this new Super-Kinetoscope film "gate" is in keeping with the admirable mechanical perfection attained in this superdreadnaught model.

The aperture plate is easily removable and readily cleanable. It is so designed that it will practically never wear out, as it is protected on either side of the plate by two thin strips of highly tempered steel which, however, are replaceable in less than five minutes and at a trifling cost, insuring practically a new plate each time. Four small screws on each side hold this strip of steel in place, under which is clamped a very thin wide strip of spring steel which furnishes the actual track for the film. This type of plate does away with the commonly seen scratching of film from passing the aperture plate. The lens, aperture plate and revolving shutter are always in a fixed relative position.

One of the most radical departures in the Super-Kinetoscope is its method of framing the picture. Where in other makes the mechanism is moved up and down to effect the framing, on the Super-Kinetoscope it is remarkably simplified by moving the film instead. Any such method of framing that involves this shifting of the mechanism itself is bound, as has been proved so often in daily experience, to be a constant source of trouble in, for instance, throwing the shutter out of synchronism or the correct relative position. With the Super-Kinetoscope innovation in framing, the shutter and the framing device always remain in a permanent correct position, and there is never any need of a device for resetting the shutter. This insures perfect alignment, absolute and unchanged, for the lens, the aperture plate and revolving shutter.

The gears are not concerned or do not enter into the framing movement, with the result that the shutter, once adjusted, is always adjusted.

Framing is effected by simply raising a lever or handle which connects with a roller. This roller presses the film against another roller—just below the aperture plate (see Fig. 4) and against the intermittent sprocket, thus forming the loop. This looping action pulls the film further down over the aperture plate and frames the pictures, quickly and accurately.

The Flickerless Feature

The very heart of the secret of the flickerless picture which the Super-Kinetoscope projects is found in a most ingenious adaptation of the Star and Geneva movement. The innovation is this: The movement of the cam is accelerated by an "accelerator" during its engagement with the star wheel accelerating the cam so that the picture is shifted in one-sixth of a revolution instead of in the one-fourth of a revolution found in other machines. The result is the long-sought movement of a true 6 to 1 —the ideal in projection. This 6 to 1 movement gives the ideal 3-wing shutter possibility of fifty per cent light and fifty per cent darkness—the scientific and optical reason and secret of an absolutely flickerless picture—a picture without "travel ghosts" or even a trace of projection imperfections. The star wheel and cam are of the enclosed type and run in oil, and are hardened and ground.

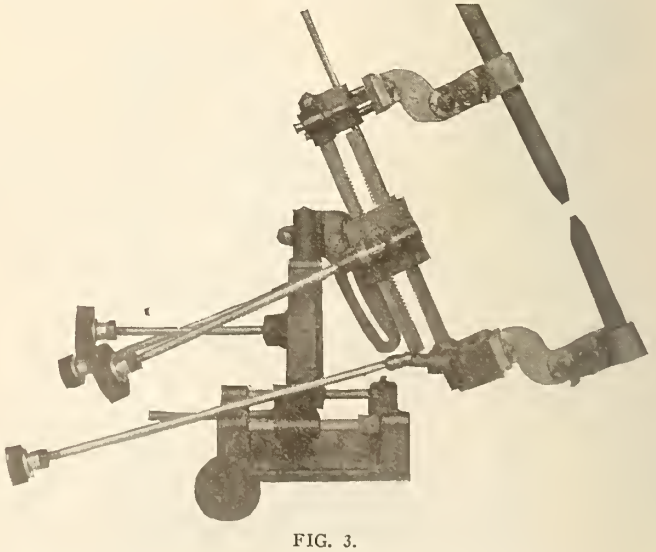

FIG. 3.

The cooling arrangement is as much improved as other parts of the mechanism. The fire shutter (see Fig. 4) is so devised that it never fails to work. It is over two inches removed from the film. In front of the fire shutter is also an auxiliary cooling plate

and in front of that is another radiating plate. These ingenious precautions allow plenty of air to pass through, cooling quickly and steadily, so that fire could not possibly start at this source while the fire shutter is down, even if the light were long standing.

The Rest of the Mechanism

The bearings are all made of finely tempered tool steel, accurately ground and lapped to a fine finish. All bearings are provided with oil cups.

The gears are large and substantial, and are of the helical type —the type erroneously called "spiral"—are accurately generated, not cast.

The take-up is all gear driven, thus eliminating trouble-making belts and chains. The tension of the take-up is adjustable. There are but two parts in the entire machine which require pins. This feature makes the disassembling of the machine an astonishingly simple task, as each part is held in place by a screw in the end of its shaft.

This is just typical of the simplicity attained in this super-dreadnaught machine.

The projecting mechanism, which is cast as one solid piece insuring the greatest rigidity and permanent alignment of all parts, is entirely enclosed in a fireproof casing. The front or right hand door has a long window of wired glass, the full length of the door, which on account of the straight line threading feature of the Super-Kinetoscope, makes the entire film track visible all the time the machine is in operation. The right and left doors can be opened without interfering in the least with the crank handle, making all parts of the mechanism immediately accessible for oiling or for any other purpose.

The crank is of the clutch type, and when not in use disengages itself automatically, hanging straight down and never being in the way when opening or closing doors.

The Motor

The motor drive is entirely closed and is provided with a mechanical speed-changing device which is simple, efficient and "fool proof."

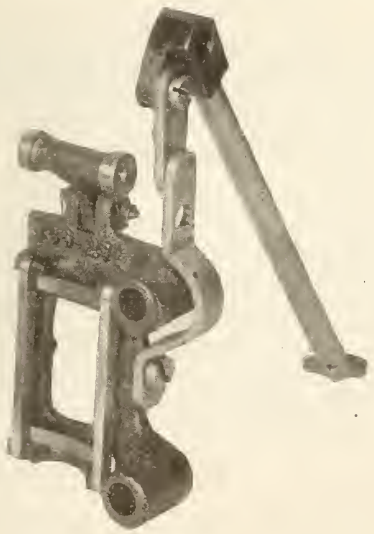

FIG. 5.

The operation of the motor is not affected in the least no matter at what angle the machine is set.

The torque of the motor is greatly in excess of the power required to drive the machine. This generous provision insures certain steady running and freedom from heat in the motor which so often results in many machines where there is not abundance of power provided for.

The speed-changing device (see handwheel next to switch, Fig. 1) is one that has stood the test of time—the best and only test of mechanical design. It never wears out and there is nothing about it to get out of order. As would be expected from this, it is also simple in adjustment.

The finish of the Super-Kinetoscope is in accord with its substantial design. The entire machine is black enameled and highly polished nickel trimmed, giving it a beautiful appearance. The magazines and mechanism head for projection and optical reasons are finished with optical black.

Editor's Special Comment

During the test in the laboratories at Orange, the Edison Super-Kinetoscope produced an absolutely flickerless, steady picture at normal speed. The construction of the machine permits it being installed in almost any existing booth, without special foundations.

Outside of the points referred to above concerning the design and construction of this machine the application of an automatic device which will instantly stop the machine in case the film should

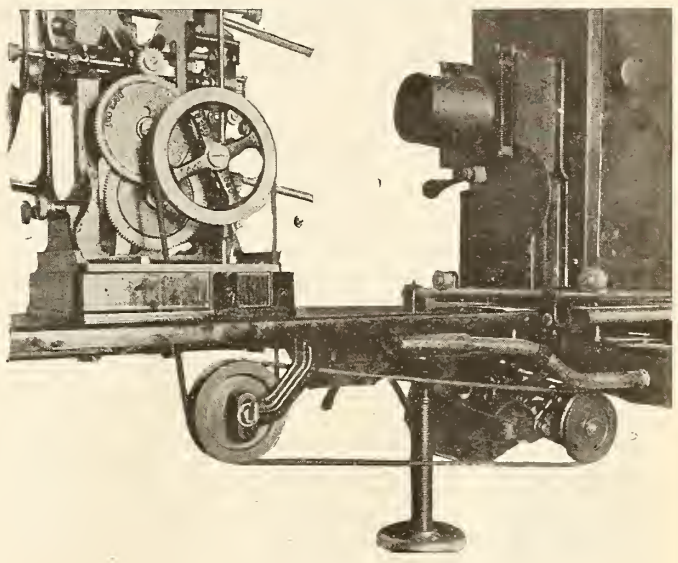

FIG. 6.

break, is herewith for the first time applied by a manufacturer of motion picture projectors. The Edison Super has a roller bearing against the film just below the lower sprocket. When the film is slack, as might be the case with a defective take-up or broken film, the roller of its own tension and weight automatically opens an electric circuit which controls the driving motor which then becomes inoperative, putting the machine at rest. If the film is in proper position the roller with its jointed support and contact arrangement as illustrated in the lower left hand corner of Fig. 4, is supported by the film, causing contact to be made for the motor circuit which then operates and drives the machine in the regular way. The contact, which is enclosed in the base, can also be operated by the small hand button illustrated on the base of Fig. 4. The contacts within the base do not make and break the main motor current. The make and break is what you might call an auxiliary arrangement which carries a very small amount of current and is therefore thoroughly practical and not likely to get out of order as has been the case with many inferior devices put on the market as auxiliary attachments to various makes of machines which have proven unreliable.

The editor considers this new automatic stop, which may be operated by hand as well as by the film in case of failure, of great importance in that it protects the film from injury and also protects it against fire, due to the accumulation of a broken film within the machine which would untimately clog the mechanism and become ignited.

The straight threading of the film and the disengagement of the upper and lower sprocket in making the loop at top and bottom after the machine has been threaded are important features. They contribute to the longer life of the film and obviate guess work as to the length of the loop. As a matter of fact, the loop can be increased or decreased in length almost instantly, as it is unnecessary to disengage the idlers and to actually lift the film off the sprockets.

The machine looks and operates right. The price is $600.

Building and Furnishings

Edited by Nathan Myers

Facts Every Exhibitor Should Know About Seating

Comfort and Unobstructed Light Are Requisites—Chairs Must Be Wider Than in a "Legitimate" Theatre—They Should Not Be Moved Into the House Too Soon After Completion of the Structure—Upholstering Should Be Used Sparingly, For it Is Expensive to Replace

MANY a theatre has had its usefulness spoilt because the seating was not given the fullest study that it needed. Too many problems are left solely to the seating contractors to lay out.

Seating a theatre in its fullest sense must be given consideration from the very beginning of the designing of the building.

In the theatre for the speaking stage, and in the opera house, the arrangement has a great mental effect upon those on the stage. The actor is adversely affected by an empty house, and likewise a long, empty aisle is annoying to him.

Therefore for this purpose of theatre, aisles should be curved or so arranged to present as little as possible of an open or bare aspect.

In motion picture theatres the aforesaid needs no consideration. Comfort and unobstructed line of sight are the requisites.

Under the term comfort we might happily say at this time that the old style eighteen-inch and nineteen-inch wide seat, placed twenty-eight to thirty inches from back to back, is wisely and very necessarily disappearing.

Picture Theatres Need More Seat Space

The motion picture theatre, with its constant moving patrons, has required a greater space between seats. People do not rise and turn back their seats to allow others to pass, and consequently there is a growing need of a liberal allowance between seats.

Thirty-two inches should be the minimum, and where the style of the seat has a sloping or tilting back, or where the back is of heavy upholstering, a still greater allowance should be given consideration.

The width of seats should also be increased to twenty inches as a minimum, placing nineteen-inch seats only sparingly to allow for crowded spots at wall pilasters, etc.

In laying out the seating the space might permit here and there to obtain a specially wide seat. It is well when possible to supply a very few twenty-two-inch, and even a few twenty-four-inch seats, and reserve these for particularly stout people. Where this is done, and where it is well known that such accommodations are to be had, stout people make particular effort to patronize such a playhouse.

In securing seats to the floors, many contractors attempt a small saving to the eventual detriment of the job by not placing enough screws or bolts to the floor. No seat can be placed too securely.

Where the standards are secured to a wood floor, each fore and aft leg should have three steel screws of sufficient length to engage with the finished floor and the under floor.

Where the standards are to be placed on concrete floors, the concrete must be drilled with an electric drill, and there should be two such holes to each fore and aft leg.

An expansion lead shield and bolt should be placed to each. The floor must of necessity be of good quality, and care must be taken not to split it when driving the bolt into the shield. If this work is well done there can be no after-trouble.

Standards are made of steel and of cast iron, and some of a combination of both. Those of cast iron are generally more ornamental. Either are generally equally satisfactory.

Few persons selecting chairs see any importance to be attached to the arm. Yet this little detail should get all possible consideration.

It must be simple and plain, that it may be kept clean. And it should be rubbed down at least once a week. Hardwood, well varnished, is the best material to use. It is sanitary and not cold to the touch.

The method of securing the arm to the standard is a matter to be considered. Very often the two are simply clipped together, and in such cases the arm falls off very easily.

This clip arrangement is good as far as it goes, but should be supplemented by an aditional screw placed at any point to prevent the arm being shoved out of the clip.

The seats themselves should be of a shape that they will give reasonable comfort. They should be of not too great a depth, that the patrons will not project their legs into the space in front any more than necessary.

The seats should have ball bearing hinges of a type that will not give too great a resistance to an easy movement of the same, and yet be so that the seat cannot fall with a thud.

Much trouble is had with poor and non-ball bearing hinges, and only the best shall be secured.

The method of attaching the back to the standard is likewise to be cared for. The wider the spread of the screws, the better the brace will be. Where the attachment is only close to the bottom of the seat, the strain may result in splitting the back just above the arm.

Too thin a material for the back is an error, and too few ply in the veneer is an error that should be avoided.

A few cents for chairs is a small amount to save between the cost of a thin or a heavy back.

An all-steel seat is found to be the best product for the gallery or any place likely to have rough usage.

It is a product that cannot be harmed by the feet on top of the backs, by penknives or other instruments, and not by dampness as will effect wood veneers.

Upholstering Should Be Used Sparingly

Upholstering should be used with great reserve in the picture house. It is ruined too quickly, and is expensive to replace.

Aisle letter plates and seat numbers have little use in a picture house, but when placed they must be so secured that they cannot readily be taken off. Boys often take these off, more for mischievousness than for gain.

Hat wires, hat guards and foot rests add greatly to any seating equipment, and may be inexpensively installed.

Many exhibitors might have had serious trouble with the veneer of seating splitting open. This is found to happen more in the seat than in the back. When the veneer once starts to separate, it will take but litle time for the need of a replacement.

The cause of this at times is from the misuse or abuse by patrons. Nervous people start picking at the wood, others are mischievous, and do such damage will ill intent.

The greatest cause for damage of this kind is from dampness in the building. Seating, therefore, ought never to be placed into a new building until the premises are absolutely dry, and until all mechanics are out of the building.

Any attempt to rush the job for a specified date of opening at the seating stage of the work will surely result disastrously.

The lines of sight may be effected adversely or greatly assisted according to relation of seats in one row as to those in front or in back of the same. Stagger the seats where possible. Do not get one directly in back of the other any more than can be helped.

COX STUDIOS HAVE READY MODELS OF SCENIC EFFECTS FOR MOTION PICTURE THEATRE

THE Eugene Cox scene painting studios in Chicago have recently been active in the production of curtains and scenic eqipment for motion picture theatres. Mr. Cox believes that there is a great need for settings that will adequately beautify and lend dignity to high class houses.

The fact that the few months since the Cox ateliers have turned attention to this new field have brought a surprisingly large number of orders from theatres in and around Chicago, proves Mr. Cox's belief to be well founded.

The Strand, Chicago's beautiful new photoplay house, is one of the theatres for which the Cox studios have furnished settings. The scenic effect in the Strand is similar to the one shown in Fig.

AN ELABORATE STAGE SET FROM THE COX STUDIOS, CHICAGO

1. This setting has been highly praised by the select clientele catered to by this theatre.

Mr. Cox states that he is now able to supply moving picture houses throughout the country with these settings. He has on hand a dozen models showing the scenic effects in miniature. From these models large stage settings can be reproduced with such changes as are demanded by the individual theatre.

ONE OF THE SETS BUILT BY THE COX STUDIOS, CHICAGO

The accompanying photographs show two of the most recent sets devised by the Cox studios. The picture screen in these settings is on a "drop," and is lowered to occupy the space in the center, between the columns. The city and buildings in the background are illuminated.

When the screen is down and the pictures are being shown, the sides are lighted up with a soft blue light which does not interfere with the picture. When the screen is raised the background makes a beautiful setting for vaudeville or a singing act.

BARTOLA GRAND FOR BROADWAY THEATRE, CHICAGO

CHARLES FAULHABER and Charles Collins have just leased the Broadway theatre, at 5206 Broadway, Chicago, and will have the formal opening under the new management on Saturday evening, February 5. They have contracted for a Bartola Grand.

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TEN CENT POLICY MADE POSSIBLE WITH STRAND IN NEW ORLEANS WITH LARGE SEATING CAPACITY

FULL details of the construction of the new theatre to be erected in the two hundred block on Baronne street, New Orleans, have been given out by Leonard Newman, of the banking firm of M. W. Newman and Sons.

The theatre is to be known as the Strand, and it will follow closely the mode of architecture of the theatre of that name in New York. On a site 158 feet by 110 feet, in Baronne stree, at Gravier, the theatre will be constructed at a cost approximating $115,000.

Seven stores will be built in front, while the entrance to the theatre proper will be about a hundred feet from Common street. The theatre will be constructed in the form of an "L," with exits in Gravier street.

The structure will be of reinforced concrete. It is the present plan of the promoters to follow a ten-cent policy permanently, while only the highest class pictures will be shown. The ten-cent policy will be made possible, Mr. Newman says, by the seating capacity, which will approximate 1,750.

Favrot and Livaudais are the New Orleans architects who are preparing the plans for the new house. The theatre is being constructed by the De Soto Building Company, of which Leo Fellman is president.

Stockholders in the corporation include the cotton firm of H. and B. Beer, and the banking concern of M. W. Newman and Sons. The theatre will open on or about July 1.

Mr. Newman says that the realty proposition was first broached to New Orleans motion picture interests, who flatly turned it down. Then, he says, the owners of the property decided to take the matter in their own hands, and will construct the theatre themselves and form an operating company, without the aid of outside capital.

COMMISSIONER OF BUILDINGS IN INDIANAPOLIS URGES OBSERVANCES OF REGULATIONS AFFECTING PICTURE THEATRES

MOTION picture theatres of Indianapolis, taken as a whole, are as safe from fire hazard as those in any city in the United States, Jacob H. Hilkene, commissioner of buildings, told members of the Indianapolis Motion Picture Exhibitors League, at a conference last week at the headquarters of the league, in the Saks building.

A number of suggestions were offered by Mr. Hilkene as to how the theatre men could improve conditions, but his talk was in no sense a criticism of affairs in Indianapolis. He pointed out the danger from picture booths unless properly taken care of and urged the picture men to observe the relations relating to the crowding of persons into aisles.

Mr. Hilkene said that every theatre owner should personally know that the exit doors of his theatre are in perfect working order and that red exit lights are kept burning.

He suggested that where changes might seem advisable in the present building code relating to the motion picture houses the matter be placed before the advisory commission appointed recently by Mayor Bell to draft amendments to the building ordinance.

In line with this suggestion a committee was appointed by Joseph H. Gavin, president of the association, and a list of recommendations for changes will be submitted to the commission. Another conference with Mr. Hilkene is to be arranged in the near future.

SAENGER AMUSEMENT COMPANY BUYS TWO THEATRES IN MONROE, LA.

IT is authoritatively reported that the Saenger Amusement Company, New Orleans, one of the largest motion picture enterprises operating in Louisiana, has closed two deals in Monroe, La., whereby they gain control of the moving picture and theatrical business in the latter city.

The Saenger Amusement Company has already purchased the Lyceum theatre property from Mrs. M. W. Hoyt, of Chicago; has leased the Sugar theatre for a term of four years, and it is reported that several other deals are hanging fire.

CRANDALL'S THEATRE IN WASHINGTON, D. C., SELLS FOR $125,000

AN important real estate deal has been made in motion picture circles in the sale of Crandall's theatre, Washington, D. C., the purchaser being Daniel Loughran. The price is reported to be $125,000. The property has a frontage on Ninth street, of 75 feet and a depth on E street of 50 feet.

The sale does not affect the present management of the theatre, which is controlled by Harry Crandall, as his lease runs until 1918 at a rental of $7,500 a year.

Extensive improvements are under way in the office portion of the building, making it more commodious. There is some talk of acquiring adjoining property on E street and if this can be accomplished a larger theatre structure will be built with a capacity of not less than 1,000.

Crandall's theatre ranks as one of the most popular for high class features and its host of patrons would regret to see it abandoned as a playhouse.

SAENGER AMUSEMENT COMPANY, SHREVEPORT, LA., INCREASES CAPITAL TO $250,000

THE Saenger Amusement Company, Shreveport, La., owning a chain of theatres in Louisiana, at a recent meeting of its stockholders, voted to increase the capital stock to $250,000, to be divided into 250,000 shares of one dollar each.

Coincident with the new year, the Saenger Amusement Company announced that a number of important managerial shifts had been made, and that *The Picture News*, an attractive house organ, would be published in the interests of the corporation.

E. V. Rochards, Jr., secretary of the company, has been named editor of the paper, which is following breezy lines; D. L. Cornelius, associate editor; and Howard Swain, business manager. The journal first made its appearance in August, 1913, was continued until May, 1914, and then discontinued.

Jack Manning, manager of the Lyceum theatre in Texarkana, one of the Saenger string, has been returned to Monroe, where he will manage the Saenger theatre in that city.

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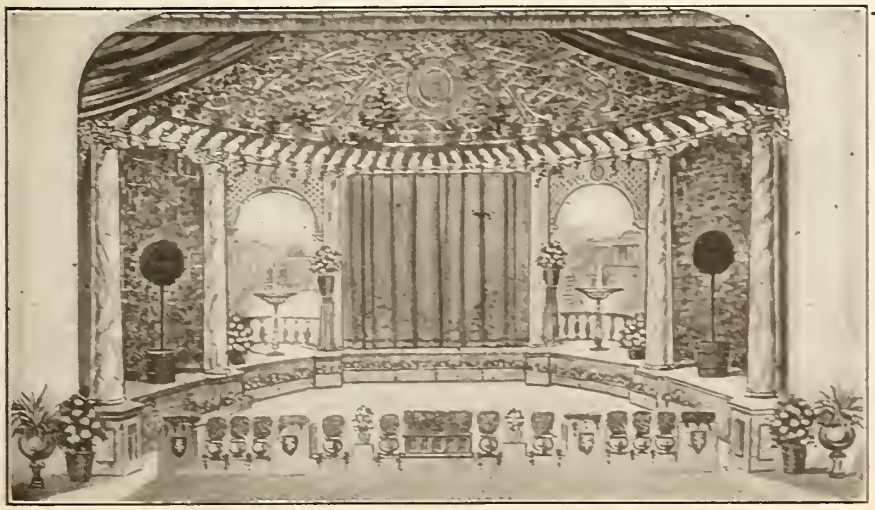

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Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres. If you are building, selling, leasing or renovating, kindly communicate it at once for publication.

CANADA

W. P. NICHOLS, manager of the National Amusement Company, Vancouver, B. C., has completed negotiation with the owners of the Bijou Theatre property, whereby that house will be completely remodeled for the National company. It is planned to so enlarge the house as to greatly increase its seating capacity, and to install a modern ventilating and heating plant. A four-piece orchestra will be used when the house reopens, and it is the intention to place the admission price at five cents.

J. R. Muir, of the Dominion Theatre Company, who added the Majestic in Victoria, B. C., to his string some months ago, has now given up the house, which is being conducted for the owners by Charles Bailey.

ILLINOIS

Manager W. A. Edwards, of the Wildey motion picture theatre, Edwardsville, has re-opened it after having been closed for several days to make improvements.

W. B. Finn, owner of the Grand motion picture theatre at Virginia, has installed a motor generator in his projection room.

C. A. Smith is said to be interested with a number of men at Bloomington in a proposition to erect a new motion picture theatre.

Walter Fredericks, proprietor of the New Capital theatre at Pekin, is installing new equipment in his projection room.

M. McDonnell, of South Pekin, has temporarily closed his motion picture theatre. He plans a number of improvements before re-opening.

INDIANA

The contract has been let for the remodeling of the Crystal theatre, in North Illinois street, Indianapolis. Work started February 1. The theatre, when finished, will have a seating capacity for 1,000. At present it seats only 250, but has one of the best locations in the city, being directly opposite the terminal station, and within two squares of the heart of the business district.

D. C. Bramble, formerly manager of the Blache Feature Film Company, has bought the Royal theatre, in West Market street, Indianapolis, which recently was damaged by fire. Feature pictures only will be shown. Fred J. Arnold will be house manager.

The Cort theatre, at Kokomo, has been redecorated. The theatre, which was formerly the Ideal theatre, was bought by Mr. Mossman the latter part of November from Mrs. Ager, and the name changed to The Cort.

KANSAS

W E. Hulse & Sons, local architects of Hutchinson, have drawn the plans for C. B. Yost's new motion picture theatre.

LOUISIANA

Mrs. Henry Lazarus has sold the Happyland theatre, 3130 Burgundy street, New Orleans, to Harry Olsen, who has installed a Gold King screen, Martin Rotary converter, and other improvements. Mrs. Lazarus has purchased the Ideal theatre, Cadiz and Dryades streets.

MARYLAND

Myer Fox, president of the Mount Royal Amusement Company, has perfected arrangements for building another large picture theatre in Baltimore. The theatre will be located on North avenue, at Linden, and will be one of the most decorative theatres in Baltimore. It will be about five city blocks west of the Mount Royal theatre, Mr. Fox's first motion picture venture. Contracts have been closed with the W. W. Kimball Company for two organs, one for the new house and one for the Mount Royal.

MISSOURI

The Arsenal theatre at Arsenal and Grand avenues, St. Louis, will be opened early in February by the Arsenal Theatre Company, a syndicate composed of five men living in the neighborhood of the house. The Arsenal will be the third of a group under the control of the company, the other two being the American and the King's. The Arsenal has been closed for more than two years, although it is in a very busy section of South St. Louis. Herman W. Fay is president of the Arsenal Theatre Company, and the other members are John J. and Edward Kleekamp, E. P. Craig and G. L. Loeffler.

The Eureka theatre, Grand and Obear avenues, St. Louis, formerly under the management of Miss Isabel Spear, has been taken over by Miss Fargo. The Eureka is unique in the fact that it has always been managed by a woman, and always very successfully, too.

NORTH CAROLINA

The Bellmo theatre, Washington, after being closed for some time, reopened January 17. Fred P. Hale, of Wilmington, has been secured to manage the house.

OKLAHOMA

Plans are practically completed for the construction of the Deal theatre at Wynnewood. The building is to be 56 feet by 125 feet, with two small stores on each side of the lobby. The stage will measure 18 by 24 feet, and the seating capacity will be about 500. The work will commence about the middle of March, and the theatre will be ready in the late summer. Frank Deal, the owner, will also act in the capacity of manager.

PENNSYLVANIA

The managers of the Locust theatre, Fred Dooner and Marcus Felt, recently completed arrangements by which they took over the Belmont theatre, on Fifty-second street, above Market, and the Fifty-second Street theatre, at Fifty-second and Sansom streets, Philadelphia.

CIRCLE THEATRE, INDIANAPOLIS, WILL BE BUILT BY "HOME LABOR" FOR MONUMENT REALTY AT COST OF $225,000

WHAT the promoters promise will be the finest motion picture theatre in the Middle West has been assured Indianapolis by the award of contracts to build the Circle theatre, in Monument Place, Indianapolis, which will be owned by the Monument Realty Company.

The theatre is to stand on the site of the Horace F. Wood buildings, having a frontage of about one hundred feet in Monument Place.

The wrecking of the old buildings has been started by the Bedford Stone & Construction Company, which has the general building contract. The contract for electric wiring was awarded to the Sanborn Electric Company. Contracts for the heating and ventilation systems will be announced later.

Until these awards are made the total cost cannot be determined, but it is estimated that the approximate cost will be about $200,000 to $225,000.

The Circle theatre is to be exclusively a monument to Indianapolis industry. The Monument Realty Company is made up of Indianapolis business men.

Only home construction companies were permitted to bid for the contracts, and only Indianapolis workmen will be used in the construction of the theatre. The plans were drawn by Rubush & Hunter, Indianapolis architects.

Altogether, the promoters say, the Circle will show the immense building resources that are available in Indianapolis.

A. L. Block, chairman of the building commitee, says that the delay in making contracts had been caused by the prolonged and careful study of the plans. The building, he says, will take first rank in appearance and in provisions for the comfort of the public.

The seats are to be extra wide, there will be a number of unusually broad aisles, and many exits opening into three streets, the Circle, Scioto and Court streets—are expected to assure safety. The building will be fireproof throughout.

Mr. Sanborn says that the finest and most complete electrical switchboard that has been set up in a Middle West theatre will be placed on the stage of the Circle.

The ventilating system provides for washed air, moved in and out of the auditorium by electric fans and many ventilators. The mezzanine will be an innovation in comfort, convenience and appearance, and will be for public convenience as a downtown meeting place.

The theatre will have a seating capacity of more than three thousand persons, which will be by far the largest of any theatre in Indiana.

LOUISVILLE WILL HAVE $30,000 PICTURE THEATRE FOR COLORED PEOPLE

WORK will be begun early in February on a $30,000 motion picture theatre on Walnut street between Eleventh and Twelfth streets, Louisville, which will be exclusively for colored people. The theatre will be known as the Palace. The incorporators of the company, which will erect the house, are A. C. Brock, A. B. McAfee, T. C. Brock, A. E. Mayzeck, and W. L. Sanders.

The new theatre will be fireproof, of brick and steel construction. The front will be of cream enameled brick with pilasters of brown enameled brick and cut stone trimmings. The lobby will be of white marble and tiling. A modern ventilating system is to be installed. On both sides of the auditorium will be a mezzanine floor wih twenty boxes with steel stairways to the auditorium floor. The plans have been drawn by S. P. Ostrander.

CHATTANOOGA STRING OF THEATRES MANAGED BY GRAHAM SOLD AT AUCTION

THE bankrupt "Quality Way," consisting of four motion picture theatres—the Colonial, Theato, Alhambra and Crescent in Chattanooga—has been sold to W. E. Wilkerson, an attorney, for a consideration of $1,910.

Mr. Wilkinson declined to announce the persons he represented, but stated that they represent both Chattanooga and out-of-town interests.

He also announced that the theatres will continue to be operated just as they stand for the time being. He explained that there will later be a re-organization, and said that he believed all four of the houses would be opened.

Howell Graham, who was manager of these theatres, expressed disappointment that they should bring such a low figure. He attributed that fact to the short lease now held on the theatre property. The Theato is Chattanooga's oldest motion picture house.

OPERA HOUSE AT FLEMINGTON, N. J., OPENS WITH PICTURES TO CAPACITY

THE Opera House at Flemington, N. J., was opened January 15 with pictures playing to capacity business. Alterations have been made and picture equipment including two new Power 6A machines installed. The Flemington Opera House will be booked through the F. L. Ferguson Theatrical Enterprises, Inc., New York City, which has taken the lease and is the owner of a circuit of theatres in New York state. The house management includes the following: A. A. Taylor, local manager; D. J. Dolan, treasurer; Harry Summers, electrician; Herman Doll, musical director, and Al Tompkins, stage manager.

METCALFE GOES TO SEATTLE TO OPEN BRANCH

GEORGE METCALFE, head of the accessory firm which bears his name and which has branches at San Francisco and Los Angeles, is spending a week in the latter city, and will then go to Seattle where an additional accessory house will be opened.

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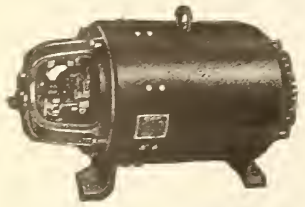

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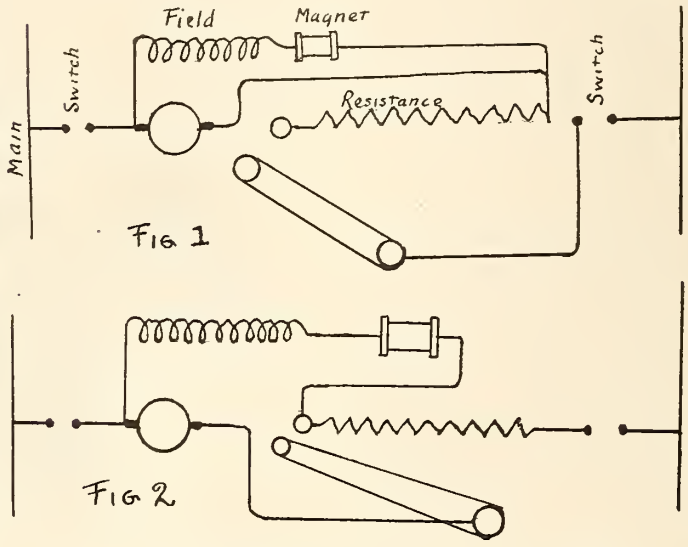
MOTORS INCORRECTLY CONNECTED INTO CIRCUIT WITH LINES

By HERBERT W. ANDEM

THERE is nothing complicated about the connections for a shunt-wound motor, and yet it is surprising the number of times these motors are incorrectly connected into circuit with the lines.

In the first place, these motors are nearly always operated from constant potential mains. To prevent the heavy rush of current flowing into the armature wires it is necessary to insert a resistance in series with the armature at starting.

After the armature has attained some speed, a counter electro-



NOS. 1 AND 2 WRONG CONNECTIONS—SHUNT MOTOR DIAGRAMS

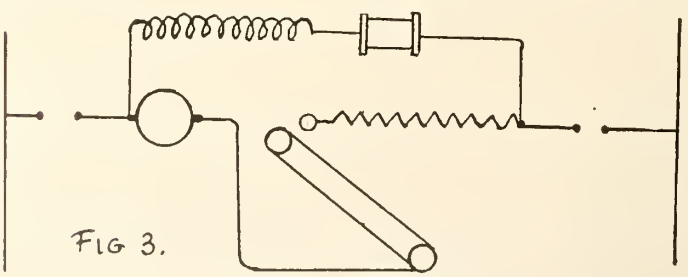
motive force is set up in these wires and the resistance may then be gradually cut out of circuit until the full speed is had.

The armature is then directly across the mains. Therefore the starting resistance is connected in series with the armature.

The most common mistakes made in connecting up shunt motors is that shown in figures 1 and 2. The mistake is in confusing the two heavy wires and the result, as can be seen in these diagrams, is to practically connect the shunt field directly across the brushes.

The proper way is shown in diagram 3 where the field is a shunt circuit with the armature, both connected directly across the mains.

Supposing the armature is standing still and that the arm on the rheostat is moved to the first position when the connections are as shown in diagram 1.



NO. 3—CORRECT CONNECTIONS

The motor does not start because the pressure between the field terminals is too small to provide sufficient field excitation. The resistance of the armature is very low and the pressure between its terminals so long as the armature is not revolved, is equal to the current multiplied by the resistance of the armature.

The motor not starting the lever is moved farther and the current increases. The pressure across the brushes also increases, but it is still too small to cause sufficient field excitation.

The large part of the pressure is taken up in forcing the current through the starting box.

As the lever is moved still farther, the chances are the box will

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begin to smoke and the armature may also be overheated. If the load on the motor is very light, it may start up after the lever has been moved a considerable distance, because a weak field may set up sufficient starting effort.

When it does start, it will run up to speed instantly, because just as soon as the armature begins to turn it generates a counter-electromotive-force with the result that the pressure across the brushes, and also the fields, rises very rapidly.

If, however, the load is heavy the motor will not start. Unless the starting lever is moved back to the "off" position there will be danger of burning out both box and armature.

Whenever a motor behaves as described, the connections should be examined carefully. The chances are that the two heavy wires have been confused and connected so that the field is across the brushes, or there is a break in the field connections somewhere. The results are about the same in that the motor refuses to start readily.

When the wires are laid out systematically in a diagram there would seem little trouble in making an error in wrong connections. But in actual work, and after the wires are drawn into conduits, errors will appear with the best of wiremen.

Especially so if in connecting up a direct-current to direct-current converter where the motor outfit cannot be placed in an operating-room and is installed elsewhere at a distance. Under such circumstances the connections are easily confused.

There is a case on record where a 220-volt, one horsepower motor, had been connected as shown in diagram 1. It was noticed that the motor did not start up until most of this resistance was cut out and that when it did so it was with a howl and a rush.

The motor was continually blowing fuses and blackening the commutator. The motor was run in this condition of affairs almost six months before the error in wrong connections was discovered.

Had it been a motor of larger size it would have not been long before trouble of this kind would have required an investigation of wrong connections.

THEATRES IN PITTSBURGH CHANGE HANDS TOO OFTEN FOR THEIR OWN GOOD

A NUMBER of theatres in the Pittsburgh section have changed hands during the past ten days. This feature of selling houses has been one of the big drawbacks in that part of the country, as a house no sooner gets a good program attracting big crowds than the theatre is sold and the program changed.

The theatres of that section with a few exceptions seem to be on the market at all times and the practice has been to let the theatres go down hill after the sale has been completed.

No theatre in the Pittsburgh district seems to be able to survive more than one sale. There have been several cases where the theatres have changed hands to the betterment of the new owners.

Careless management has done much to drive patrons from the theatre and it is these theatres which have hurt the motion picture business there.

Several suits have been entered in the Allegheny county court as a result of the change in management and the claim has always been that the theatre was not as represented when it was really the fault of the new owners that the theatre lost money by the change from a good to an inferior program.

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

SMYTHE-JAY COMPANY BEGINS MANUFACTURE OF INSPIRATIONAL MUSIC ROLLS FOR PICTURES

A MANUFACTURING plant—the Smythe-Jay Music Company—for the making of hand played inspiration music rolls for motion pictures, has been established at Los Gatos, Cal. Mrs. Alice Smythe Jay and her husband, R. G. Jay, will superintend the factory. Offices have been established in New York, Chicago and San Francisco.

The concern represents an investment of $10,000 to $12,000. Pictures will be screened in the factory, and music made to fit the pictures prior to release.

This part of the work will be done by Mrs. Jay, who plays by inspiration, working out the theme on the piano. As she plays the music is recorded by a masteroll perforated machine, the invention of E. W. Myers, of Los Gatos.

MAKING OF PERFECT POSITIVE PRINTS NO EASY TASK

(*Continued from page* 898.)

The time spent in cutting up the positive stock and the extra time required for printing is virtually wasted. When positive prints are made in this way a tremendous amount of splicing is involved, and this becomes an expensive matter. But, unfortunately, the disadvantage does not end there.

Every splice made in a strip of positive film reduces the value of it. That is to say, no splicing can be done without interfering with projection for the reason that it is impossible to join two strips of film so perfectly as to avoid the disturbance of the frame-lines in the positive prints.

Difficult frame-lines will appear in every splice in the positive prints, and no operator, be he ever so competent, can prevent the defect thus introduced from re-appearing in the projected picture.

And when, as in the case we have discussed, the splices are numerous (and they may run to 50 or 60), the value of the picture is so far reduced as that it can never properly grade as a first-run film.

If the film room superintendent, facing the task of making positive prints from negative films from several different cameras, undertakes to solve the problem by splicing the strips together he will gain in time saved in splicing, but lose in the quality of his picture.

The operator, let us say, finds the perforations in all sections of the negative film perfectly suited to his printer mechanism, adjusts the strips of positive and negative film properly, and begins the printing operation with a strip of film on which the picture starts from a line drawn through the perforations.

All goes well until he prints that strip and passes to another on which the picture starts at a point mid-way between the perforations, or at any other intermediate point. Just here the negative film should be readjusted in its relation to the printing aperture. But this adjustment cannot be made while the printer is in operation.

And so the printing of the second section of the positive film is marred by an error in framing—an error which will be multiplied as many times as there are changes from the work of one camera to that of another, provided they are not so adjusted as to start the picture from a uniform point on the film.

Here again the errors in printing are passed on to the projecting room, and will appear in magnified form upon the screen.

It has been the purpose of the four articles, of which this is the last, to give emphasis to the importance of standardizing the processes involved in the bringing of the motion picture to the screen.

No attempt has been made to deal with the subject exhaustively. But it is believed that enough has been said to show the interdependence of the various branches of the motion picture business and the need of co-operation among these branches in the effort to usher in the reign of economy and efficiency.

If the discussion helps ever so little toward the betterment of the conditions described we shall be satisfied.

FRANK M. BYAM,
Sales Manager, The Bell & Howell Co.

Every theatre owner and manager, as well as every musician, has his own idea as to just how pictures should be played and what is necessary in order to make his house popular from a musical standpoint.

Some realize that their knowledge and experience properly treated and set forth will be of value to others who may not enjoy their success, but they do not know how to make their suggestions of benefit to others.

There are also those who want help and these are perhaps the majority. Yet they do not know where or how to get this assistance.

* * * * *

The Music Department of the "News" is for just this purpose.

We will publish the opinions of any of our readers, or we will answer any of their questions; in fact, we are here for the express purpose of promoting better picture music.

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Manufacturers of musical instruments and music accessories are also invited and requested to send in to this department news items, descriptions, etc., of anything new which is being placed upon the market and which will be of interest to motion picture theatre owners.

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This department is open to all.

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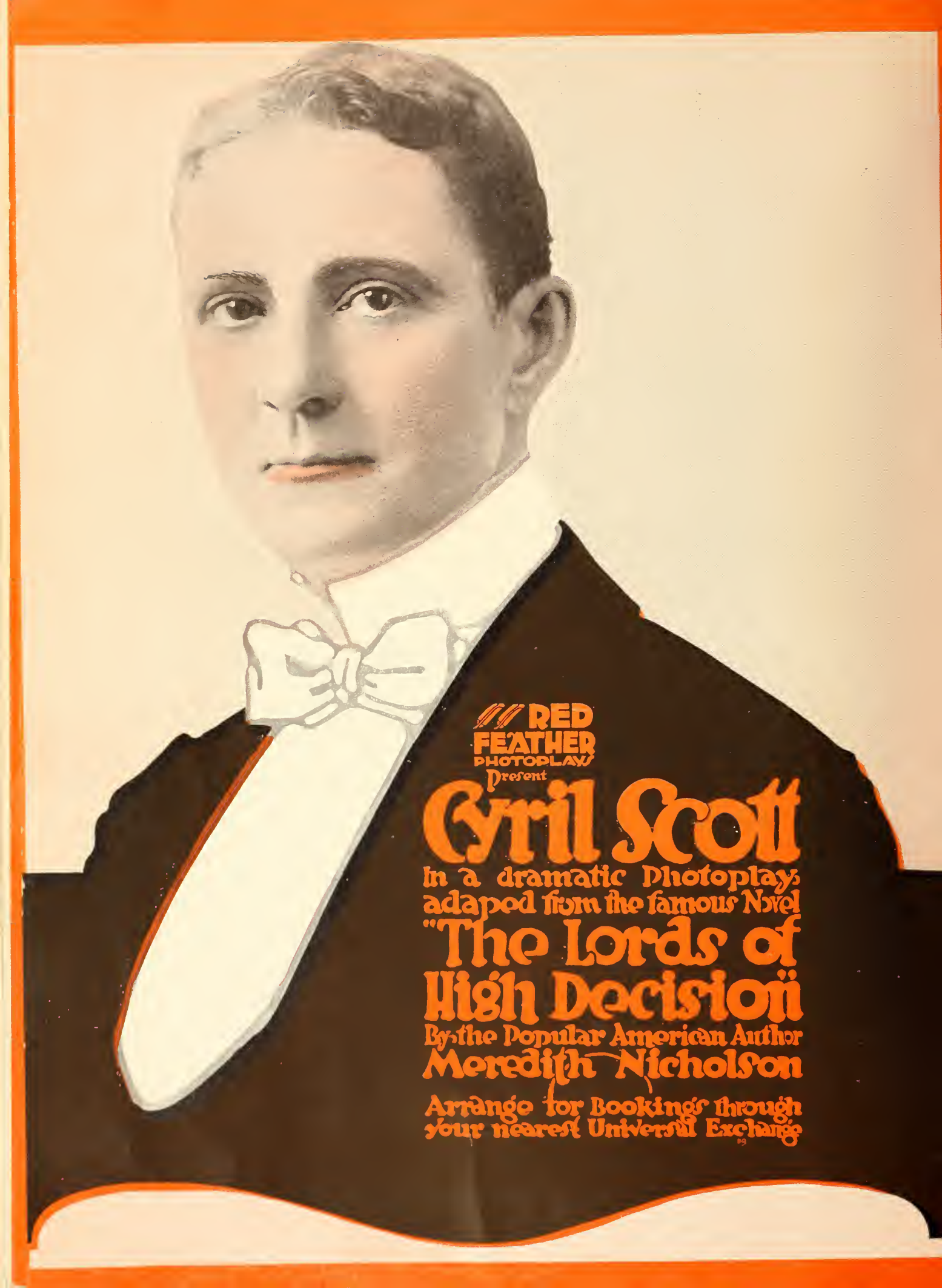
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THE STORY OF A GIRL ARTIST'S PROVING IN THE FIERY FURNACE OF NEW YORK LIFE. HOW MYRA DYMSLEY DISCOVERED THE GOLDEN METAL OF HER SOUL IN THE MELTING-POT OF GOOD AND EVIL—THE CITY.

RELEASED THROUGH WORLD FILM

EQUITABLE MOTION PICTURES CORPORATION

PRESENTS

CARLYLE BLACKWELL

IN

"THE CLARION"

A Radically Different Society Screen Play Visualized from Samuel Hopkins Adams Internationally Discussed Novel

SOUNDS A STIRRING TRUMPET CALL OF UNMISTAKABLE SIGNIFICANCE AGAINST A CRYING EVIL OF THE DAY. HOW "NOTHING ELSE MATTERED" TO A WOMAN ADORING A MAN WHO BLINDLY WORSHIPPED "THE GREAT GOD SUCCESS."

CORPORATION

EXECUTIVE OFFICE 130 W. 46th ST. N.Y.

MUTUAL SPE

THE GIRL AND THE GAME

The THRI

Prosperity is rolling in on "The Girl and the Game" exhibitors ***like an avalanche.*** A nation of them are tasting the sweets of success. Chapter Eight, now appearing, holds the interest at fever pitch! Helen drives a locomotive and coach of sheriffs ***against time.*** A careening coach smashes an obstructing building to thousands of atoms.

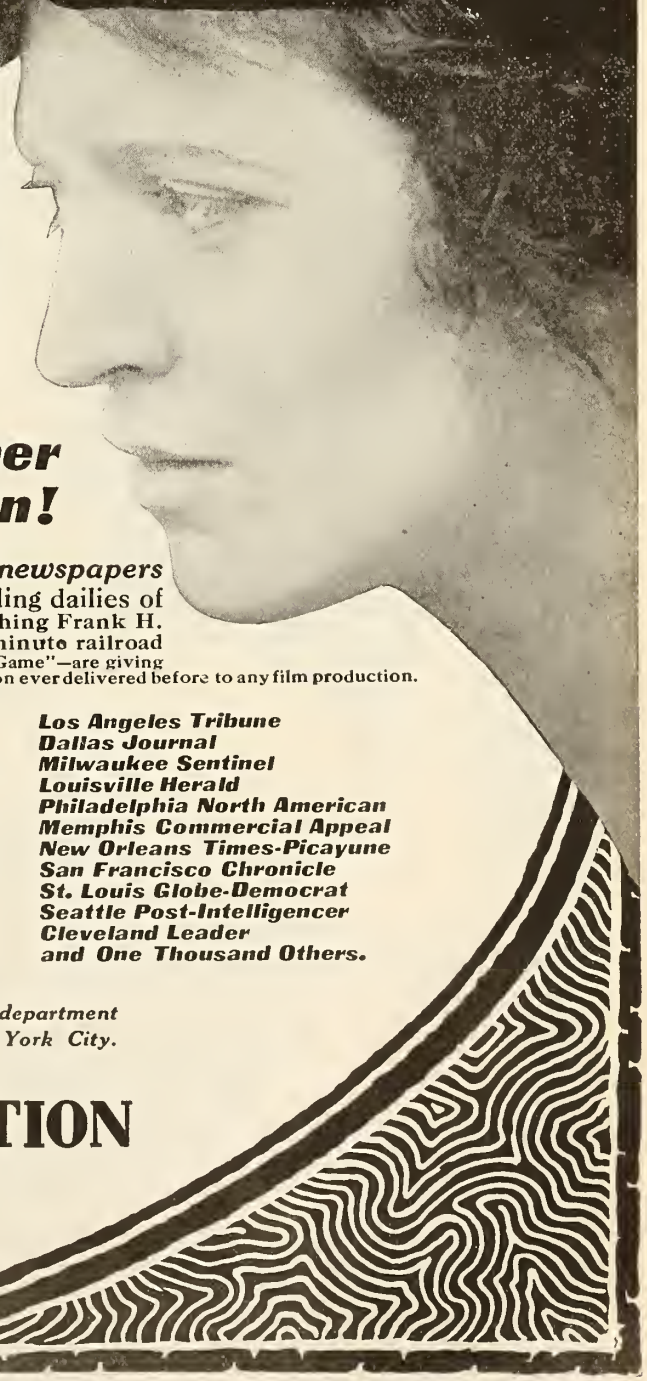
$500,000 Worth of Thrills —GUARANTEED!

The thrills in each chapter are definitely guaranteed by President Hutchinson—***specified*** just as materials are specified in a contract. Every chapter is a hair-raising succession of tremendous climaxes!

Over a half million dollars have been spent on the Fifteen Two-Act Chapters—over $33,000 a Chapter—which means each Chapter costs as much as complete Broadway productions—is a titanic triumph.

CIAL FEATURE

Box Office UMPH!



A rousing reception greets each new chapter of "The Girl and the Game" everywhere. Exhibitors have called the police to handle the big crowds. "This breaks all house records after six years of business"—writes a big exhibitor of Cleveland. Unheard-of scenes of enthusiasm follow each thrilling exploit of Helen Holmes, the fearless film heroine. Death-defying leaps on speeding trains—from cliffs and bridges—sudden, sensational turnings of apparently hopeless situations into triumphs—simply stampede thousands of audiences into great demonstrations of delight.

A Flood of BIG Money for Fifteen Weeks!

Pile profits high *every day* you show "The Girl and the Game." Book this smashing success and let wild-fire popularity pay you enormously. Usual money-making successes look small beside this one. Stunning Helen Holmes and her great company simply blast open the flood-gates of a river of gold!

Book fifteen weeks of these high-tide profits — one two-act Chapter released each week. Boom your business! WIRE your nearest Mutual Exchange *now*.

A Newspaper Sensation!

Over one thousand newspapers —numbering the leading dailies of the country—are publishing Frank H. Spearman's two-mile-a-minute railroad film novel, "The Girl and the Game"—are giving more than twice the co-operation ever delivered before to any film production.

New York World
Pittsburgh Press
Atlanta Constitution
Omaha Bee
Buffalo Courier
Indianapolis Star
Chicago Evening Post
Detroit Journal
Baltimore American
Boston Globe
Cincinnati Times-Star
Kansas City Journal
Los Angeles Tribune
Dallas Journal
Milwaukee Sentinel
Louisville Herald
Philadelphia North American
Memphis Commercial Appeal
New Orleans Times-Picayune
San Francisco Chronicle
St. Louis Globe-Democrat
Seattle Post-Intelligencer
Cleveland Leader
and One Thousand Others.

For booking information apply to "The Girl and the Game" department of any Mutual Exchange, or at Mutual Home Office, New York City.

SIGNAL FILM CORPORATION

SAMUEL S. HUTCHINSON, President

Publicity Offices: 222 South State Street
CHICAGO, ILLINOIS

MUTUAL PICTURES

Life's Harmony

Vivian Rich—Alfred Vosburgh
George Periolat

The potent spell of this great three-part "Flying A" drama lays hold on the heart—***throbs*** with the trials and tragedies of plain folk. Beautiful Vivian Rich touches the ***responsive chords*** again and again. Alfred Vosburgh moves like the shadow of fate through each gripping situation! George Periolat portrays the old organist—a ripe character that ***lives!*** Romance wins!

Directed by Frank Borzage

Released Feb. 22

Double Crossed

Three-Reel "Mustang" Drama

Anna Little—Thomas Chatterton
Jack Richardson

How a broken man was taken into a strong man's confidence—and betrayed him. The wife's battle! A red-blooded drama of the West—with the "punch"!

Directed by William Bertram

Released Feb. 25

Too Much Married

How a matrimonial agency nearly broke up his home!

One-Reel "Beauty" Comedy *Directed by Jack Dillon*

Carol Halloway—John Steppling—John Sheehan—Released Feb. 23

Cooking His Goose

Laughable One-Reel "Beauty" Comedy—Full of Fun

With Orral Humphrey *Directed by Nat Watt* **Released Feb. 27**

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by Mutual Film Corporation

American Film Company, Inc.
Samuel S. Hutchinson, President
Chicago, Ill.

MUTUAL PICTURES

Paddy's Political Dream

A MINT of merriment! Paddy has a ***whopper*** of a dream. It's a scream from start to finish—Paddy's finish! Every time he turns around there's a new side-splitting mix-up. The comical Vogue comedians invent ***new laughs*** every instant. Fun by the ton!

Directed by Jack Dillon **Released Feb. 10**

And Another—

Igorrotes, Crocodiles and a Hat Box

Convulsing — uproarious! Pretty girls and funny Vogue acrobats on a rampage.

Directed by Jack Dillon **Released Feb. 13**

Pack your house with Vogue Comedies. Tremendous drawing power! Unique! Sure-fire hits! Book Vogue comedies *today*—for prosperity.

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

VOGUE COMEDIES

VOGUE FILMS, Inc.

Executives
JOSEPH H. FINN SAMUEL S. HUTCHINSON
Publicity Offices: 222 So. State St., Chicago, Ill.

MUTUAL MAS

DE LUXE

EDWIN TH

PRES

Frederick

"SILAS"

IN

FROM GEORGE ELIOT'S UNFORGETTABLE NOVEL

AN UNUSUALLY CREDITABLE CONCEPTION OF DRAMATIC PERFECTION, TYPIFYING UNMISTAKABLY THE HIGHEST IDEALS OF THE SCREEN ART.

RELEASED FEBRUARY 19TH

THANHOU

TERPICTURES

EDITION

ANHOUSER

ENTS

Warde

AMERICA'S MOST EMINENT TRAGEDIAN

MARNER"

WITH AN EXTRAORDINARY CAST OF THANHOUSER STARS, INCLUDING THE INTERNATIONAL ARTISTE AND BEAUTY,

VALKYRIEN

(BARONESS DE WITZ)

STAGED BY ERNEST WARDE

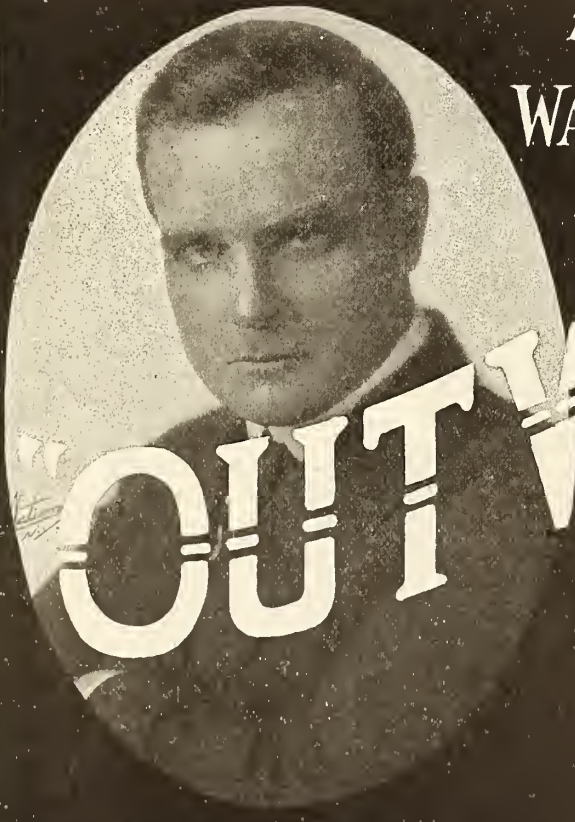
SER FILM CORP.

NEW ROCHELLE, N.Y.

MUTUAL PICTURES

EDWIN THANHOUSER

Presents



WAYNE AREY

IN

"OUTWITTED!"

A 3-REEL THANHOUSER DRAMA

ALSO INTRODUCING THE MOST WONDERFUL DOG ACTING EVER SEEN. AN OFFERING THAT WILL "REGISTER!"

STORY BY LLOYD LONERGAN

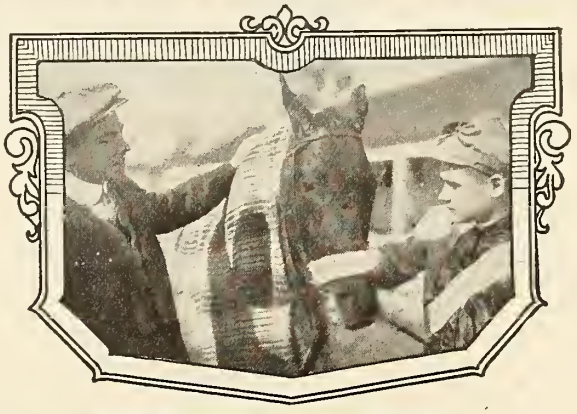
STAGED BY H·M·MITCHELL

THANHOUSER FILM CORP. NEW ROCHELLE, N.Y.

MUTUAL MASTERPICTURES

DE LUXE EDITION

"THE DRIFTER"
Released February 7



ALEXANDER GADEN

What Happens When the Gambling Passion Seizes a Divinity Student

"THE DEAD ALIVE"
Released February 17

MARGUERITE COURTOT
America's Greatest Film Star

Is She His Wife? Two Lovely Courtot Parts in One Production

"I ACCUSE!"
Released February 21

ALEXANDER GADEN

Love, Murderous Intrigue and Revenge Woven into a Stirring Story of Modern Life

GAUMONT CO.

FLUSHING, N.Y. **MADE IN AMERICA** JACKSONVILLE, FLA.

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And appreciate sincere efforts.
Give them the best—
THE REGULAR VITAGRAPH
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* * *

Vitagraph releases
Are popular because they
ATTRACT
Large audiences
DELIGHT
Them and give
IMPRESS
To your theatre, with
PROFIT
To the exhibitor.
BOOK THEM!

Regular Releases

"From Out of the Past"

Three-part drama—Saturday, Feb. 12th

Broadway Star Feature

Featuring William Humphrey and other eminent Vitagraph players

* * *

"You're Next"

One-part comedy—Monday, Feb. 14th
Featuring WALLY VAN

* * *

"In Arcadia"

One-part comedy—Friday, Feb. 18th
Featuring William Dangman, Ethel Corcoran, Kate Price, William Dunn, Edward Elkas

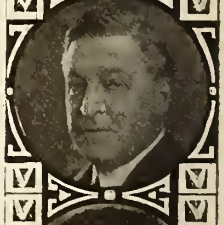
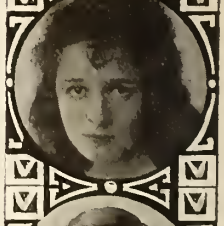
* * *

"The Man He Used to Be"

Three-part drama—Saturday, Feb. 19th

Broadway Star Feature

Featuring William Dunn, Naomi Childers, Belle Bruce, Mary Maurice, Charles Kent.

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NEW YORK · CHICAGO · LONDON · PARIS

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Actions speak louder than words.
Seeing is believing.
We read the news
And see it in the

HEARST-VITAGRAPH NEWS.

* * *

It conveys to the mind
What the eye longs to see—
An up-to-date,
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Live
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* * *

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HEARST-VITAGRAPH NEWS.

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* * *

On Friday, February 18th
The Famous Comics

"KRAZY KAT" and "IGNATZ' MOUSE"

will be shown in the

HEARST-VITAGRAPH NEWS.

Released thru V. L. S. E.

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"THE WRITING
ON THE WALL"

Is not the writing
Which spelled ruin
For Belchazzar
But the writing
Seen by an oppressor of today.

* * *

Adapted from
Olga Nethersole's
Famous Broadway success.

* * *

"THE WRITING
ON THE WALL"

By WILLIAM J. HURLBURT

Is a gripping story
Of an owner of fire trap tenaments—
A woman's unselfishness—
And the love of a little child.

* * *

It is a

VITAGRAPH BLUE
RIBBON RELEASE

Featuring

JOSEPH KILGOUR and
VIRGINIA PEARSON—

A picture of "things as they are."

Released February 14th
Thru the V. L. S. E.

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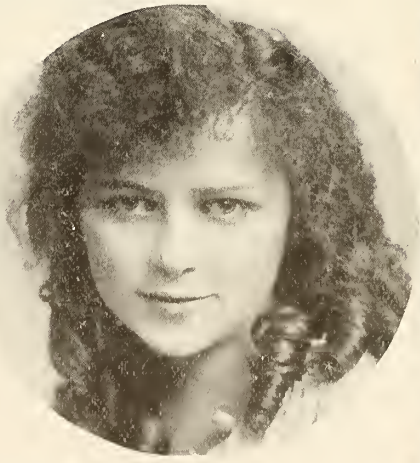
VITAGRAPH

"KENNEDY SQUARE"
—Is a name to conjure with
—A name that brings up memories
—Of the old South.

This is one of the
Most beloved masterpieces of
F. HOPKINSON SMITH—
Famous as an engineer—
Famous as an artist—
And most famous
As a writer of stories
Of romance and chivalry.

"KENNEDY SQUARE"
Is a VITAGRAPH
BLUE RIBBON RELEASE
Featuring
CHARLES KENT,
ANTONIO MORENO
and
MURIEL OSTRICHE.

Depicting the battle of youth
Against odds—
And a youth's devoted friendship
For an older man.



Released February 21st
Thru the V. L. S. E.

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VITAGRAPH

ANNOUNCEMENT
EXTRAORDINARY!

* * *

Beginning in February

The VITAGRAPH

will release

Exceptional One Reel Comedies

Featuring

FRANK DANIELS

The funniest personality

on the screen,

MR. and MRS. SIDNEY DREW

and other distinguished

VITAGRAPH PLAYERS

* * *

First

FRANK DANIELS' COMEDY

Released week of February 20th

Thru the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES

EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.

NEW YORK · CHICAGO · LONDON · PARIS

THE MEASURE OF MERIT

IN his book, "With Lincoln at Gettysburg," Dr. Junius B. Reinensnyder declares that the immortal speech of the great emancipator was "not appreciated at anything like its true value at the time, evoking no applause and but brief press notices."

> *"But age, which is the true standard," concludes the writer, "has assigned the address a place foremost among the utterances of men."*

All worth-while things, like Lincoln's speech, are measured by the yard stick of time.

Therein lies, in part, the explanation for the substantial box office value of Big Four features. ***The public through long experience, has learned to associate their names with merit.***

As evidence that this confidence is fully warranted, we have only to refer to the releases of these producers during the past few months through this organization, including as they do, such widely known successes as:

PRODUCTIONS	STARS	PRODUCTIONS	STARS
Battle Cry of Peace	*Charles Richman*	*Blindness of Virtue*	*Edna Mayo, Bryant Washburn*
The Misleading Lady	*Henry B. Walthall, Edna Mayo*	*The House of a Thousand Candles*	*Grace Darmond, Harry Mestayer*
The Juggernaut	*Anita Stewart, Earle Williams*	*The Great Divide*	*Ethel Clayton, House Peters*
Graustark	*Francis X. Bushman, Beverly Bayne*	*The Nation's Peril*	*Ormi Hawley, Earl Metcalfe*
The Island of Regeneration	*Edith Storey, Antonio Moreno*	*No Greater Love*	*Regina Badet*
The Rosary	*Kathlyn Williams*	*Souls in Bondage*	*Nance O'Neil*

That this confidence will be even further warranted in the future is indicated by the schedule of releases to come—some of which are described on the succeeding four pages, and others of which include

PRODUCTIONS	STARS	PRODUCTIONS	STARS
Vultures of Society (Essanay)	*Marguerite Clayton, E. H. Calvert*	*Writing on the Wall (Vitagraph)*	*Virginia Pearson, Joseph Kilgour*
Unto Those Who Sin (Selig)	*Fritzi Brunette*	*Dollars and Cents (Lubin)*	*Tom Moore, Ethel Clayton*

The exhibitor seeking productions of consistent high general average and sustained strength which will increase his prestige and profits, would do well to consider carefully the worth in dollars and cents of such *time-tried* reputation.

V. L. S. E. Inc.

AN OPPORTUNITY

To give your patrons

The Famous Broadway Star

MAY ROBSON

The release of Jan. 31st

"A NIGHT OUT"

was written by

MAY ROBSON

and

CHARLES DAZEY

It is a unique, original comedy in five parts

THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. Inc.

LUBIN

A Great Actress

NANCE O'NEIL

in her

Greatest Triumph

"SOULS IN BONDAGE"

An epic of self-sacrifice, in which love, abnegation and nobility are matched against viciousness, greed and iniquity

Specially written for her by the widely known author

Daniel Carson Goodman

And directed by that master of screen technique

Edgar Lewis

LUBIN FEATURE

Released through **V.L.S.E.** *Inc.*

SELIG

Offers

TYRONE POWER

and

KATHLYN WILLIAMS

America's Most Popular Stars, supported by an Exceptional Company of Selig Players including GUY OLIVER and EUGENIE BESSERER in

"THOU SHALT NOT COVET"

Written by James Oliver Curwood

A Spectacular Drama in Five Sensational Reels Which Includes the Wreck of a Liner in Mid-Ocean, While Thousands of Men, Women and Children Battle Desperately for Life.

SELIG

Released through V.L.S.E. Inc.

"CAPTAIN JINKS

of the

HORSE MARINES"

in 5 Acts

Presenting

ANN MURDOCK

A brilliant satire of the politics and frivolities of the '70s.

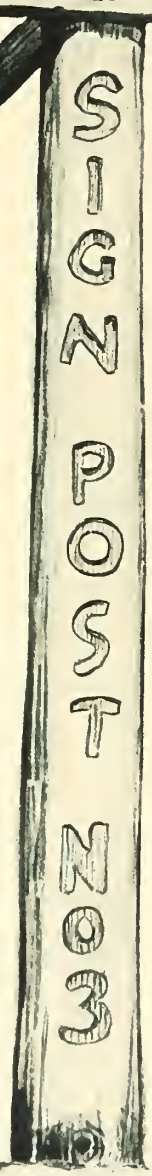
Its fantasies, whimsical periods, its airy lightness, its heart free gaiety, its spontaneous joy, open the springs of contagious laughter.

Clyde Fitch's fantastic comedy, arranged and directed by Fred. E. Wright.

Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

Released through V.L.S.E. *Inc.*



"I know not how to govern our own course save by the proven experience of others."

PICTURE CAPTURES CENSORS

Philadelphia

Mr. Walter W. Irwin
General Manager V-L-S-E Inc.,
New York City.

My dear Mr. Irwin:

Wish to inform you that Dr. L. S. Oberholtzer, Secretary, and Mrs. E. C. Niver, Vice-Chairman of the State Board of Censors, informed the writer that they consider "The Misleading Lady," the best picture that has ever been screened before their board and stated while they have seen many thousands of subjects, do not consider "The Misleading Lady," second to any one of them--in fact, in their estimation, is far superior to any subject that has been screened in their inspection room.

Very truly yours,
V-L-S-E Inc.,
J. S. Hebrew
JSH L Branch Manager

TOUCHED TOP RECORDS

Detroit,

Mr. Sydney E. Abel,
Branch Manager V-L-S-E Inc.,
Cleveland, Ohio.

My dear Mr. Abel:

Lubin's "The Great Divide," opened at the Majestic Theatre, Detroit, Sunday, Jan. 9th. Mr. Westbrook informed the writer last night that they came within $10.00 of breaking all the house records for the day.

I was in the theatre last night and the house, seating over 2,160, was packed to the doors at the first show with everybody highly pleased with the picture.

Mr. Westbrook told the writer they consider "The Great Divide" one of the very best pictures and the biggest success of any picture they have ever shown in the house. This for your information.

Very truly yours
V-L-S-E Inc.,
J. M. Duncan
Detroit Representative

CROWDS FORCE POLICE OUT

Chicago, Ill.

V-L-S-E Inc.,
New York City.

Gentlemen:

When we ran the "The Rosary" it was necessary to sell tickets at two windows on account of the enormous crowd. Even so, at seven o'clock in the evening, we had to call up the police station to get two officers to hold the crowds back. Until after ten o'clock they stormed the entrance.

We are certainly highly pleased with this picture. We have played a lot of big stuff in the past, but believe we have never played any picture which gave better satisfaction.

Very truly yours,

Lowy Theatre

MANY SEE FEATURE OVER AGAIN

Mitchell, S. D.

V-L-S-E Inc.,
New York City.

Gentlemen:

"The Island of Regeneration," was a great picture. Traveling men claim they never saw a better picture anywhere. You certainly are to be congratulated upon such efforts as these because they are works of art in every sense of the word.

The complimentary remarks of the patrons both to me and to each other, were very gratifying because they were sincere. There were perhaps twenty people who saw the picture on Thursday, who came again last night. One lady in particular, who made the remark that Edith Storey had no claim to being an artist, stayed through two complete shows and came out full of praise.

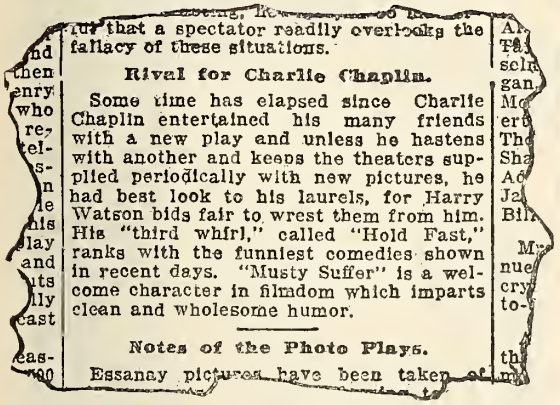
Keep up this kind of produotion and the V-L-S-E and in fact the "Big Four Family" will be so far ahead of them all that they will be lonesome.

Very truly yours,
J. A. Dundas
Manager, Maynard Theatre

V.L.S.E. Inc.

TRADEMARK REG. U.S. PAT OFF.

"It's Clean Rapid-Fire Vulgarless Fun!"



...ur that a spectator readily overlooks the fallacy of these situations.

Rival for Charlie Chaplin.

Some time has elapsed since Charlie Chaplin entertained his many friends with a new play and unless he hastens with another and keeps the theaters supplied periodically with new pictures, he had best look to his laurels, for Harry Watson bids fair to wrest them from him. His "third whirl," called "Hold Fast," ranks with the funniest comedies shown in recent days. "Musty Suffer" is a welcome character in filmdom which imparts clean and wholesome humor.

Notes of the Photo Plays.

Essanay pictures have been taken of

Chicago Daily News, January 25, 1916.

said the New York Evening Mail, agreeing with The Cincinnati Commercial Tribune that The Mishaps of Musty Suffer are "the purest fun, concentrated sparkling mirth" and Kitty Kelly's happy observation in The Chicago Tribune that "at last an original comedian has developed a case of genuine funniness which doesn't show a trace of Chaplinitis!"

And—if further evidence were necessary—we might point to the extraordinary class of theatres now exhibiting these wonderful comedies—THE STRAND and BILTMORE, New York; the SCOLLAY SQUARE and GORDON OLYMPIA of Boston; KUNSKY'S circuit of Beautiful Detroit houses—THE STRAND at Hartford—THE TABOR GRAND at Denver—ALFRED HAMBURGER'S circuit of Chicago theatres—UNQUESTIONABLY THE FINEST AGGREGATION OF PICTURE THEATRES IN AMERICA, catering to a clientele hard to please, most fastidious, ultra-critical!

HARRY WATSON, Jr.

of

BICKEL and WATSON

in

The Mishaps of Musty Suffer

(PRODUCED BY LOUIS MYLL)

will delight you with a kind of comedy new to filmdom.

THE MISHAPS OF MUSTY SUFFER

are comprised in a one-a-week series of TEN COMEDIES which will be cheerfully screened for you by any KLEINE representative. Don't speculate. See them first. Then make your date—quick—through the nearest KLEINE office, keeping in mind that they are

FOR REGULAR RELEASE MARCH 1st.

GEORGE KLEINE

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PITTSBURGH
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SEATTLE
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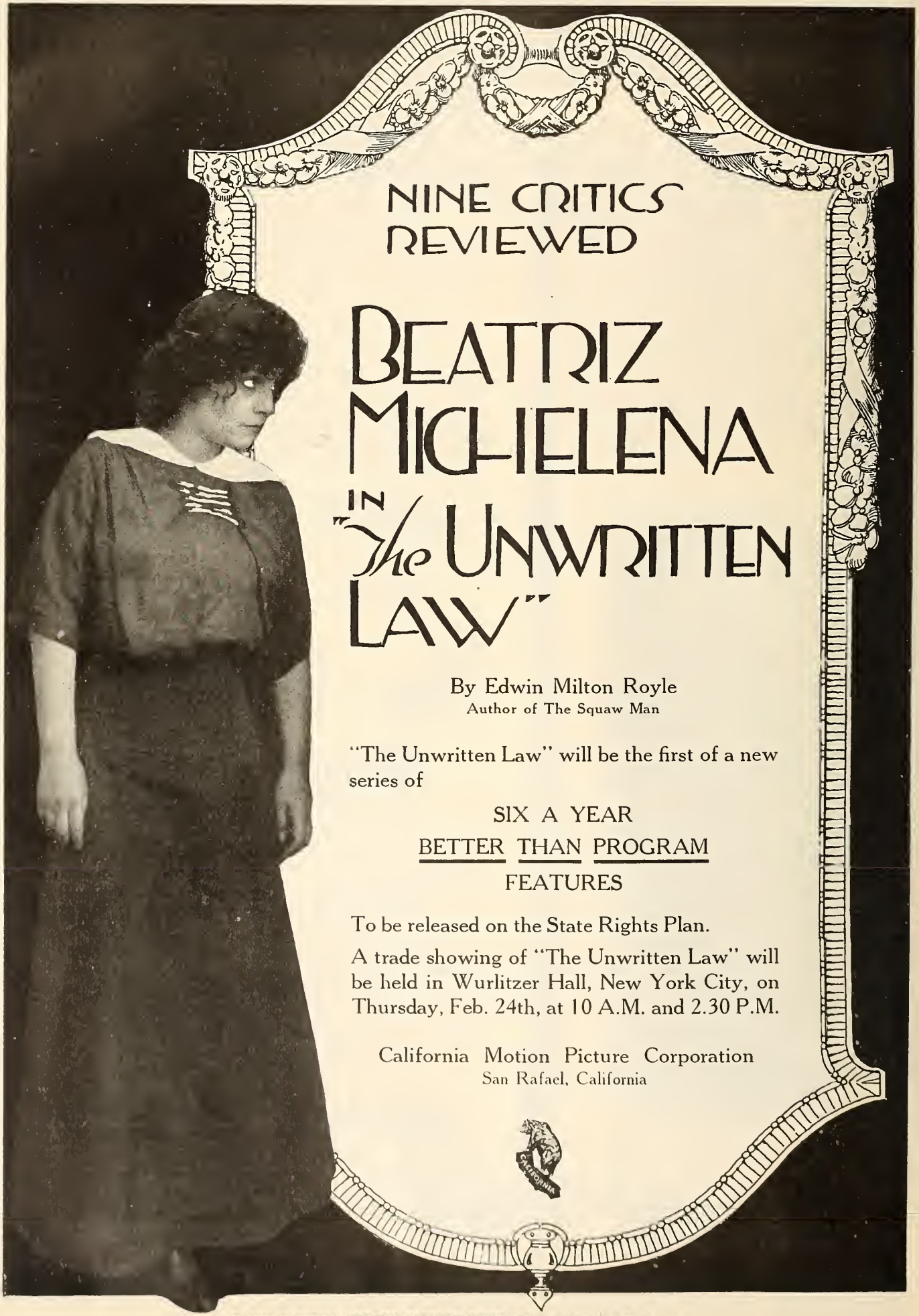
YOU are wasting your opportunities if YOU ignore advertising.


NINE CRITICS REVIEWED
BEATRIZ MICHELENA
IN
"The UNWRITTEN LAW"
By Edwin Milton Royle
Author of The Squaw Man
"The Unwritten Law" will be the first of a new series of
SIX A YEAR
BETTER THAN PROGRAM
FEATURES
To be released on the State Rights Plan.
A trade showing of "The Unwritten Law" will be held in Wurlitzer Hall, New York City, on Thursday, Feb. 24th, at 10 A.M. and 2.30 P.M.
California Motion Picture Corporation
San Rafael, California
CALIFORNIA

THIS IS WHAT THEY SAID ABOUT IT

Reviewed by Oscar Cooper in the Motion Picture News:—"This picturization of Edwin Milton Royle's stage play affords Beatriz Michelena opportunities for strenuous emotional acting which she realizes well, presenting an impersonation which is convincing in itself. In externals—that is, in photography, lighting, and sets—'The Unwritten Law' is thoroughly acceptable."

Jack Edwards in The Billboard:—"Volumes might be written of the clever characterization of the well-known Broadway success, 'The Unwritten Law,' and still it would be inadequate to properly describe her wonderful portrayal of The Woman."

George Blaisdell in the Moving Picture World:—"The subject is well acted and well staged. The picture will interest all the way. There are situations of real strength, and these are handled in a manner to bring out their power. The story is clearly told. 'The Unwritten Law' should be a popular picture."

T. O. Eltonhead in the New York Dramatic Mirror:—"Beatriz Michelena scores another emotional triumph in Edwin Milton Royle's 'The Unwritten Law.' Miss Michelena is called upon to go through a wide divergence of emotions and it is needless to say that she does it in a thoroughly capable manner."

Wid Gunning in Wid's:—"Miss Michelena makes this a 'worth-while' production. The story gives her a chance to do some very good emotional work and she holds the interest nicely in all her scenes."

Harry Ennis in The Clipper:—"As an out-of-ordinary type of picture play 'The Unwritten Law' should draw distinctly on its merits. In addition to the asset it possesses in Beatriz Michelena as a stellar drawing card, there is also an excellent acting cast and a well played and produced dramatic entertainment incorporated in the five reels. Any of the better class of houses can safely advertise this feature to the limit. It is of the type that should draw as well on a return date as the initial engagement."

Thomas C. Kennedy in Motography:—"'The Unwritten Law' has a uniformly effective cast, supported by good directions. The direction is easily one of the picture's strongest points. The fire scenes are handled admirably."

F. R. Buckley in The Motion Picture Mail:—"To sum up, this is a picture in which there are no flaws. It is wonderful. It goes into the exclusive class—in which we have placed only two other five reel features during the last six months— which we can recommend to any exhibitor, anywhere, as an absolutely certain success."

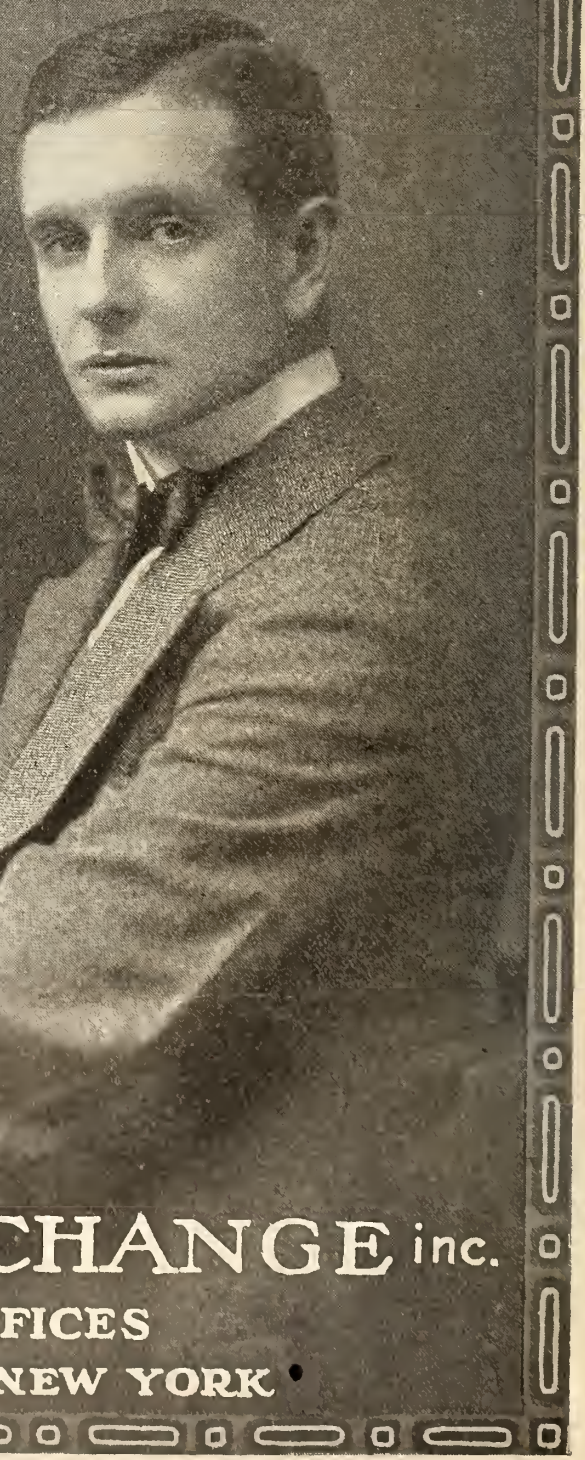
Dickson Watts in the Morning Telegraph:—"Too much cannot be said in praise of Beatriz Michelena's acting. It is at all times natural and in the strong scenes, of an emotional quality rarely seen. No glycerine tears are needed to heighten the effect of her art, for some of the close-ups, which show real tears coursing down her cheeks, are quite harrowing enough."

The more YOU read these advertisements the more profitable for YOU

PATHÉ Announces

THE

IRON CLAW



The most sensationally interesting photoplay serial ever produced, with

PEARL WHITE
CREIGHTON HALE and
SHELDON LEWIS

Like Miss White, Mr. Hale was chosen for this serial because of insistent public demand. No stronger cast could be chosen than this.

Story by Arthur Stringer; Scenarios by Geo. B. Seitz; Produced by the Feature Film Corporation and directed by Edward José. 12 chapters of 2 parts each.

RELEASED
FEBRUARY 28th

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK

The Cry of the Day is – "Make Good!"

THE RED CIRCLE

PATHÉS great serial, has MADE GOOD with exhibitor and public alike! Why? Because the story is absolutely new with the ending forever in doubt; because

RUTH ROLAND

and FRANK MAYO satisfy every requirement as to good acting and because BALBOA has produced it RIGHT!

Scenarios by WILL M. RITCHEY; Newspaper stories by ALBERT PAYSON TERHUNE.

WIDESPREAD NEWSPAPER ADVERTISING.

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

Better to read fifty advertisements than to miss the one YOU need.

3000 Persons Stormed the Doors of the Bijou Theatre, Chicago, to See the Pathe-Henry W. Savage Production of

MADAME X

In Pottsville, Pa., at the Hippodrome This Wonderful Six Part Gold Rooster Drama Played to 3800 People in One Day!

All Over the Country Newspapers and Exhibitors Unite in Declaring It to Be

The Greatest Picture Ever Shown!

Featuring DOROTHY DONNELLY
of the Original Cast

Produced by GEORGE F. MARION
Who Put on the Original Play

Show It in Your Theatre and Then Count Up the House!

The PATHE EXCHANGE, Inc.

EXECUTIVE OFFICES:

25 WEST 45th STREET, NEW YORK

PATHE'S

THE HORRORS OF WAR

Has Been Booked for Two Weeks Solid in the Alhambra Theatre, Cincinnati. The Unanimous Opinion of Exhibitors in That City and Elsewhere Is That This Is

The Greatest War Picture Ever Shown

Exclusive Startling Scenes of History in the Making from the French, Belgian and Russian Fronts, Containing Also

Wonderful Views of a Russian Fleet In Actual Action!

"The Picture That Will Stop the War"—*Henry Ford.*

Book This Big Money Getter NOW!

The PATHE EXCHANGE, Inc.

EXECUTIVE OFFICES:

25 WEST 45th STREET, NEW YORK

PATHÉ

The PRECIOUS

A Five Part

GOLD ROOSTER

play, adapted by GEORGE B. SEITZ from the book by FRED JACKSON, and produced by DONALD MACKENZIE

Featuring

RALPH KELLARD

AND

LOIS MEREDITH

A romantic tale, full of action, of a younger son with neither fame nor fortune, who acquired both and a wife as well.

RELEASED FEBRUARY 11th

The PATHÉ EXECUTIVE
25 WEST 45th ST.

Presents PACKET

EXCHANGE inc.
OFFICES
NEW YORK

Many a packed house is directly traceable to an advertisement in the "News."

Have You a Definite Plan and Policy Then—

Team Work Between You and the *Paramount Pictures Corporation* Means Your Permanent Success

The foundation on which the Paramount Pictures Corporation was built was a definite plan and policy.

Good pictures is our part, so that your time can be spent in the great task of building your theatre so strongly in the hearts of your people that they will come to your theatre and **keep coming.**

The pictures are good—you cannot get eight pictures of the same quality in the same month for the same money or **five** times the money, for that matter—they are not to be had.

You are given a **voice** in determining the subject, star and style of the pictures because statistics are compiled from your reports that tell us what you want and we must get it.

The Paramount Plan is a **"long distance"** plan, not a new broom that sweeps clean for a month or two; it means your permanent success.

If there is a Paramount Franchise open in your town—
Get It Now!

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

Paramount Pictures

Released this Week

will prove great attractions for all your picture public.

DANIEL FROHMAN

presents

JOHN BARRYMORE

in a truly great photoplay—a comedy of romance and adventure, by William H. Clifford. In five parts.

Nearly A King

gives Mr. Barrymore great opportunity to inject his personality into a part which will do much to increase his already great popularity with Picture Patrons. Produced by

The Famous Players Film Co.

This picture is another link in a chain of successes and photographically it is supreme.

OLIVER MOROSCO

presents

truly one of the world's famous stars, coaxed into films for the tidy sum of $25,000.

ANNA HELD

in

A Photo comedy distinctly different portraying the height of her charm and fascination.

"Madame La Presidente"

By Maurice Hennequin and Pierre Veber—produced by The Oliver Morosco Photoplay Co.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

Does This List Mean Anything To You?

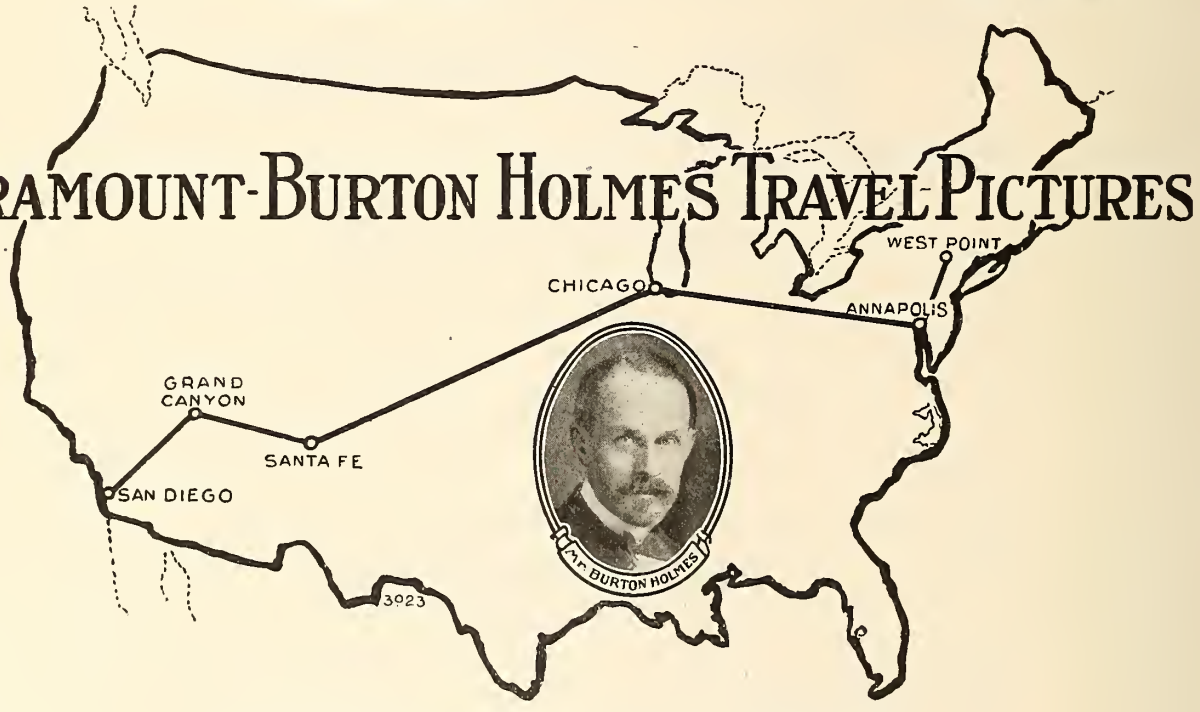
These two-dollar theatres have been filled to capacity during the last few months to see the Burton Holmes Travel Pictures.

Orchestra Hall	Seating	2580	Chicago
Odeon Theatre	"	1890	St. Louis
Carnegie Hall	"	1968	Pittsburgh
Academy of Music	"	2662	Philadelphia
Albaugh's Lyceum	"	1338	Baltimore
Candler Theatre	"	1056	New York
New National Theatre	"	2000	Washington
Pabst Theatre	"	1752	Milwaukee

IN JANUARY AND FEBRUARY HE APPEARS AT

Carnegie Hall	"	2662	New York
Symphony Hall	"	2569	Boston
Academy of Music	"	2350	Brooklyn

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES



ALL SUBJECTS PERSONALLY PHOTOGRAPHED
ASSEMBLED AND EDITED BY BURTON HOLMES

Instalment No. 1: Released February 7.....**"The Cliff Dwellers of America"**
Instalment No. 2: Released February 14.....**"The Grand Canyon"**
Instalment No. 3: Released February 21.....**"A Day With a West Point Cadet"**
Instalment No. 4: Released February 28..**"Our Middies at Annapolis" and The U. S. Aviation School**

You can book these travel pictures in one reel instalments at any Paramount Exchange at a very low price.
They are unusual attractions, and as short subjects, in a class by themselves.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

Preparedness

It is a big proposition to make your theatre make money.

You have no time to worry about selecting good pictures.

Save worry, build confidence with consistently good Paramount Pictures.

Isn't that preparedness?

PARAMOUNT PICTOGRAPHS

Paramount has made a careful study of the most successful magazines of this country and has analyzed the fundamentals of their success. The Pictographs will be a magazine on the screen.

Subjects of the most vital importance will be discussed by the leading minds of the country—like preparedness.

Subjects will be picturized in such a manner as to clearly edit the thought conveyed by the contributor.

In corroboration of this we offer:

Preparedness—Edited by Frederick Palmer and Henry Rauterdahl, and contributed to by Theodore Roosevelt, Major General Leonard Wood, John G. Hibbens, President of Princeton University; Robert E. Peary, John Hayes Hammond, Jr., and others of national repute.

Psychology—Edited by Dr. Hugo Munsterberg. Dr. Munsterberg discusses in a practical and humorous way, the great problem of the day, "Are You Fitted For Your Job?"

Better Babies—Edited in conjunction with the Woman's Home Companion. This publication has made a great feature of this series and is picturizing what they have printed and what has caused great interest amongst mothers. Inquiries have been received by the Woman's Home Companion in regard to where these pictures may be seen, and these will be referred to us.

Science and Invention—Edited by Waldemar Kaempffert, Editor of the Popular Science Monthly. One of the early contributions will be putting a gyroscope to work by Elmer G. Sperry, Inventor. Here you see an aeroplane held erect by a gyroscope, while a passenger walks out on one of the wings and the aviator holds up both hands.

Paramount Fashions—Created exclusively for Paramount by Zalud, and presented in an original manner.

It is a one reel picture which is going to make more talk throughout the country than any other ever produced.

They are their own best advertising.

These are broad statements—but see for yourself at the nearest Paramount Exchange.

First Release date, February 7th.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK CITY, N.Y.

3025

Paramount Pictures

How can an advertiser continue advertising? By giving YOU value.

WILLIAM

MAUDE

WILLIAM H.

The FOOL'S

PRODUCED UNDER THE DIRECTION OF W. S. DAVIS

FOX FILM

FOX PRESENTS

GILBERT & TOOKER *in*

REVENGE

ONE OF THE GREATEST DRAMAS OF THE PAST CENTURY

CORPORATION

The more YOU read these advertisements the more useful to YOU we can make the "News."

They Rose Like One Man!

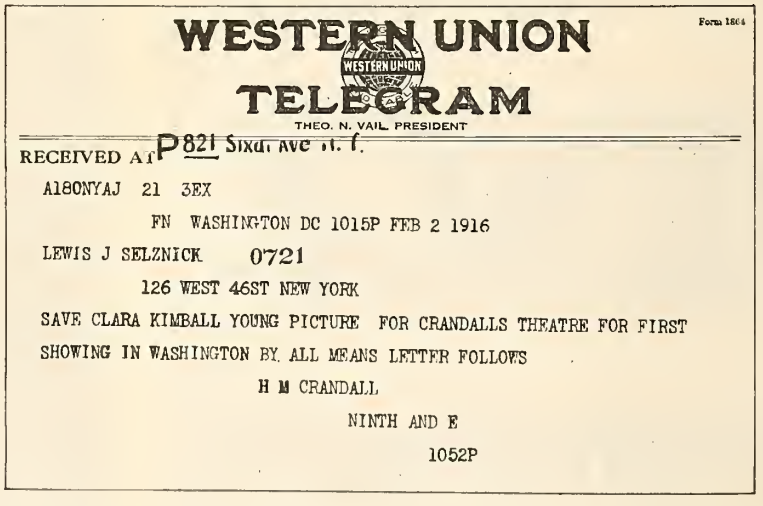
LEWIS J. SELZNICK

Congratulates The Far-Sighted, Level-headed Exhibitors Of The Nation Who Have Responded, As One Man, To The Announcement Of The Formation of

THE CLARA KIMBALL YOUNG FILM CORPORATION

Mr. Selznick's Recent Notification That Franchises Are Ready For Ratification Resulted Overnight In A Veritable Flood Of Telegrams, Long Distance 'Phone Messages And Special Delivery Letters.

The reproduction below of a wire sent by Mr. H. M. Crandall, president of The Crandall Amusement Company, Washington, D. C., owner of four splendid theatres, is a fair sample of the way the exhibitors of the country have risen to the biggest money-making opportunity ever laid before them.



WESTERN UNION

Form 1864

TELEGRAM

THEO. N. VAIL, PRESIDENT

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FN WASHINGTON DC 1015P FEB 2 1916

LEWIS J SELZNICK 0721

126 WEST 46ST NEW YORK

SAVE CLARA KIMBALL YOUNG PICTURE FOR CRANDALLS THEATRE FOR FIRST SHOWING IN WASHINGTON BY ALL MEANS LETTER FOLLOWS

H M CRANDALL

NINTH AND E

1052P

Do You Suppose Mr. Selznick Would Have Resigned The Most Important Position In The Film World To Assume The Helm Of

THE CLARA KIMBALL YOUNG FILM CORPORATION

Unless He Fully Believed, And Was Prepared To Back His Belief With His Money, That In So Doing He Was Offering Exhibitors Not Pictures Only, But

A POSITIVE GUARANTEE OF BIG BUSINESS.
No State Rights!

FRANCHISES for One Picture a Month With Each Exhibitor DIRECT

THE CLARA KIMBALL YOUNG FILM CORPORATION

Lewis J. Selznick, Pres. and Gen'l Mgr. **126 West 46th Street, New York**

A CORNER IN COTTON

SEE PAGE 4

Released
on the
Metro Program
February 21.

METRO PICTURES

Released on the METRO Program Feb. 21.

METRO PICTURES CORPORATION
presents

HAMILTON REVELLE
in
The PRICE of MALICE

with BARBARA TENNANT and a brilliant supporting company

5 Acts of the newer, bigger, better Metro wonderplay, directed by O.A.C. Lund and produced by ROLFE PHOTO PLAYS INC.

METRO PICTURES CORPORATION
presents

MARGUERITE SNOW
in
A CORNER IN COTTON

A supreme Metro wonder play of romance, finance and power in 5 Acts - Directed by F. J. Balshofer

Cast includes: Frank Bacon, Lester Cuneo, Helen Dunbar - William Clifford, J. W. Goldsworthy and Zella Call.

Produced by
QUALITY PICTURES CORPORATION

METRO PICTURES

The Strange Case of MARY PAGE

Great Essanay Series

Ask the Exhibitor Who Uses Essanay

He will tell you of the high standard of Essanay photoplays, their distinctive qualities, their realistic action and fascinating plots. Once book them and you will always book them.

★★★

A new

ESSANAY-CHAPLIN

here soon

"Charlie Chaplin's Burlesque on Carmen"

★★★

Don't miss

G. M. ANDERSON'S

next thriller

"The Man in Him"

full of pathos and intense action

2 act drama **February 8**

★★★

"GOLD DUST"
By T. D. Pendleton Cummins
2 act drama February 15

"VERNON HOWE'S SKETCH BOOK OF CHICAGO"
Cartoon February 16

"POLITENESS PAYS"
3 act drama February 19
Featuring JOHN JUNIOR

Essanay
GEORGE K. SPOOR PRESIDENT
1333 ARGYLE STREET

Henry B. Walthall

and

Edna Mayo

HAVE MADE THE HIT OF THE YEAR IN

"THE MISLEADING LADY"

IN 5 ACTS

Adapted by H. S. Sheldon from the stage success of Charles W. Goddard and Paul Dickey. Directed by Arthur Berthelet.

EDNA MAYO

HENRY B. WALTHALL

BOOK ESSANAY'S GREAT MULTIPLE REEL FEATURES

"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

TRADEMARK
Reg. U. S. Pat. Off.

ESSANAY

GEORGE K. SPOOR, PRESIDENT

BIG FOUR FEATURE PLAY

1333 Argyle Street, Chicago

LILLIAN DREW
MARGUERITE CLAYTON
E.H. CALVERT
ERNEST MAUPAIN
are presented in

"VULTURES OF SOCIETY"

IN 5 ACTS
BY RICHARD GOODALL
DIRECTED BY E.H. CALVERT

A realistic presentation of a phase of metropolitan life of today showing the machinations of the masqueraders in society and the social outriders who hunt defenseless girls.

Marguerite Clayton

Essanay

1333 Argyle St., Chicago
Geo. K. Spoor, President

FEB -9 1916 ©CLB355450

"When You See it in 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
SEVEN HUNDRED AND TWENTY-NINE SEVENTH AVENUE

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XIII FEBRUARY 19, 1916 No. 7

How Congress Sees Censorship

IF the victory over Federal censorship is won—and there is an increasing probability that it will be—we shall owe a great debt of gratitude to the men and women who have so persistently tried to force censorship upon us.

The censorship crowd is and has been unconsciously doing everything it could to win the fight for us.

* * *

THEIR choice of advocates was bad, in the beginning. Their manner of approach to the Congressional committee was unwise and ill-considered. Their fabric of facts and arguments has been too often demonstrated to be a fabrication. And now their multiplying of bills and measures—no less than four varieties of censorship are before Congress for consideration—has rather annoyed than impressed the legislators.

Four varieties of censorship on the one hand; one sound and proven method of regulation on the other.

* * *

ALREADY censorship is losing its glamor for the few members of Congress who were disposed to entertain it. Chairman Hughes of the Committee on Education, almost alone, is still "upon the burning deck." Even in his utterances one who reads between the lines can discern a lack of enthusiasm, a certain anxiety which can hardly be reassuring to the censorship forces.

MOTION PICTURE NEWS is able to offer its readers the views of two members of the House of Representatives which are each thoroughly representative of powerful groups in that body.

* * *

THE first, that of Representative William H. Carter, of Massachusetts, is opposed to any form of censorship, and strongly favors the Towner bill, embodying the amendment to Section 245 of the Federal Penal Code, recommended by this paper.

The other is the position of Representative John H. Small, of North Carolina, and denounces the Hughes bill on the ground that censorship, if a matter for any kind of governmental action, belongs exclusively to the States, and is no business of the Federal government.

* * *

"WE already have sufficient laws on our statute books to prohibit obscene and indecent pictures," writes Mr. Carter in a statement addressed to the House Committee on Education, which has under consideration the Hughes motion picture censorship bill. "I believe that the police court judges of my district are fully capable of taking care of this situation.

"I do not object to Representative Towner's bill to add a section to the penal code, providing for a penalty to transport in interstate commerce of obscene or indecent motion picture films. In fact, I am strongly in favor of the bill, and trust that it will pass. In many instances there have been put on boards persons to censor pictures who have had only a limited education so far as the world at large goes, and were not competent to act on motion pictures.

* * *

"MOTION picture producers themselves realize that nothing pays as well as wholesome and clean pictures. A great many of the churches in my district are now using motion picture for the lessons which they teach. I do not believe that these church lessons displayed on motion picture films should be subjected to a Government board of censors.

"If a man writes a book, or a minister preaches a sermon, he is not required to submit the proof of his book or his sermon to a board of censors. He converts the same idea into a photoplay and keeps within the bounds of decency, as provided by the common law, then no board of censors should be allowed to interfere with his work.

"We do not, and I pray God that we never will, have to show the proofs of our newspapers to a board of censors to pass on before a paper is published."

* * *

TELEGRAMS by the hundreds are coming into Washington from all parts of the country addressed to the members of the Senate and the House of Representatives, urging that the bill be voted down in the Senate and House if it should ever get out of committee. On the other hand, all are coming out in favor of the Towner bill which seeks to place indecent and obscene motion pictures on the same plane with photographs and printed matter of the same nature.

* * *

REPRESENTATIVE JOHN H. SMALL, of North Carolina, in an interview last week stated: "The Hughes-Smith bill, providing for Federal censorship of all motion picture films, is only one of the many activities seeking to have the Federal Government take over the local police powers of the States, and supervise the morals of local communities. The State of North Carolina and all other States are amply equipped to supervise and censor all exhibitions of motion pictures, and can certainly furnish a commission or other constituted authority as well equipped to supervise the morals of its citizens as any commission appointed by the President or by Congress.

(Continued on page 972.)

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Reg. U. S. Pat. Off.
MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Tuesday Every Week by

EXHIBITORS' TIMES, Inc.

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Vol. XIII February 19, 1916. No. 7

How Congress Sees Censorship

(Continued from page 971.)

"I FREELY admit," continued Mr. Small, "the popularity of motion pictures and their permanency as an educational factor, and, like the press and the drama, moving pictures may be obscene, or may violate good morals, but they will be regulated and controlled by the force of public sentiment through the several communities and the States, fortified by such legislative machinery as may be necessary. So far as I can observe, this legislation is mainly advocated by a few ultra enthusiasts, who are accustomed to look to the Federal Government for the rectification of every public evil and to hang around Washington instead of devoting their activities to the betterment of their respective communities and States. I will most assuredly vote against the Hughes bill."

* * *

CHAIRMAN HUGHES of the House Committee on Education, sponsor for the Hughes bill, is evidently preparing to retreat, and is making his dispositions accordingly.

In an interview with the Washington correspondent of the MOTION PICTURE NEWS he said: "I want you to say for me that I have no desire whatever, and it is not my intention to do anything that would be detrimental to the real interests of the moving picture industry. It is my candid opinion that some just and equitable bill, one that would give justice to all concerned, should be passed. I do not honestly believe that the bill introduced by Mr. Towner would coevr the ground, for there is a great difference between before and after in the effect upon the people in the showing of a film.

* * *

"THE committee has not yet had an opportunity to go over the bill section by section. This is its intention, and I hope that as a result of such consideration of each provision that we will be able to arrive at a bill that will meet with the approval of everybody. I feel rather confident that this will be the result of our deliberations. If not, the bill will not be reported to the House."

* * *

IN answer to a few direct questions from the NEWS correspondent, Mr. Hughes stated that he introduced the bill originally at the request of Canon Chase and a few others. The more he went into the subject, the more he became convinced that it was something absolutely needed by the various communities, and he resolved to devote his best efforts to its enactment into law. He declares he is perfectly honest in this conviction—that the need for regulation is present—and if he thought that there was anything in it that was not just what it should be, he would wash his hands of the whole proposition immediately.

The Delusion of the Subtitle

A GOOD deal has been said about the art of the photoplay. It has been described as an individual art—one totally different from any other form of expression—one which has its peculiarities, sovereign peculiarities which present their own problems—which brook no solution except in terms of their own sovereignty.

All this is true. The photoplay is not the novel, it is not the drama, it is not poetry, precisely. It may, or it may not be a combination of all three. In any case it is something more. That is to say, it has a style utterly different from that of any form of human expression.

* * *

THE novel is descriptive; it incorporates lights and shades of character; it delineates personality; it comprehends, or rather it interprets Nature. But it sets down all these things in an unchangeable and unchanging medium, namely, cold type. Once these things are set down in type they are capable of translation into action only according to the strength of mind of the reader who is engaged upon them.

The photoplay begins where the novel leaves off. It starts with action—it is action. What the novel describes, the photoplay actually does. It is silent as the novel is, but its silence is active, not passive, and it has therefore an infinitely greater power of arousing and fascinating the mind.

Where the novel uses type to convey its meaning, the photoplay employs living human beings. This is the real secret of its overwhelming popularity, its point of artistic strategy.

* * *

ALL of which sounds very much like a piece of special pleading in behalf of the photoplay. But it has a very practical application, and the application is this:

The photoplay does not have to describe a lot of things about its characters. It can show the characters in action, that is, it can let them describe themselves.

For this reason, the director or the producer who overburdens his picture with subtitles, or who indulges in a quantity of merely descriptive scenes, is throwing away his birthright. The fewer titles he has, the better his picture will be, or ought to be, other things being equal.

* * *

AND the best photoplays today—those with really grip—those which therefore bring the largest financial returns—are the photoplays which adhere to their own inherently fascinating style—the presentation of life, rather than the presentation of a lot of scenes about life.

The genuine photoplay, when it arrives, will be innocent of any subtitles at all.

Special State Convention May Be Called in Ohio

Exhibitors Are Aroused Over Second Rejection of "The Birth of a Nation" and Will Probably Demand an Investigation Into the Motives Behind the Action of the Board to Determine If Its Stand Is Due to Political Reasons —Rejection of the Picture Will Prove Boomerang to Censorship

Special to Motion Picture News

Cincinnati, O., Feb. 4.

IN a few days there may be called to meet in Cincinnati a special state convention of motion picture men to consider many problems that now confront the trade in Ohio.

The convention has been suggested to Max Stern, president of the Motion Picture Exhibitors League of Ohio and the call will probably go out from his office, although it is understood attendance at the convention will not be limited to members of the state organization.

Chief movers in this latest proposed action will be members of the Motion Picture Exhibitors League of the Cincinnati Chamber of Commerce, who have taken a determined stand against the Federal Censorship bill.

It is expected that some action which may lead to a definite campaign against state censorship will be taken.

"Nation" Incident Stirs Exhibitors

With the exception of the exhibitors of Cleveland, exhibitors have been more or less passive in regard to agitation against state censorship, but the recent rejection for the second time of the "Birth of a Nation" by the board, has brought about a situation which cannot well be ignored.

It is certain that an investigation into the motive behind these rejections will be made.

Charles Weigel, Cincinnati exhibitor, quoted in a recent issue of Motion Picture News as saying that "the rejection of the 'Birth of a Nation' is the boomerang which will prove the death-blow to State Censorship in Ohio," has asked to have his statement amended. "I do not want to be considered insincere," he said. "I do not want to go on record as condemning the state board until there has been an investigation made by the exhibitors and we feel sure that the picture was eliminated for political reasons.

"The evidence of this is very strong, but there should be an investigation made. If it can be shown that this picture was rejected for political reasons, I am off on state censorship.

"I was just as sincere in my espousal of the state board as the manufacturers were when they backed the National Board of Censors. I felt that state censorship would clothe our business with the dignity and respectability it deserves."

Senators and Congressmen Notified

Letters of acknowledgment of telegrams from the Cincinnati league have been received from Senators Harding and Pomerene and Congressmen Longworth and Allen, stating that these officials have received the local protests, against the Federal bill and will keep them in mind when the matter comes to a vote.

Prosecution of exhibitors under juvenile laws, ordinances and proposed ordinances to regulate conditions in motion picture houses and many other phases of what has been termed "malicious persecution" of motion picture theatre owners in Cincinnati and the state will be considered at this proposed "get-together" convention in Cincinnati.

The latest agitation which exhibitors feel is aimed against them is a campaign inaugurated by the health department of Cincinnati for purity of air in all gathering places.

Health Officer Landis in an editorial in the weekly health bulletin issued by the department, declares that hundreds of verbal, telephonic and written complaints have been received in his office.

He said: "Wise theatrical managers are now placing flags in front of ventilators so that their patrons can see that these openings serve other purposes than purely ornamental ones.

"A hole in the wall covered by a grating that looks like a ventilator frequently serves the purpose of deceiving the public. Be from Missouri. Test it with your handkerchief. If it is emitting fresh air, your handkerchief will indicate that fact.

"If it is abstracting foul air the evidence will be conclusive. If it is doing nothing it is in an unholy alliance with the coal pile, and the manager is a silent third party." Roe S. Eastman.

President Kleine Boosts Three Men Up a Few Pegs

Nelson, Traveling Auditor, Is Made Branch Manager for General Film in Washington, D. C.; Wells, Solicitor, Made Montreal Manager, and Conn Goes to Charlotte, N. C.

THREE promotions in the ranks of General Film Company were announced this week from the executive offices, 200 Fifth avenue, New York.

The promotions were made in accordance with President George Kleine's policy of advancing employes who have done efficient work for the General Film Company.

The men are: A. J. Nelson from travelling auditor, to branch manager of Washington, D. C.; E. G. Wells from solicitor, to branch manager, Montreal, Canada; and William Conn from a minor position in the southern division, to branch manager of the new office at Charlotte, N. C.

Mr. Nelson began with the General Film Company four years ago as a clerk. His abilities and fidelity soon pushed him through the varying grades until he became an auditor charged with countrywide responsibilities.

His performance in this capacity won the confidence and eventually the substantial recognition of the General Film Company's executives, with the result that Mr. Nelson takes full charge of the General Film Company's branch in the nation's capitol.

The promotion of E. G. Wells is one in which every solicitor of every film company will be interested. Mr. Wells when he began his salesman activities did not waste any time in telling anyone how difficult it was to sell goods—he sold them.

The General Film Company has a special system for knowing constantly the progress of its solicitors. Consequently, quick advancement or retrogression in salesmanship is instantly noted.

Mr. Wells was so successful as a solictor that President Kleine felt that it would be an injustice to the salesman to keep him from a larger sphere of action. Hence the promotion followed.

William Conn was very successful throughout the South in the General Film Company's exchanges. He was employed in the booking department of the Atlanta branch and also has done considerable soliciting.

His knowledge of the Southern territory is extensive. Hence, when it was decided to open a new branch at Charlotte, N. C., Conn was chosen as branch manager and has entered upon his new duties.

NESTOR STAGE NOW OCCUPIED BY JOKER COMPANIES

With the departure of Al. E. Christie and his two companies of Nestor comedians for their new studios on the corner of Sunset boulevard and Gower street, Hollywood, Cal., the stage which they had been using at Universal City up to the time of their removal was taken over by the two Universal Joker companies to be their special stage in the future production of comedy subjects.

Allen Curtis is at the head of the older of these organizations, and in his cast are Gale Henry, William Franey, Milburn Moranti and Lillian Peacock. Roy Clements is at the head of the other Joker company, and under his direction are Victor Potel, Jane Bernoudy and Eileen Sedgwick.

This stage, built originally for the use of the Nestor companies, is of the California outdoor transformable type, which can be used either as rainproof, electric light studio for rainy or cloudy weather, or in fine, clear weather may be used as a common type of diffused light stage. The company is already at work.

ROBERTS TO OPEN ESSANAY STUDIOS AT NILES, CALIFORNIA

The Essanay studio at Niles, Cal., where G. M. Anderson made his headquarters for several years, and where many of the best Chaplin comedies were produced, is to be taken over shortly by a company headed by J. J. Roberts and will be reopened early in February.

For some time previous to its being closed this studio was given over to the production of society dramas.

A SCENE FROM "THE WEB OF THE GRAFTERS," SIGNAL-MUTUAL MASTERPICTURE DE LUXE

Hearing in Knickerbocker Theatre Suit Postponed

Arguments in Attempted Injunction Proceedings of Goelet Against Lessees and Sub-Lessee of New York House Showing Triangle Pictures Set for the Tenth

JUSTICE DONNELLY, sitting in the Special Term, New York City, on Friday, February 4, adjourned until Thursday, February 10, the hearing in the attempted injunction proceedings of Robert Walton Goelet against Hayman, Frohman, Klaw and Erlanger, as lessees, and their sublessee, H. E. Aitken, of the Triangle Film Corporation, to stop the latter from continuing the Rothapfel brand of entertainment at the Knickerbocker theatre, including the continuous presentation of Triangle plays combined with music, at prices of twenty-five cents and fifty cents for most of the seats.

The attorneys for the Triangle Film Corporation had less than three days to prepare their case. It was, therefore, a great surprise to the complainants when the Triangle attorneys presented no less than nine affidavits from prominent showmen and expert critics, declaring that the Rothapfel entertainment was a strictly first-class show, which would not tend to diminish the rental value of Mr. Goelet's property.

The defendants were ready to go on, but the complainants wished to have more time to prepare further evidence on their own side. This was agreed to on a stipulation that the complainants should furnish the defendants, by Tuesday, February 8, copies of all papers they intended to offer in evidence.

The argument between the parties is as to whether the Knickerbocker theatre, under its present regime, is operated as a first-class playhouse under the terms of the lease, which forbids any second-class performance, or variety, or minstrel show.

Harry Sommers, the former manager, in an affidavit alleges that the facts of continuous performance and of the twenty-five cents and 50 cents charge for most seats bring the Knickerbocker below the level of the first-class.

On the other hand are many showmen who say that prices and continuity of entertainment make no difference in the operation of a first-class play house.

They point to the Astor and Park theatres, and to the Knickerbocker itself as instances of houses which have varied between motion pictures and the spoken drama, and between high and popular prices without interfering with the first-class character of the play house in any respect.

CANADIAN CONTEST IN DAILY FOR POPULAR ACTRESS

The Edmonton *Journal* is endeavoring to discover the most popular moving picture actress in that district, and to this end is inviting its readers to vote on the question, giving their reasons for their choice.

Numbers of these letters will be published from time to time in the motion picture department of the paper.

LESSER SETTLED AT 218 WEST FORTY-SECOND STREET, NEW YORK

Sol L. Lesser, an exchangeman with large Western affiliations, is now established permanently in his New York offices. He is preparing to exploit "The Ne'er-Do-Well," written by Rex Beach, and produced by Selig.

SOL L. LESSER

Mr. Lesser's New York offices are located at 218 West Forty-second street. Already they have begun to show an air of business, and Mr. Lesser expects shortly to be working at high pressure on his own projects.

NORMA TALMADGE, TULLY MARSHALL AND PORTER STRONG ARE THE CENTRAL FIGURES IN THIS SCENE, FROM "MARTHA'S VINDICATION," FINE ARTS-TRIANGLE

Two Groups in Industry Give Views on Censorship; Los Angeles Producers Back Board of Trade

Lasky Counsel, Declaring Towner Bill Is Unnecessary, Explains Attitude of His Clients, and J. W. Binder Issues a Statement in Reply—Paramount Asserts That Metro Underwent "Change of Heart" on Question After Conference—Producers and Board of Trade Co-operate in War on Pernicious Measures

THE developments in the situation centering around the Regulation and Censorship Bills before the Judiciary and Education Committees of the House of Representatives at Washington, revealing a division of opinion between two groups of motion picture manufacturers, have elicited signed statements from both sides—from Arthur S. Friend, general counsel of the Jesse L. Lasky Feature Play Company on behalf of the so-called Paramount group on the one hand; and from J. W. Binder, executive secretary of the Motion Picture Board of Trade, on the other.

Producers Fight Censorship

Vigorous opposition to censorship is also at hand in the determination of the Motion Picture Producers' Association, of Los Angeles, in co-operation with the Board of Trade, to launch an active campaign against censorship.

Mr. Friend, it will be remembered, appeared on the final day of the hearings at Washington as the official representative of the Paramount, World, Equitable and Metro Corporations, and advocated what he described as a modified form of censorship.

Mr. Friend's latest statement has been answered by competent officials of the organizations referred to in that statement, and MOTION PICTURE NEWS is enabled to present both sides of the controversy. Mr. Friend's statement follows:

Friend Explains Paramount Stand

"Speaking on behalf of all those associated with me and for whom I spoke in regard to the proposed Federal legislation looking toward regulation of the motion picture industry, I want to say that we are extremely sorry that anybody connected with the industry should have attempted to make of our refusal to accept the views set forth by the Motion Picture Board of Trade, a factional fight. As a matter of fact, there is no factional fight. We have the highest regard for many of the people who are in and support the views expressed by the Board of Trade and feel that they are entitled, as we are, to independent thought on any matter affecting the industry at large.

"In my statement to the Committee on Education, at the last public hearing on the Smith-Hughes bill, I said very distinctly that I opposed the amendment to the Penal Code suggested by the Board of Trade, because it was unnecessary and because unnecessary legislation was bad legislation. When, however, the suggestion to amend the Penal Code was adopted by Congressman Towner and a bill introduced in Congress by him, we immediately advised Mr. Binder, the executive secretary, and Mr. Seabury, general counsel of the Board of Trade, that we should not oppose the Towner bill. This was at a conference held at the Paramount office on the 22nd day of January, four days before Mr. Seabury's brief on behalf of the Motion Picture Board of trade is dated.

Calls Towner Bill Unnecessary

"Mr. Seabury knows, as well as we do, that the Towner bill is unnecessary, except perhaps to clarify the law. Under Section 245 of the Penal Code, as it now exists, there is little doubt but that the same result can be obtained in prosecuting the persons who send 'obscene, lewd or lascivious or any filthy' motion picture through interstate commerce, as could be obtained after the enactment of the Towner bill. The point we make and which the Motion Picture Board of Trade very well understands, is that the Towner bill is not a substitute for the Smith-Hughes Bill and does not undertake to reach any of the ills with which the industry is suffering. Our attitude is not a 'holier than thou' attitude, but rather the sane attitude of men who are convinced that the industry will survive only if it is conducted along business lines, based upon clean, artistic product.

"Mr. Seabury and his associates must know that the kind of picture which is injuring the industry at present will never be stopped under the Towner bill. It was suggested because it looked like a substitute, although in reality it was not and never will be."

The above statement was read to J. W. Binder, executive secretary of the Motion Picture Board of Trade of America, and he was asked to make comments.

He said: "The facts of the above statement so far as they refer to dates and places of conference between Paramount-Lasky group, and representatives of the Motion Picture Board of Trade, representatives of trade journals and others are correct.

"The conferences were held, the subjects mentioned were discussed. There is this difference, however:

"Mr. Friend was not present throughout the entire conferences, hence his omission of them may be excused. The Motion Picture Board of Trade has never asserted that there was a factional fight within the industry. There is a difference of opinion, but no fight. It requires two men of the same size and weight to make a fight; in this case the parties of the controversy are too poorly matched for the controversy to be technically called a contest, much less a fight.

"The Motion Picture Board of Trade instead of encouraging fights believes in obliterating them; that is its central principle.

"Mr. Friend suggested that the amendment to the Penal Code, which we proposed as a substitute for the numerous flock of prepublicity censorship bills, was unnecessary and that it would not be effective in ridding the industry of the questionable pictures which are, apparently, sources of great worriment to the proponents of Federal censorship.

"My reply is that the amendment to the Penal Code will do just that thing. If Mr. Friend had sat through the conferences in the Paramount offices he would have known that the entire discussion turned on this point.

Difference Between Two Groups

"Mr. Hodkinson admitted that the basic motive of the Paramount and their associates in the fight was to drive out questionable pictures which were, he said, rapidly absorbing the market. I agreed with this and stated that the Board of Trade, no less than the Paramount, was anxious to have these pictures eliminated in defence of the good name and perpetuity of the motion picture industry.

"The difference between the groups is simply this: Mr. Hodkinson and his associates invoked the Federal government. They would preferably say to the Government of the United States: 'Our business is unclean, come and help us clean it; we are unable to do it ourselves.'

"The Motion Picture Board of Trade agreed that there were unclean spots in the industry, but held that it is the official business of the motion picture industry itself to clean up those spots, and that it is not necessary to create any new laws to do this. It simply requires an honest and fearless enforcement of those laws now on the statute books. The amendment, as proposed, includes specifically, motion pictures. We have no idea that the industry wishes to be exempt from the laws which now govern obscene books, obscene pictures, obscene newspaper articles, or immoral stories, wherever printed. This is the fundamental difference between us.

"It is not a 'factional fight.' It is a difference between men who believe in cleaning up their own business, and of men who confess their inability to do so and would ask for governmental authority to help them do it.

"I believe the motion picture industry big enough, strong enough, and decent enough to clean up its own house. We don't believe that this is or ever can be a governmental function."

Says Metro Changed Front

Mr. Friend's statement, on behalf of the Paramount group, also contains a reference to the attitude of the Metro people. In respect to this, Mr. Friend says:

"Insofar as the change of heart of the Metro Pictures Corporation is concerned, we are perfectly willing to concede the right on the part of the company to change its views as often as it pleases. However, at the time of the hearing, I had with me a letter actually

(*Continued on page* 1016.)

"Ramona" Marks New Stage in Picture Making

Fourteen-Reel Picturization of the Helen Hunt Jackson Novel of Historic Mission Days, Made by the Clune Film Company, Sets New Records for Industry in Its Settings and Actual Life-like Scenes—Presented with a Special Music Score, Every Bar of Which Is Fitted to the Picture

Special to Motion Picture News

Los Angeles, Feb. 7.

A COMBINATION of filmcraft as practiced by the greatest producers of the industry, atmospheric creating stage settings of a class never attempted by legitimate stage producers, and music more of a synchronous than incidental nature by an orchestra of fifty-one, in all designated by the makers as a cinema theatrical production, was given its premier at the Clune Auditorium, Los Angeles, this afternoon.

The title of this is "Ramona," being an adaptation of the Helen Hunt Jackson historic novel of Indian mission days in Southern California, made at the studio of the Clune Film Company, under the supervision of Lloyd Brown, direction of Donald Crisp.

In several respects this gigantic production creates new records for the film industry. Not only is it the largest subject shown the public, consisting as it does of fourteen reels divided into a prologue and two acts, but the making of it required more time than any other as yet released.

More than eighteen months ago the rights for the filming of this subject were secured from the book publisher and immediately work was commenced. Following the completion of the scenario three months were spent by the producers in going over all locations described in the story to select those most desirable.

Forty-niners were found who spent time in Santa Barbara, the locale of the four-reel prologue, the time of which is 1850, and they served to give information concerning conditions of this time. In a like manner, younger men were employed when the two later periods of the story were filmed.

The atmosphere creating stage settings which served to introduce conditions and actual life like scenes of the period of the film to follow are greater than any previous attempt along this line. Production Manager Brown sought to give the public the genuine and not diminutive reproductions, and so had the buildings reproduced on the stage in actual size of the original. This is the first time this means has been adopted for presentation of a motion picture play, and opens a broad avenue of opportunities to the exhibitors.

Years of legitimate stage producing experience incorporating the presentation of such spectacles as "Beauty and the Beast," gave to Producing Manager Brown, a better conception of the possibilities of music for a production than is enjoyed by the average maker of motion pictures,and in "Ramona" he has sought to give to the screen play an incidental musical score, every bar of which is fitted to the picture and timed to such precision that it is as important as the score of an opera.

This includes several vocal numbers, and is given by an organization of fifty-one musicians. As each scene was completed for the photoplay, appropriate music was prepared for it. Parts from almost three hundred melodies compose this photoplay score.

The production opens with a stage setting representing the Santa Barbara, California, mission. This is a replica in actual size; eighty-seven feet high and more than that in width. It is dawn, and with the rising of the sun a priest and twenty lay-priests enter.

From inside comes the singing as of the ceremonies of Franciscan Fathers. Light effects represent all hours of the day and when darkness enfolds the mission the projection of the prologue begins.

This opens on the wedding and barbecue festival day when Ramona Gonzage meets Angus Phail and promises him to be his bride. Believing him lost at sea, months later she weds another. On that day Phail returns. The seaman taken an Indian woman as his wife, and to them is born a girl who is named Ramona Phail.

This child becomes the foster daughter of Ramona, and the principal of the two remaining periods of the story.

The first act is laid at the beautiful mission home where Ramona Phail lived with her foster aunt following the death of her foster mother, Ramona, and is preceded by an illusion showing the historical buildings constituting the home of Ramona enclosing a patio characteristic of the time. A priest begins the singing of the morning song at dawn, and all other members of the household later, and one by one, take part.

During the period of the first act, Ramona becomes infatuated with Allesandro, a wealthy Temecula Indian. The foster aunt who has always disliked Ramona, strongly opposes the match and separates the young people by sending Allesandro from the rancho.

In this early mission day conditions are reproduced as never before. The daily worship at the home, and the habits of people in mission day form most interesting parts, and there are scores of scenes depicting sheep shearing days at the big rancho.

The Temecula Indian village with camp fires and characteristic conditions constitute the stage setting for the third illusion which precedes act two. In the foreground are the adobe homes of the Indians and the background is of a scenic reproduction of two ranges of mountains.

Allesandro in act two arrives at the village shortly before the greedy whites, backed by rulings of the government, attacked the Indians and drove them from their homes which were later burned.

His possessions despoiled, Allesandro returns to tell Ramona of his loss. This does not alter her affections, they are wedded without the knowledge of her foster aunt, and go to the Indian village of San Pasquale. Months later the Indians of this village are driven away by the whites.

Allesandro becomes ill from exposure and suffers with a mental malady. While semi-unconscious he mistakes the horse of a white man for his own and rides it away. The owner follows and finding Ramona's husband at their mountain home, shoots him dead without an explanation and departs without a statement to Ramona or their little daughter, who likewise has been named Ramona.

THE PRIEST'S BLESSING

Mother and daughter were found by the former's foster brother and taken back to the rancho from which she had eloped. The brotherly affection developed into a deeper love, and Ramona became the happy wife of the foster brother, Felipe.

Of the several thousand who took part in this production it may be said that every one seems to have been picked as a type.

In the prologue Mabel Van Buren appears as Ramona, the sweetheart of Agnus Phail, who becomes the wife of Lieut. Ortegna, giving a praiseworthy performance. Little Anna Lehr was cast for Ramona Phail when a child and was excellent.

The most important part in the production is that portrayed by Adda Gleason, who during the first and second acts portrays the role of Ramona Phail after she had grown to womanhood. This is the lovable character created by the author of the story that is referred to by the readers of the four million copies of this book

The performance of Miss Gleason reflects credit upon herself and the director, and her work will receive the favorite comment of all lovers of this story. Monroe Salisbury cast in a part almost as important, that of Allesandro, is an excellent type for the role of the Indian.

J. C. Jessen.

Los Angeles May Recede From Censorship Stand

Public Welfare Committee of City Council Recommends Abolition of Censor Board and That All Films Shown Should Be Subjected Only to the Findings of the National Board of Censorship—David Horsley and the Reverend Thomas Dixon Make Strong Pleas for Fair Treatment of Industry

Special to Motion Picture News

Los Angeles, Feb. 3.

THE abolition of the Board of Censorship of Los Angeles is practically assured.

The public welfare committee of the Los Angeles Council has recommended the abolition of the board, and that all films shown in Los Angeles be subject only to the findings of the National Board of Censorship.

In place of the Los Angeles board, a motion picture commissioner will be created, if a proposed ordinance now before the city council is passed.

The ordinance creating the office of commissioner is in compliance with the request of the motion picture producers, exchangemen and exhibitors.

It will be the commissioner's duty to see that only films approved by the National Board of Censorship are shown in Los Angeles, and that all eliminations recommended by the board are made.

At the first reading of the ordinance two of the nine councilmen voted against it. They favored killing the present ordinance providing a censor board, without providing a substitute.

The recommendation by the public welfare committee came after the committee had conducted a public hearing on the matter.

Big Film Representation

At this every studio in the Los Angeles district, all exchanges and many theatres were represented by the managers.

The principal plea against censorship was made by the Reverend Thomas Dixon, representing the recently-formed Motion Picture Producers' Association.

Besides Mr. Dixon, there were talks by David Horsley, representatives of the Los Angeles Chamber of Commerce, Merchants' and Manufacturers' Association, Ad Club, and other leading business organizations.

But two were present who voiced the sentiment for local censorship of films, and the two were women who would not make specific charges against any films they had seen in Los Angeles.

Mr. Horsley, who has been in the fight from the beginning, appeared and made a strong plea for the repeal of the censorship ordinance. He said in part:

"We came here to discuss the question of censorship—there is no such question—the question is that of human rights.

"You have been led to believe that you had a duty to perform when you passed this obnoxious censorship ordinance. You were told by well-meaning but misinformed busybodies that there is a menace in our midst.

"The busybody is the dupe of the agitator and self-seeking professional reformer, always intent on his neighbor's business.

"The reformer is the drone in every hive; he makes no honey, but sits around criticising those who do and under cover of the confusion grafts a living.

City's Attitude Wrong

"Los Angeles today produces nearly eighty per cent. of the world's motion pictures and surely should be the last place to give aid and comfort to those who would tear down her chief industry.

"There was spent in your midst in 1909 a few hundred dollars; in 1910, one hundred thousand dollars; in 1911 a little less than a million dollars; in 1912 three million dollars; in 1914 five million dollars; in 1915 fifteen million dollars, and in 1916 over thirty millions of dollars will be spent producing motion pictures in Los Angeles.

"You cannot afford to throw this income away, and every hindrance that is placed in our way, everything that makes it more costly to do business, everything that hampers our business will have its effect, not only on us, but on Los Angeles itself.

"Three companies, the Equitable, Gaumont and the World Film Company are making pictures in Florida. All of these companies intended coming to Los Angeles but were influenced by the hostile attitude of our newspapers and city departments and thought this would more than offset the natural advantages that Los Angeles could offer, and this fifty thousand dollars a week is being spent in Florida instead of here.

"One of our producers is now in New York and is endeavoring to get these companies to come to Los Angeles, assuring them of the changed attitude of our press and city government; assuring them that the censorship laws do not reflect our real public opinion and will be repealed.

"He said that the ctiy departments will give them co-operation instead of opposition; that the building laws will not be construed so as to drive them outside the city limits; that they will be permitted to build practical studios with glass roofs that will permit the light to come through; that they will not be compelled to put on wired glass, which is prohibitive in cost and defeats the object of a glass roof, as it does not pass sufficient light for our purpose.

Citizens Generous

"He also said that the citizens offer the privilege of photographing their beautiful homes and gardens without charge; that the business houses will charge us no more than they charge others who are not in the motion picture business; and that Los Angeles has outgrown its old ideas and is dropping its paternal form of government.

"He believes that it will not be stampeded by agitators, demagogues and reformers into passing a new law every five minutes to cover the most trivial things; that Los Angeles is going to exercise birth control of her long-haired men and short-haired women, flood control of legislation, preparedness for an ever-increasing motion picture industry and has come to a realization that, 'That country is governed best which is governed least.'"

The Reverend Thomas Dixon prefaced his remarks with the statement that he had no complaints to make personally against the local board of censors, and that the organization he represented did not wish him to criticize the local situation, but that he and his associates had a bigger purpose in wishing the censor board to be abolished in Los Angeles, as this is the seat of production and what action is taken here will serve as precedent throughout the nation.

In reviewing the Los Angeles producing colony's activities, he brought out the fact that four hundred thousand dollars in payrolls is spent here every week throughout the year, and that the Producers' Association proposed to increase this to a million dollars per week, which will mean that Los Angeles will have a million population bringing a greater portion of the four hundred millions spent annually for theatre admission tickets to this city.

He pointed out that in New York at the present time five hundred thousand dollars is spent weekly for less and an inferior quality of production owing to the necessity of using artificial light more than half of the days of each year.

Pictures Take Away Only Sunlight

Furthermore he emphatically stated that the pictures take nothing from Los Angeles other than the advantage of the sunlight. Mr. Dixon called attention to the fact that motion pictures constitute more now than mere amusement; that it is the greatest medium for moulding the human mind as yet discovered.

"Why do you not censor the press?" Mr. Dixon asked the council committee, and answered it himself by the statement that it was against the constitution of the nation and state.

"If it is unconstitutional to censor one kind of a printing press, it necessarily follows that all censorship is unconstitutional. The nation and state have laws for the regulation of printing, and every day there are obscene books issued in New York and other cities.

"As soon as their publishers are discovered the scamps are sent to prison, and the same thing can be done with the improper motion picture, should there be any. Censorship has been established by the motion picture manufacturers for the improvement of the industry and this censorship has proven itself adequate."

The two women speaking for censorship frequently referred to films as being obscene, which caused David Horsley to challenge the women to mention pictures they referred to as belonging to this class.

Upon their refusal to do so they were asked to give the committee a definite explanation of what they understood the word obscene to mean. To this there was no response.

J. C. Jessen.

VIEWS OF THE NEW V-L-S-E OFFICES AT HEADQUARTERS, NEW YORK

ASSISTANT GENERAL MANAGER'S OFFICE—POSTER DEPARTMENT—PUBLICITY DEPARTMENT

RAINS MAKE COAST DELIVERIES DIFFICULT

Special to Motion Picture News

Los Angeles, Feb. 5.

Rainstorms throughout southern California, which tied up practically all railroad traffic because of washouts of bridges and tracks, cause great inconvenience to the film exchanges, and local managers used every means to take care of their patrons.

In several instances films were delivered more than one hundred miles distant from the exchange by automobile.

For more than ten days San Diego was cut off from Los Angeles with the exception of the communication afforded by steamship lines, but boat owners would not accept shipments of films.

In several instances exchangemen were successful in smuggling films aboard when packed in the usual containers inside of suitcases.

The California Universal Exchange was the first to deliver films in San Diego after the washouts occurred. This was accomplished by automobile trucks.

The local exchange managers, Dan Markowitz and Dave Burshon, induced a local truck dealer to make a test run which required fording a number of streams and driving through valleys that had been converted into lakes.

The distance to San Diego under normal conditions is one hundred and thirty miles, but owing to detours the mileage during the flood conditions was more than two hundred.

MARSHALL FARNUM COMPLETES "DRIFTWOOD"

The third release of the Ocean Film Corporation, "Driftwood: Or the Wrong Way," adapted from the stage play of the same name, by Owen Davis, has been completed by Director Marshall Farnum.

Vera Michelena, heretofore a light opera and musical comedy star, has the featured role. Director Farnum is authority for the statement that Miss Michelena's work in this picture reveals distinct motion picture ability.

"Driftwood" follows the release of the second Ocean production, "The Fortunate Youth," released February 7. "Driftwood" will be released February 15, according to Ocean's regular plan.

Finishing Touches Given Offices of V-L-S-E

Although Company Moved in Several Weeks Ago Workmen Were Constantly Employed in the New Quarters Until a Few Days Ago

ALTHOUGH the V-L-S-E moved its home office and the New York branch office from the seventh to the sixth floor of the Mecca Building several weeks ago, workmen have been constantly employed in the new quarters, putting the final touches on the appointments, and it was only last week that the undertaking was declared completed in the fullest sense of the word.

The pictures shown on this page illustrate only in part the efficiency with which the new office of the Big Four have been laid out.

For instance, the poster display room and the projection room in which exhibitors and the press are entertained by the showing of new Big Four releases, offer unusual facilities for consideration of those factors which go to make for the successful presentation of features.

The projection room has a throw of fifty feet. It is tastefully and comfortably furnished, and a great deal of care has been exercised to insure perfect projection.

The poster room is as large as the entire office space of many representative organizations. All the offices are furnished in mahogany, and the woodwork of the entire floor is mahogany finished.

The arrangement of the New York branch lends itself ideally to the convenience of visiting exhibitors. All the departments are adjacent so that after making his selection, an exhibitor can go right down the line to the cashier and stock department, and complete his whole transaction with a minimum amount of expended effort.

It is said that the Big Four did not get into its new quarters any too soon. The business of the organization, it is understood, has gone forward with remarkable strides during the past month, each week showing a very material increase over previous high water marks, with the result that notwithstanding the spaciousness of the organization's new quarters, all of it is found to be very much needed by the members.

Boston's Back Bay Turns Out for Pickford Subject

William Courtenay and a Party of Friends See "The Island of Surprise," in Which He Starred for Vitagraph—Lenore Ulrich Also in the Hub

Special to Motion Picture News

Boston, Feb. 5.

THIS was Mary Pickford week at the Exeter street theatre. Perhaps never in the history of this unique theatre in Boston's Back Bay district was there such a week from the box office standpoint.

She was shown for the first three days in the week in the recent Famous Players release, "The Foundling." The last three days she appeared as "Tess of the Storm Country."

Miss Pickford's following in Boston has not in the least been lessened recently. Instead, it has increased.

Lenore Ulrich, familiar to picture patrons as a Paramount star, took occasion to state the other day that she believed firm acting was of great help to the actress of the legitimate stage. Miss Ulrich is in Boston appearing in "Oklahoma," a new Belasco production.

William Courtenay and some of his friends attended the Boston theatre the other day and saw himself act in his first screen play, the Vitagraph picture, "The Island of Surprise."

Mr. Courtenay had as his guests at the Boston several members of the "Under Fire" company in which he appears. "The Island of Regeneration" made a big hit throughout the week.

STELLA WILTERMOOD IS CAST FOR FORD PICTURE

One of the latest recruits to join the Universal forces at their Pacific coast studios is Stella Wiltermood, daughter of Frank M. Wiltermood, scenario writer and former newspaper man.

Miss Wiltermood's first role is in the cast of Francis Ford's picture, "The Madcap Queen of Corona," in which Grace Cunard is featured.

MILDRED GREGORY IS THE LEAD IN GAUMONT'S "ACCORDING TO LAW"

Mildred Gregory, at one time leading woman for Romaine Fielding with the Lubin Company, has now taken her place as a Gaumont leading woman with the casting of "According to the Law."

Miss Gregory's latest work on the screen is in "Bond Women." Although not the leading woman in this production, she has a part which fully demonstrates her skill.

The Gaumont Mutual Masterpicture, "According to the Law," takes Miss Gregory as the heroine through the divorce court when a word or a look from her

MILDRED GREGORY

husband would have saved years of suffering.

Many of the scenes of this photodrama are being made in the Everglades of Florida. "According to the Law" will be Gaumont's first March release.

"HAM TAKES A CHANCE" AND "HAM THE DIVER" READY IN FEBRUARY

Two "Ham" comedies have been completed since the return of Lloyd V. Hamilton, the popular Kalem comedian, to active studio work and are announced for release in February. They are "Ham Takes a Chance" (February 15), and "Ham the Diver" (February 22) both single reel subjects.

Bud Duncan and Ethel Teare are once more the players featured with "Ham." Gus Leonard, the former Orpheum circuit star, is an addition to the company who has gained considerable popularity since "Ham's" lay-off because of injury.

With Jack MacDermott, the juvenile, he will continue to appear in "Ham" comedies, making the organization one deserving of "all-star" claims.

ATTEMPT TO RESTRAIN EXHIBITION OF "WARRING MILLIONS" FAILS

An attempt to restrain the American Correspondent Film Company, Inc., from exhibiting the picture, "The Warring Millions," failed when Judge Neuberger, in the Supreme Court of New York, denied an injunction sought by several persons who had acted as agents in presenting "The Battles of a Nation," at the Park theatre, New York.

The plaintiffs sought to prove that they had obtained a monopoly on the war picture output of the American Correspondent Film Company, by reason of their presentation, as agents, of "The Battles of a Nation." Judge Neuberger held that the plaintiffs had no right to petition for an injunction.

VIRGINIA HAMMOND MAKES FIRST STELLAR APPEARANCE IN AN ESSANAY

Virginia Hammond, former leading woman, makes her first appearance as a screen star in "The Discard," Essanay's latest five-reel feature.

Miss Hammond was born in Stanton, Va., and was educated in a Chicago school for girls. Her father was a Confederate major in the Civil War.

VIRGINIA HAMMOND

Her stage career has included four years with Frohman as leading woman for E. H. Sothern, and three years with the Shuberts. She was Ophelia to Sothern's Hamlet, and also appeared with him in "If I Were King," "Don Quixote," "Richelieu" and other plays. She was for a time leading woman for William Courtenay.

A SCENE FROM GEORGE KLEINE'S "THE FINAL CURTAIN," FEATURING ARTHUR HOOPS AND ALMA HANLON

AUTHOR OF "THE NE'ER-DO-WELL" AT TRADE SHOWING ON TENTH

The premier exhibition of Rex Beach's "Ne'er-Do-Well," the ten-act motion picture production by Selig, will be given at the Candler Theatre, New York City, for the benefit of the trade on Thursday afternoon, February 10, at 3 o'clock sharp.

Rex Beach, author of "The Ne'er-Do-Well," will be present at the review.

REX BEACH

In an interview, he said it will be the first time that he has witnessed a pre-view on any of his books that have been filmed.

Mr. Beach, when asked if he would deliver a few remarks after the picture had been shown, declined, saying that he did not believe the public were interested in seeing him, but came to see a good film production, and cared nothing about the author.

ETHEL GRANDIN TO RETURN TO EASTERN UNIVERSAL

Ethel Grandin, her husband, Ray Smallwood, who also acts in the capacity of director, and a number of other members of the Grandin company, are shortly to return to the Universal eastern producing company.

Miss Grandin was one of the first stars with the Imp and Victor companies and her reappearance on the Universal program will meet with the approval of all exhibitors.

Until recently she was appearing on the General program, through the medium of George Kleine's company. She and her husband also made several subjects for the old United program.

For Universal Miss Grandin will appear in one, two and three-reel subjects under the direction of her husband. The pictures will be released under either the Imp or Victor trademark.

JAMES COOLEY FOR IVAN ROLE

The Ivan Film Productions, Inc., announces that James Cooley has been engaged for the role in "The Immortal Flame," formerly assigned to Irving Cummings.

HOWARD HALL, GAUMONT, APPEARS IN FIFTH PICTURE

When the Gaumont company releases "According to the Law" early in March, Howard Hall will make his first screen appearance as a Gaumont-Mutual star.

He has been a well-known Broadway actor for a number of years, and is of interest to exhibitors also because of his starring activities of more than ten years, principally in his own big melodrama, "The Man Who Dared."

Only recently did Mr. Hall turn to the screen; in fact, this is only his fifth picture.

"According to the Law" is a five-reel feature by Paul M. Bryan and Joseph H. Trant which will be released as a Mutual Masterpicture, de luxe edition.

Mr. Hall has just finished playing the lead in "The Clarion." Other pictures were "The Crown Price and His Double" and "The Governor's Pardon."

On the stage he has to his credit seven Broadway productions in which he has played the part of doctors. Among these are "The Poor Little Rich Girl," originating the role; "Damaged Goods," "The Unborn," and "The Natural Law." He has played two engagements with David Warfield in "The Grand Army Man" and "The Music Master."

MILLS, A MANSFIELD PLAYER, JOINS VITAGRAPHERS

The Vitagraph company has added Thomas R. Mills to its roster of players. He will be seen in "The Man Who Couldn't Beat God," "The Crown Prince's Double," and "A Man's Sacrifice."

Mr. Mills has had wide experience on the legitimate stage, both as actor and stock director. He was associated with such stars as Richard Mansfield, Henry Miller, Louis Mann, Mme. Modjeska and others.

He has also appeared in vaudeville. His most recent engagement was that of director of the Harlem Opera House, New York, whence he comes to join the Vitagraph players.

"LOVE IS KING" FOR KLEINE-EDISON RELEASE ON 9th

"The Martyrdom of Philip Strong," the Edison drama announced for release on the Kleine-Edison program February 9, has been changed.

In its place the romantic drama "When Love Is King," recently completed by Edison, will be released February 9. "When Love Is King" features Carrol McComas and Richard Tucker.

FLORENCE LAWRENCE AND PANZER WILL LEAD GRAND MARCH

Florence Lawrence and Paul Panzer, two of Universal's most popular stars, the first named of which has just recently returned to the Universal fold, will lead the grand march at a Novelty Cabaret to be given at Muller's Bronx Casino, Third avenue and 154th street, New York, on Wednesday evening, February 16.

Activities of Fox Stars in East, West and South

Vivian Martin Is Getting Ready for Her Second Picture, Farnum Begins Subject Under Apfel Direction and Mantell Is at Work in West Indies

VIVIAN MARTIN, starred in the William Fox production of Israel Zangwill's masterpiece, "Merely Mary Ann," is resting prior to beginning work in her second picture for Mr. Fox.

Miss Martin rests by skating ten or twelve hours a day and by playing basket ball or driving her automobile the rest of the time.

H. Cooper Cliffe, the English actor, has the part of Colonel Ernest Dent in the William Fox photodrama, "Gold and the Woman," which is being made in the Fox studio in Grantwood, N. J., under the direction of James Vincent. The part differs from any that Mr. Cliffe has ever essayed.

William Farnum, star of "Fighting Blood," which has just been completed at the William Fox studios at Edendale, Cal., has begun work on a new production under the direction of Oscar C. Apfel. Dorothy Bernard, Stuart Holmes and other favorites are working in the Apfel company.

George Walsh, James Marcus and others who appeared in the notable production, "The Serpent," are also in California, where they have begun work on another picture which is being directed by R. A. Walsh.

Violet Horner has just completed work in "The Marble Heart," a William Fox production in which she is starred.

Miss Horner plays the part of a neglected wife, who, tiring of her husband, aids her lover to kill him, only to discover afterward that a guilty conscience stands between her and happiness. Walter Miller is a member of the supporting cast.

Annette Kellermann, star of the William Fox million dollar picture which is being made in the West Indies by Director General Herbert Brenon, has swum approximately fifty-six miles since work on the picture was begun last August. The picture, however, is not one of aquatic scenes alone.

Robert B. Mantell, starred in "The Spider and the Fly," a William Fox production made under the direction of J. Gordon Edwards, has begun work in a new production in the West Indies.

Corps of Popular Writers Engaged by Universal

"Doctor of Afternoon Arm," Directed by Hill, a Story of Labrador Ice Fields, Is Planned to Run in "Ladies' Home Journal" Simultaneously with Release of Picture

THE Universal Film Manufacturing Company has purchased the rights to several best sellers of recent years, and is also buying original scenarios from some of the most celebrated writers of the day.

The first of these writers, whose best works will be seen on the screen, is to be Paul West, formerly editor of the New York *Sunday World*.

His first contribution is now being done by Harry Myers and Rosemary Theby, under the title of "Object—Matrimony."

This is a two-reel comedy, to be followed imediately by another two-reel comedy to be done by Matt Moore and Jane Gail, entitled "The Society Sherlock."

Another writer of the day whose efforts will be filmed by the Universal is Thomas Hardy, managing editor of *Snappy Stories*, whose first contribution, "Behind the Curtain," is now being made by Henry Otto, with Alan Holubar as the star, supported by a cast of other favorites.

Seymour Galland, another well-known author, has written a society drama, a five-reel feature called "The Crucible of Life." These authors will continue to contribute to the Universal program, and some exceptionally fine pictures may be expected from them in the near future.

Among the adaptations from popular magazines will be a story by Wallace Irwin, "Nags," which appears in the February *McClure's*, and Norman Duncan has contributed a story of the Labrador ice fields, "Doctor of Afternoon Arm," which is now being made by Director Bob Hill, the story of which will appear in the *Ladies' Home Journal* simultaneously with the release of the picture.

Indianapolis League's First Ball to Be Held March 3

Convention and Entertainment Will Be Held in Hotel Severin—Rembusch Is Appointed Chairman of General Committee—Lockwood Is Member of Reception Committee

Special to MOTION PICTURE NEWS.

Indianapolis, Feb. 5.

THE Indiana Motion Picture Exhibitors, an organization of proprietors of motion picture theatres in Indiana, will hold its first annual convention and ball at the Hotel Severin Friday, March 3, when it is expected that several prominent motion picture stars will be present, in addition to the exhibitors, exchange men and others interested in the motion picture industry in the state.

The convention will be held on the thirteenth floor of the hotel, and the twelfth floor will be used for exhibits of exchanges and motion picture supply companies.

The general committees and chirmen were appointed at a meeting held on February 1. F. J. Rembusch, of Shelbyville, is chairman of the general committee. Ernest P. Huner is secretary and Joseph H. Gavin is treasurer.

The chairmen of the different committees are: Enetertainment and publicity, Fred Sanders; reception, J. C. Lockwood, Frankfort; ball, John B. Huber; finance, Ben Barton; program, Bingham, Crose and Cohen. Hugh O'Donnell, of Washington, is president of the organization.

The members of the general committee and the chairmen will hold a meeting next Tuesday at the Hotel Severin to perfect arrangements for the convention.

J. R. GADBURY.

ILLUSTRATING COMING TRIANGLE SCREEN OFFERINGS FROM THE FINE ARTS, KAY-BEE AND KEYSTONE STUDIOS

(Above) "BULLETS AND BROWN EYES"; "THE MORAL FABRIC"; TWO SCENES FROM "BETTY OF GREYSTONE"

(Below) FORD STERLING IN "HIS PRIDE AND SHAME"; RALPH LEWIS AND SEENA OWEN IN "MARTHA'S VINDICATION"

BUNGLES IS IN JACKSONVILLE AT WORK FOR A VIM

Bungles in the Vim comedians is Fernandea Perez, formerly known as "Tweedledum." Bungles goes to the Vim Films after refusing many offers in this country.

He is now at work in the Jacksonville studios. His first release is February 10, when he will be seen on the General Film Program in the comedy, "Bungles' Rainy Day."

"BUNGLES"

For a long time Bungles has held important positions in comedy companies in Italy, but on account of the war came to this country.

Bungles is assisted by Ernest Boehm, a recognized director and producer. He is supported by Elsie MacLeod.

Carefully Balanced Programs for Triangle Service

Fairbanks Will Rush to Get "His Picture in the Papers" on February 13—"Hell's Hinges," Free from Ominous Creaking, Will Swing Open to Public on the Twentieth

SEVERAL changes have been made in the Triangle releases for the next eight weeks, whereby the interests of exhibitors will be safeguarded, and carefully balanced programs will be presented.

For February 13 the releases are: Douglas Fairbanks in "His Picture in the Papers," a Fine Arts comedy, and "Honor's Altar," a serious Kay Bee play, featuring Bessie Barriscale, Lewis Stone and Walter Edwards.

For the week of February 20 William S. Hart, in the powerful Western entitled "Hell's Hinges," is strikingly contrasted with Lillian Gish in the romantic costume story "Daphne," the title of which has just been changed to "Daphne and the Pirate."

The entertaining but somewhat long filmization of "Don Quixote," starring De Wolfe Hopper, has gone out to the coast for revision, and has been sent back lopped of superfluous material, so that it is now a compact five-reeler.

It will be released on February 27, in conjunction with the new Kay Bee play, "The Last Act."

The latter is a story of a young woman of the stage who gets down on her luck and is befriended by a young married couple.

The husband falls in love with her, and, as she is playing a somewhat similar situation on the stage, she contemplates stealing the husband from the wife and running away with him.

But the good wife's plea finally prevails over her rival's bad impulse, and the actress takes instead the good angel role of bringing husband and wife together.

It is a part that affords Bessie Barriscale splendid opportunities, and she will be supported by Clara Williams and Harry Keenan.

March attractions open up for Triangle exhibitors beginning March 5, with Billie Burke in "Peggy," and Dorothy Gish in "Betty of Greystone."

Both are love stories, but one is laid in a Yankee, and the other in a Scottish environment. These will be followed on March 12 by John Emerson's stirring war play, "The Flying Torpedo," and a serious Kay Bee drama, "The Moral Fabric."

On March 19 takes place the long expected advent of Mae Marsh in Triangle films, her vehicle being a delightful domestic story entitled "Hoodoo Ann," in which she is supported by Robert Harron.

Along with this will be presented a romantic Slav play, "Bullets and Brown Eyes," starring Bessie Barriscale, aided by William Desmond.

March 26's dramatic attractions are Norma Talmadge and Seena Owen, in "Martha's Vindication." The Fine Arts small town story has a counter-part in the stirring H. B. Warner Kay Bee drama, "The Raiders."

As there are now ten companies working for Mack Sennett on as many Keystones there will likewise be a plentiful supply of these comedies.

Some of the most notable that are promised are William Collier, with Mae Busch, in "Better Late Than Never" (working title, "Getting Married"); "His Auto Ruination," featuring Mack Swain and Harry Gibbon, and a genuine new dog story entitled "Fido's Fate," in which the irrepressible Charles Murray will be starred.

Speaking of titles, the descriptive and ornamental letterings used by Thomas H. Ince in connection with Kay Bee plays have come in for the warmest praise from exhibitors and the trade press.

LEE HILL IS WITH McRAE COMPANY AT WESTERN UNIVERSAL

Lee Hill, director and actor, has joined the Universal Pacific Coast studios, where he is to work under the direction of Henry McRae in his production of 101 Bison productions.

Prior to his advent into the Universal ranks, Hill was a member of the Vogue Film Company's forces, where he was engaged in making comedies.

He was leading man with NYMP at its Santa Monica studios. Following this engagement, he occupied a similar position with the Crown Hill Company at Pasadena.

After leaving this latter concern he joined the Charlie Chaplin Company of the Essanay organization, where he remained until he was offered the place on the producing staff of the Vogue company.

The first part in which Hill has appeared since entering the Universal ranks is that of leading man in McRae's production of Frank M. Wiltermood's story of the railroads, a two reel subject entitled, "The Strife of the Iron Trails." Marie Walcamp, known to film fans as "the dare-devil girl of the films," plays opposite him and the two are supported by a cast chosen from the best of the Universal City stock talent.

"HAMLET MADE OVER" FOR BILLIE REEVES

Billie Reeves and his comedy company, under the direction of Earl Metcalfe, are at work upon a one-reel comedy feature by Mark Swan, entitled "Hamlet Made Over."

Associated with Mr. Reeves in this production are William H. Turner, Carrie Reynolds, Arthur Matthews and Charles Griffith.

Charles Griffith, for many years one of England's principal clowns in the Drury Lane pantomime, is cast for the role of the property boy.

Miss Reynolds will appear as Beatrice, a dashing soubrette; Mr. Turner will be seen as Bilkins, the manager. Billie Reeves, of course, will play Hamlet.

FAMOUS LONG ISLAND RESTAURANT USED AS VITAGRAPH SET

Hollywood Hall, a famous restaurant familiar to Long Island motorists, will soon be shown on the screen in a new feature production of the Vitagraph Company.

The restaurant stands on the heights above Hillside avenue, Jamaica, and its architecture and interior decorations offer splendid scene settings for motion pictures.

Theodore Marston is directing the film for Vitagraph and will stage a huge ball scene in the dance room.

EARL O. SHENCK JOINS GAUMONT SOUTHERN COMPANY

Earl O. Shenck, who has become well known as a leading man for the Pathé company, has joined the Gaumont company at Jacksonville, Fla.

He will play opposite Iva Shepard in the first Mutual Masterpicture in which he will appear. This is a story with an East Indian setting which is now being filmed under the direction of Edwin Middleton.

Second Birthday of Fox as Maker of Feature Films

From Modest Studio Beginnings Company Expands to Point of Foreign Exploitation as Well as Home Release of Pictures with Over 28 Notable Stars

WITH a display of bunting, decorations and displays and an invitation to exhibitors, the New York branch exchange of the Fox Film Corporation begins the week of February 14 with a celebration of William Fox's completion of his second year as a producer of feature films.

Beginning with a small staff and a restricted number of branches, the Fox organization has now expanded until it occupies four full floors of the large building at 130 West Forty-Sixth street, New York, and operates branches in twenty-three cities.

There are also three sub-offices, the newest having been opened last week in New Haven, Conn.

In the last year Mr. Fox has entered the world markets, and has built an extensive international distributing mechanism.

From modest studio beginnings the expansion has been even larger than would be surmised. William Fox studios are now operated in Fort Lee, Grantwood, Jersey City, N. J. There are four New Jersey studio plants.

In Los Angeles Fox directors and stars are at work in his big Edendale studio. At Kingston, Jamaica, a studio plant has been created first for the production of the $1,000,000 Kellermann picture, but other directors are at work there producing five-reel weekly release pictures.

At Corona, Long Island, ground is being broken for the erection of the central producing and manufacturing Fox plant and this work will cost in excess of $1,000,000, it is announced.

At the present time William Fox has the following directors under contract:

Raoul A. Walsh and Oscar C. Apfel, now working at the Edendale, California, plant: W. S. Davis, James Vincent and Keenan Buel at the New Jersey studios. John G. Adolfi is about to leave New York, with Bermuda as the destination for his company.

Frank C. Griffin has just come from California to work in the Fox eastern studios; likewise Bert Bracken.

In Jamaica, J. Gordon Edwards is directing Robert B. Mantell and Genevieve Hamper; James McKay is directing other Fox stars there and Herbert Brenon is making the big Kellermann picture.

Here is a partial list of the stars and featured players working under William Fox contracts: Annette Kellermann, William Farnum, Valeska Suratt, Vivian Martin, Claire Whitney, William H. Tooker, Maude Gilbert, Ruth Findlay, Warner Oland, Theda Bara, Robert B. Mantell, William E. Shay, H. Cooper Cliffe, Katherine Lee, Violet Horner, James Marcus, Marcel (Hontabat), Kittens Reichart, Stuart Holmes, Virginia Pearson, Genevieve Hamper, Dorothy Bernard, Fuller Mellish, Jane Lee, Walter Miller, Nan Carter, George Walsh and Florence Deshon.

Mrs. Cobb Goes on Tour in Middle West for Claridge

Trip Will Be Made for Purpose of Getting in Touch with Exhibitors as Well as Exchangemen, in Principal Cities, Including Detroit, Columbus and Chicago

MRS. AGNES EGAN COBB, of Claridge Films, Inc., leaves New York this week for a tour of the Middle West, which will include Philadelphia, Pittsburgh, Cleveland, Cincinnati, Columbus, Detroit and Chicago. Mrs. Cobb is taking the trip for the purpose of getting into the closest possible touch not only with states rights buyers, but exhibitors, in order to know just what the public tastes of the moment are, and just what should be done to cater properly to the demand.

In connection with this trip it is announced that Claridge Films, Inc., will base their productions for the coming year on this investigation of the public demand. The scheme of the Claridge releases is novel, in that it offers to states rights buyers something approaching a complete program of features for the year. Claridge will produce one five-reel feature a month, to be sold on a states rights basis, and it is the aim to make contracts, so far as possible, with states rights buyers for the whole year's output, holding to a uniform price, and covering each separate territory through the same hands.

The first two releases, "The Heart of New York" and "The Birth of Character," are now ready, and the third is practically completed. The first is a sequel to "The Traffic of Souls," and was written and produced by Walter McNamara, author of the former.

"We have found a great demand for good features sold on a states rights basis," said Mrs. Cobb to MOTION PICTURE NEWS. "The feature market has been tied up in programs so long that the time is ripe for something a little more independent. This is what we aim to supply, and the reception we have been given from buyers indicates that we are on the right track. The buyers have been of the greatest assistance to us in feeling out conditions. These conditions change very rapidly, and we want to arrange the type of our productions so as to meet them. More than half our territory was sold before we had done a bit of advertising, or had gotten out a single herald or sheet of paper. The buyers seem to have confidence in us, and we have in them. I am impressed with the fact that the states rights ideas which they tried to tell me is old and worn out, is absolutely new again. It is really wonderful the interest which has been shown in our plan."

The Claridge productions are being made in the Claridge studios, in Flushing, N. Y. It is now planned to have Mr. McNamara make several more pictures there, owing to the success of the two he has already produced. L. J. Hiller, who is associated with Mrs. Cobb in the company, declares that the attitude of the buyers is accounted for largely by their confidence in Mrs. Cobb, who has been in films since the inception of the industry, and is known to producers, buyers and exhibitors all over the country.

The Press, Press Representative and the Picture—XIX

"What Has the Newspaper to Gain in Addition to the Approval of Its Readers, and Increased Circulation, by the Printing of Motion Picture News?" Asks General Manager Walter W. Irwin, of V-L-S-E, Who Answers the Question With Facts That the Trend of the Industry Should Indicate to Editors

EDITOR'S NOTE.—This is the conclusion to the article of General Manager Walter W. Irwin of V-L-S-E appearing last week. He compared the exhibitor to a merchant whose commodity for sale to the general public is entertainment, and he now shows why editors of daily papers should not neglect the golden harvest in store for publications which realize the demand of the public for news of screen drama.

"WHAT has the newspaper to gain, in addition to the approval of its readers, and increased circulation, by the printing of moving picture news?" asks General Manager Walter W. Irwin of V-L-S-E.

"First of all it has an advertising revenue from its local exhibitor which can be developed second only to that of the department store.

"Secondly, it has the revenue from an industry with potential advertising possibilities greater even than those of the automobile industry.

"If you doubt that first statement, I need only to point to what has already been done.

"The Seattle *Times*, for instance, by reason of its cultivation of the interest of its readers in motion pictures, today is carrying quarter, half and full page advertisements from the theatres in its own city, and is deriving from this class of advertising a revenue running over $5,000 a month.

"But you cannot expect to obtain any such results unless you give to the motion picture exhibitor an equitable advertising rate. He may be made a day-in and day-out advertiser with the right kind of editorial co-operation, and a fair advertising charge.

"He is entitled to the same rate which you give to the department store, because, as the Seattle *Times* and other papers have demonstrated, he may be developed to the point where he will use as much space as your department store, and where he may be relied upon with the same dependability that you rely upon the advertising from the dry goods house.

Amusement Rate Should Not Apply

"The amusement rate should not apply to him. It is a rate which was made for the spasmodic advertiser, for the theatre which had its doors open only a few months each year, and perhaps only a few times during those months.

"It was devised originally on the basis of 'so much publicity for so much advertising,' and the rate was made to cover, so far as possible, the cost of the white space in the editorial columns as well as in the advertising columns.

"Back of the exhibitor there is the manufacturer. The sooner you help the exhibitor to make more money, the sooner you co-operate with the manufacturer in showing the exhibitor how persistent, intelligent newspaper advertising will make more money for him, the sooner the manufacturer is going to get into the field with both feet himself.

"The cost of production of motion pictures now, has been exhorbitant. The cost of educating the exhibitor along the right merchandising and advertising lines has been tremendous.

"The motion picture producer has felt that he could not risk a national advertising appropriation until he has his exhibitors educated to the point where they would back up that advertising properly.

"This has been a long process, but, as in every other commercial line, it has been a necessary one. Today the motion picture industry is just on the eve of efficient interlinking in advertising and merchandising between the exhibitor and the manufacturer.

"It is just on the eve of the biggest advertising effort which any industry has ever made.

National Advertising for All Big Companies

"Four large distributing organizations are now advertising nationally. Many others will follow suit as soon as their distributive plans are properly taken care of.

"The combined appropriation of these organizations, I venture the opinion, will exceed those of any other industry which has ever come before the public.

"But just as the appropriations of the automobile manufacturers have gone to those mediums which have supported that industry best, the appropriation of moving picture producers will go to the publications that aid them most effectively in furthering the public's interest in the screen.

"And, as in all such cases, the pioneers in giving the motion picture interests this support, will undoubtedly be those to receive the largest share of the business.

"In fact, I believe I am safe in saying that the money spent in advertising by the motion picture field will be apportioned on the basis of the intelligent co-operation which newspapers have given it, rather than upon the basis of circulation solely.

"This tendency may already be noticed. In one of our large Eastern cities, a paper which stands third in the evening field in the point of circulation, is the one which has been selected by one of the largest of the motion picture producing organizations, as the medium in which it will concentrate its entire appropriation for that city—an appropriation running very close to six figures.

"Its foremost competitor, a leading afternoon paper in that community, has a circulation greater than any other three papers in the city combined, and yet this publication was entirely ignored in placing of this particular moving picture advertising, for the reason that its guiding spirits had not had the foresight to see the possibilities for them of helpful co-operation with the motion picture interests.

"The common complaint which I receive from editors, is that after printing motion picture news, they are unable to get the exhibitors in their community, to advertise in the newspapers.

"Or, they write me that they have sounded their clientele on the subject of advertising and have been unable to get any satisfactory response from them; therefore, they have decided that it would be a waste of time and money to start a moving picture department.

"The trouble with these editors is that they have simply been trying to sell white space. They have either approached the exhibitors before starting a motion picture page, or they have printed motion picture news in only a half hearted way.

"The photoplay department—and by department I mean a definite allotment of space given to this field of endeavor on specific days or every day in the week—must be raised above the dead level of hackneyed mediocrity.

"It must stand for something. It must be given thought. It should have an individual in charge who spends his entire time in furthering its interest.

Papers, with "Something to Sell"

Fifteen million people—20,000,000 is probably nearer the mark—today want to be told what pictures are being shown, where and when. They want this information each day. They want it for the city or town they live in. They want it for the theatre nearest them.

"The papers that are providing them with this, are those which will derive the most profit from both the circulation and advertising standpoints.

"They are the papers which have something to sell. They are the papers from which you never hear any complaint regarding lack of support from the motion picture exhibitors.

"In Chicago the *News* recently devoted 1,000 lines daily to attractively illustrated and carefully written advertisements directing the attention of their readers to the advertising of the motion picture theatres in their columns.

"The *Evening Ledger*, of Philadelphia, maintains at the corner of Broad and Chestnut streets of that city, a photoplay service bureau to which thousands of people come weekly for information as to where and when certain productions are to be shown in the city.

"In Springfield, Ill., the editorial staff of the *News-Record* holds periodical conferences with the exhibitors of that city at which the exhibitors are requested to present suggestions for improving the motion picture news in that paper, and members of the newspaper staff are offered suggestions with regard to comment on current attractions, advertising and motion picture news in general.

"Co-operation such as these papers are extending, is service with a 'come-back'—service, the dividends from which the newspaper proprietor may bank in advance."

NORTH CAROLINA LEAGUE TO HOLD CONVENTION FEB. 13, 14, 15

The third annual convention of the Motion Picture Exhibitors' League of North Carolina will be held in Greensboro, N. C., February 13, 14 and 15. The first business meeting will be at 10 o'clock a. m., February 14, in the Piedmont theatre. The Guilford Hotel has been selected as headquarters, where rooms can be secured at a reasonable price. Several speakers of prominence will address the convention.

It is the purpose of the officials of the organization to make this meeting the most interesting and profitable gathering of motion picture exhibitors ever held in the state.

CARBER GOES TO THANHOUSER

B. D. Carber, technical director at Universal, is now with Thanhouser, at New Rochelle, under Clarence Dull, the veteran stage chief.

One Man Bars Whole of Kansas from Seeing "Nation"

Superintendent of Public Instruction, Also Head of Censor Board, Issues Fiat Against Picture That Ninety Per Cent of the Population Want to See

Special to Motion Picture News

Kansas City, Feb. 5.

THERE are in the state of Kansas 1,670,000 men, women and children, and it is safe to say that ninety per cent. of this number would like to see "The Birth of a Nation," yet that privilege has been denied them by one man—W. D. Ross, superintendent of public instruction and head of the censor board.

He has barred this picture from the state as "being not proper, nor instructive. From its false title, through its false tissue of misrepresentation of the north, the negro and our country's history to the final culminating travesty which pictures peace on earth good will to men as the outcome of passion, of hate and murder, it is vicious and immoral—immoral not alone in the parts that are sexually suggestive, but in its whole revelation of race prejudice and sectional bitterness."

Such was his statement on the rejection of the picture, according to the Topeka *State Journal.*

He did not call together all his inspectors when he turned down this picture, but his decision has been upheld by the Appeal Board which consists of Governor Arthur N. Capper, S. M. Brewster, attorney-general, and J. T. Botkin, secretary of state.

H. A. Sherman, manager of the film company that submitted the film for censorship, states that the picture will be taken to Topeka on February 21, and an effort will be made to show it despite the adverse decision of the State Censor Board.

The press of the state is aroused over the barring of what is termed by some as the greatest picture that ever came into Kansas.

Many of the Democratic papers of the state see in the barring of the picture a political move to secure the negro vote of the state.

Many papers have commented editorially on the fact that the picture has been turned down by the censor board and the indications are that it will not stop here.

Some have predicted that an injunction will be granted that will allow the film to be shown.

The Topeka *State Journal,* in its issue of January 24, carries a column about the rejection of the film. It pointed out in this article that the Rev. Festus Foster was not in favor of showing the picture. When it was to be shown to the censor board he called his daughter from their home to see it.

Yet he was not in favor of allowing the picture to be shown, agreeing with Mr. Ross that it was immoral.

They also pointed out that some of the wives of members of the appeal board and the censor board had seen the picture and could see nothing immoral in it.

Small papers throughout the state are carrying a great deal about the barring of the picture, and no doubt further developments will come out when the picture is brought to Topeka.

President Wilson Compliments Selig News Editor

Jack Wheeler, Who Has Known the Chief Executive for a Number of Years, Is Granted Exclusive Interview in Chicago—Film of Complete Tour Will Be Presented Mr. Wilson

JACK WHEELER, EDITOR-IN-CHIEF OF THE SELIG-TRIBUNE, AT HIS DESK

PRESIDENT WILSON has personally complimented the Selig-*Tribune,* the news film issued twice weekly by the Selig Polyscope Company. On Tuesday morning, February 1, just before the President and Mrs. Wilson left Chicago, Jack Wheeler, editor-in-chief of the Selig-*Tribune,* was granted an exclusive interview by the President.

Mr. Wheeler has known President Wilson for years and has accompanied him on past tours. It is said that they chatted together for five minutes, while not another news writer or cameraman was permitted to intrude.

President Wilson mentioned the enterprise of the Selig-*Tribune* and complimented its attractiveness and worth.

"Mr. President," said Editor Wheeler, "after your present tour is over the Selig-*Tribune* will present you with a complete film showing every detail of your present journey."

The President and Mrs. Wilson both expressed their thanks and spoke of the value of such a gift.

A special cameraman representing the Selig-*Tribune* accompanied President Wilson on his recent tour. This cameraman was Mr. Lewis J. Simons and his work was praised by President Wilson to Editor Wheeler.

The Selig-*Tribune* filmed thousands of feet of exclusive film of President and Mrs. Wilson, and of scenes in connection with their recent tour of the Middle Western States, when the President made speeches in favor of preparedness.

GRAYS HARBOR THEATRE MANAGERS' ASSOCIATION FORMED

The Grays Harbor Theatre Managers' Association was organized October 18, 1915, in Aberdeen, Wash., and includes the live exhibitors of Aberdeen and Hoquiam, Wash.

Officers, to serve for one year, were elected as follows: President, H. C. Thomas, Hoquiam; vice-president, E. A. Rupert, Aberdeen, and secretary-treasurer, Thomas Bruce, Hoquiam.

This association was formed for mutual benefit and protection of public and managers, and it is its purpose to work in conjunction with state and national associations for the benefit of the industry.

Members of the association are: Ed. Dolan, W. G. Ripley and E. A. Rupert, of Aberdeen, and H. C. Thomas, Henry Newman and Thomas Bruce, of Hoquiam.

VIEWS OF THE NEW HOME OF THE AMERICAN FILM COMPANY IN CHICAGO

EXTERIOR OF THE BUILDING—PRESIDENT S. S. HUTCHINSON AND MANAGER R. R. NEHLS AT THEIR DESKS

EDNA MAYO CAST FOR VARIETY OF ESSANAY ROLES

Edna Mayo, who is being co-starred with Henry B. Walthall in "The Strange Case of Mary Page," the Essanay serial, is one of the best-known leading women on the screen.

EDNA MAYO

Miss Mayo was born in Philadelphia, and educated there. She joined the Essanay players last year, and has been seen in a variety of roles, including parts in "The Blindness of Virtue," "The Woman Hater," "The Little Straw Wife" and "The Family Divided."

CENSOR RECOMMENDS A SELIG TO WELFARE SOCIETY

Major Funkhouser, the Chicago censor of motion pictures, is quoted as asserting recently in an address before a Chicago welfare society that he regretted he had no copy of the Selig feature drama, "The Making of Crooks," to show them.

He stated, according to reports, that he considered the Selig drama as one carrying a strong moral lesson to parents. "The Making of Crooks" picturized the evils of certain poolrooms where boys, it is said, frequently absorb criminal atmosphere.

The American Is Now "At Home" in New Building

Company Whose Nineteen Studios in Santa Barbara, Cal., and Elsewhere Are in Full Production, Moves Main Offices in Chicago to 6227-35 Broadway

THE American Film Company, Inc., now is "at home" in a spick and span and spacious new building at 6227-35 Broadway, Chicago.

At a cost of approximately $200,000, an entire new plant has been erected in Chicago to house the American and its ever-growing activities.

The new structure is of brick and terra cotta, two and one-half stories in height, and each floor has an area of 9,000 square feet.

Work of construction was begun April 1, 1915. President Hutchinson and his army of co-workers expected to occupy the new home some weeks before the holidays.

An extensive strike, which tied up building operations in Chicago for a period of nearly two months, proved a severe blow to the hopes of moving in before Old Man Winter closed his first on the Windy City.

The buildings formerly occupied by the American are moved back close to the "L" tracks, and are being used as storerooms and for other activities in connection with the greatly increased output of the American.

The former projection room still is in use, but a new one also is in operation.

It is in this new projection room, fitted with four Motioscope motor-drive projectors, that representatives of the trade press sit weekly on Thursday to review forthcoming American releases.

The new projection room is some sixty feet long by twenty wide. It is fitted with comfortable chairs and tables, over which are bent well shaded electric lights.

A specially constructed screen is built in. The new projection room is modern in every respect.

The new building houses the general office, the assembling room, the dry room, the negative room and three spacious storage film vaults.

The general offices are on the second floor facing Broadway.

President Hutchinson's suite is finished in heavy, dark walnut, and a unique beamed ceiling effect has been worked out.

Adjoining Mr. Hutchinson's offices is the room of Manager R. R. Nehls, and adjoining Mr. Nehls' room is Mr. Ziebarth's.

These offices are finished in the same general material and design as those of Mr. Hutchinson's.

Nineteen hundred and fifteen saw a tremendous increase in the output of the American Company. Early in the year it was seen that new offices and factory rooms were absolutely necessary.

Accordingly, Mr. Hutchinson laid plans for a structure modern in every way, which he ordered constructed along lines best suited to the motion picture industry.

Practically all of the mechanical work in connection with American films is now done in Chicago.

The large studios in Santa Barbara and elsewhere in California supply the reels and reels of film.

In all, there are nineteen American companies at work, and the film dramas, comedies and tragedies produced by these nineteen companies are more than sufficient to keep the big force in Chicago working at top speed day after day.

FEDERAL MAKES PICTURES IN CLEVELAND

Special to MOTION PICTURE NEWS

Cleveland, O., Feb. 5.

After an almost unique experience of producing companies which do not produce, Cleveland at last has seen one of the many plans to make the city a producing center actually come to something.

The Federal Photoplay Company, with a model studio at 717 Superior avenue, N. E., last week commenced to make pictures. The well known comedy team of Johnny and Emma Ray, whose home is in Cleveland, are to be featured in the early comedies and many Cleveland amateurs are being tried out in an effort to develop local talent.

Robert H. McLaughlin, former manager of the Colonial theatre, whose play, "The Eternal Magdalene," founded on the abolition of Cleveland's segregated district, is bringing him both fame and fortune, is prominently identified with the new venture.

ORGANIZING $2,000,000 CORPORATION IN CLEVELAND

Cleveland, O., Feb. 5.

A New York motion picture man is in Cleveland trying to interest business men of the city in a scheme to form a $2,000,000 corporation for the production of business and advertising films.

He has had several conferences with the Chamber of Commerce and other business organizations. The prospectus, which is in the hands of attorneys, directs attention to the educational and advertising value of films showing processes of manufacture and the details of business organizations.

Amity the Dominant Note in Ohio League Views

Formation of Branch in Northwestern Part of State Galvanizes Industry in That Section Into Life and Indicates Its Intention to Become Important Factor

Special to Motion Picture News

Cleveland, O., Feb. 5.

THE formation of the northeastern Ohio Motion Picture Exhibitors League seems to have galvanized the trade in this part of the country into life. Exhibitors are tackling the problems confronting them in a business like way. Their doings are attracting the attention of the newspapers and the public.

Their manifest intention to take their proper place among the progressive bodies of the community and to assert and defend their rights has created a favorable impression.

A more tolerant disposition toward each other's views and the new spirit of amity and unity has made the exhibitors a greater power than ever before.

Both toward strictly trade problems and public questions affecting the industry, the exhibitors are adopting a firm, intelligent and unmistakable attitude. Their views are beginning to receive that respect the more aggressive policy warrants.

A favorable impression has been created by the willingness of the Cleveland exhibitors to co-operate with the Federation of Women's Clubs in the provision of "family programs" at selected motion picture houses.

The federation embraces fifty women's clubs. The women are asking for special programs that will be "entertaining, worth remembering and talking about in the family circle, educational, something amusing and nothing to emphasize bad morals and bad manners."

The exhibitors have insisted that they and not the women shall select the programs, but they are endeavoring to secure reprints of good pictures approved by the joint committee of exhibitors and representatives of the Federation of Women's Clubs for presentation at neighborhood houses to be chosen later on Fridays, Saturdays and Sundays.

The exhibitors want these reprints to be furnished outside the regular service. If the experiment proves successful, it is probable that producing companies will be requested to make new pictures of the type approved by the joint committee.

Protest was raised at the last meeting of the northeastern Ohio Motion Picture Exhibitors League against the decision of film exchanges to demand payment for service one week in advance.

State Representative F. M. Kennedy moved a "C. O. D. one day in advance" resolution, but withdrew it in favor of a motion instructing the Exchange Committee to take the matter up immediately and report to the next meeting of the league.

Some exhibitors thought the exchanges were just as much entitled to protection in this way as the producers of features, and argued that the elimination of bad debts in the exchanges would benefit the whole business.

The majority of the members present, however, asserted there should be some discrimination between honest and old established exhibitors and those of the "fly by night" type.

They objected to all exhibitors being placed in the same category and asserted that they were entitled to credit in the same way that other business men are.

They strongly protested against reputable exhibitors being made to suffer for the failure of the few to meet their just liabilities.

E. Arthur Roberts.

Gaumont Winter Studios Hum with Feature Work

"According to Law," Directed by Garrick as a De Luxe Masterpicture, Is First March Release—"Feathertop," by Bryan, Is Picked for Marguerite Courtot

THE month of February will see unusual activities at the winter studios of the Gaumont company at Jacksonville, Fla. The policy of giving a director time to prepare for a new production is meeting with unqualified success.

Three big feature photoplays are always in work and the fourth director is planning his new production.

The first three February releases have of course been completed in "As a Woman Sows," "The Idol of the Stage" and the first Marguerite Courtot photoplay, "The Dead Alive."

Director William F. Haddock is just filming the last scenes of "I Accuse," the Marjorie Howe story picturized by George D. Proctor, Gaumont scenario editor. It will be released February 21 with Alexander Gaden in the leading role. Helen Marten is playing opposite him.

The first March release Gaumont will make as a Mutual Masterpicture, de luxe edition, will be "According to the Law."

For this production, which will be directed by Richard Garrick, supervising director of Gaumont stock companies, Howard Hall has been secured.

Mr. Hall, who has only recently turned to the screen, has been featured in numerous Broadway productions and has starred at the head of his own company for years.

"According to the Law" was written by Paul M. Bryan and Joseph H. Trant.

An East Indian village is now rising on the water front along the St. John's river opposite the city of Jacksonville.

Here Director Edwin Middleton is already taking scenes of "East Indian life" which is the setting for a story written by O. A. Nelson.

Marguerite Courtot will be the star in the next photodrama to be directed by Henry J. Vernot for Gaumont. Paul M. Bryan, who wrote "The Idol of the Stage," has written the new play with Miss Courtot in mind.

It is called "Feathertop," and the influence of the story of this name by Nathaniel Hawthorne upon the persons in the photodrama is so strong that they are vitally affected.

Three Studios in One Plan for Lubin at 20th Street

With New Lighting Plant and Sectional Glass Roof Directors Will Be Able to Produce Without Fear of Interruption from Bad Weather Conditions

EXTENSIVE alterations are in progress at the Lubin studio, Twentieth and Indiana Avenue, Philadelphia, under the direction of Edward L. Simons. The old floors are being replaced, columns and abutments are being removed to enable the occupants of the studio at any time to extend their field of operation by combining three studios in one.

A new lighting plant is being installed. Upon the completion of these alterations the Lubin Company will begin work upon several feature productions, safe in the knowledge that the weather will have no terrors for them in the future.

They are also installing in the Sixteenth Street and Glenwood Avenue studio a new lighting plant and sectional glass roof.

While the present winter has not been a severe one in Philadelphia, the sun has been hidden a good part of the time and this has caused many expensive delays in the turning out of the required number of features.

It has been a troublesome problem at times to keep seven directors and their companies from getting in each others' way.

The aforesaid improvements will solve all difficulties. Director Jack Pratt and his company will occupy the Glenwood studio. Edgar Lewis is in Georgia with his company and directors Kaufman, Terwilliger, Greene and other will occupy the Twentieth Street and Indiana Avenue studio.

Director Pratt is at present working on "Her Bleeding Heart," a multiple reel feature by Daniel Carson Goodman.

Director Kaufman will begin work upon the completion of the alteration of the studios on an adaptation of Clyde Fitch's famous play, 'The Woman in the Case." The adaptation is being made by Anthony P. Kelly. Ethel Clayton will be starred in this feature.

The Lubin Manufacturing Company has recently entered into an agreement with a prominent fiction writer and will soon present his work on the screen.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

USE NEWSPAPERS TO DEFEND. RAISE IN ADMISSION PRICES

Winnipeg exhibitors who recently raised their evening price of admission to 15 cents have just made good use of their newspapers in combatting adverse criticism which had been aroused partly as a result of the increase in price, and partly through a letter sent to the papers by an anonymous "Film Admirer," in which he pictured the exhibitors as making large profits, being controlled by a film trust, taking advantage of the presence of a great many soldiers in Winnipeg, and creating a false impression generally.

Manager Schuberg, of the Province and Bijou theatres, and W. P. Wilson, of the Lyceum, the first house to put the increased price into effect, both gave interviews of good length to the newspapers, in which they pointed out that film service is costing the theatres infinitely more than it did a comparatively short time ago; that programs run twice as long as they did two or three years ago; that feature productions with prominent stars, which are now demanded by patrons, cost more than an equal footage made up of short subjects; that there is now an added tax on the seating capacity of theatres; and that a special war tax is now paid, in addition to the regular duty on films, which must be paid by the exhibitor in the form of increased rental. Attention was also called to the fact that the local theatres are not making large profits, and that many houses have been forced to close during the past year. The public was also informed that the regular admission price in all other cities in Western Canada is 15 cents.

This educative publicity has undoubtedly had a good effect, and it is thought that patrons, now that the situation has been fully explained to them, will be perfectly willing to pay the increased price.

NEWSPAPER SPACE FREELY USED BY MISSISSIPPI THEATRES

The Greenville Amusement Company, Greenville, Miss., operating the Grand, Bijou and Airdome theatres, is a believer in generous use of newspaper space.

Recently, they ran in their daily paper a two-column, full-page length ad, descriptive of the week's pictures.

AMERICAN FLAG THROWN ON SCREEN AT OPENING OF SHOW

Instead of throwing a "welcome" sign on the screen at the opening of each show, the Columbia Theatre, Bath, Maine, flashes an American flag.

TIES UP "GRAFT" ADVERTISING TO LOCAL AGITATION

Manager Hector Quagliotti, of the Colonial theatre, in Vancouver, B. C., a large user of newspaper space, recently created intense interest in the opening of the Universal Company's "Graft" series at his house by taking advantage of the interest in the prohibition question, which is at present a burning issue in British Columbia. Advance advertising in the papers stated, "We are going to expose the Liquor 'Graft' in motion pictures. We are meeting with considerable opposition, but will show them in spite of it."

Many people thought that the pictures must have a local application, and there was considerable speculation as to just what was about to be revealed.

SUBURBAN HOUSE GETS FIRST RUN BOOKINGS ON SERIAL

The Coliseum theatre, New Orleans, is one of the first suburban houses in the city to secure first-run bookings on a popular serial, thus giving residents a chance to see first-class pictures without the expense of carfare. "The Girl and the Game" is the serial.

This innovation is proving very popular with patrons of the Coliseum.

HOUSE ORGAN SERIES No. 19: AN ENTERPRISING THEATRE NEWSPAPER FROM A SMALL CITY

The Rowland Weekly

Vol. 1 WILKINSBURGH, PA., JANUARY 31, 1916 No. 2

TRILBY

MARY PICKFORD STILL IN FAMOUS PLAYERS—PARAMOUNT PICTURES

"America's Darling" Remains With Company Which Has Been Responsible for Her Success

All doubt concerning the future affiliations of Mary Pickford has been dispelled. The foremost star of filmdom has rejected the greatest offers that have ever been tendered to an actress in the history of the stage [illegible] position to know the facts remained skeptical.

This year the film world was stirred by the news that Miss Pickford had received an offer of $6,000 per week in [illegible] understand my determination to reject such a tremendous offer, but my only answer is that money is not everything in this world. I have my future reputation as an artiste to consider, and it is to my best interests to ally myself with an organization that has already firmly established itself in the eyes of the world as a producer of photoplays of the highest order of merit. It is not a matter of being starred in a few excellent productions, but of appearing in plays of a never-falling high standard of excellence, such as are only released through the Paramount Pictures Corporation.

real and lasting compact. In her loving, trusting heart she had no doubt that he would return. So in the little house at the foot of the hill where their joyous honeymoon had been spent, she waited for him to come back to her.

A baby was born and the mother thought with happy anticipation of the time when her husband would see his child. Two years pass and still the little wife is waiting, waiting for "the robins to nest again." She is deaf to the proposals of the wealthy Yamadori, an Americanized Japanese, who would marry her though the [illegible]

CLARA KIMBALL YOUNG AND WILTON LACKAYE IN LEADING ROLES

Patrons of the Colonial theatre will have their first opportunity of seeing the screen version of George Du Maurier's famous book and play, "Trilby," as produced by the Equitable Motion Pictures Corporation, under the able direction of Maurice Tourneur, with the screen and stage's foremost dramatic stars, Clara Kimball Young and Wilton Lackeye, in the stellar roles.

When George Du Maurier first wrote "Trilby" it took the world by storm, becoming the "best seller" of the times, and up to this present day that popular novel did not decrease twenty per cent in sales value.

"Trilby" was first presented on the stage in London in 1895, where it met with great success; since, being revived, both here and abroad, at least once every two years.

"Trilby," a model for an obscure sculptor, seeking adventure meets little Billie, the [illegible] Laird, Svengali, Gheeko, and [illegible] he can hypnotize her. His devilish mind conceives the idea of keeping her under mesmeric power and giving her, through his power, the voice of a nightingale.

Billie and Trilby fall in love with each other, and when Svengali finally influences Trilby away, and through his hellish power makes of her a great Diva, Billie is unconsolable.

Trilby mounts the ladder of fame, and soon becomes a universal figure.

Billie and his friends happen into a theatre one night, where a fashionable audience has gathered to hear the famous La Svengali, as Trilby has become known. Discovering Trilby, Billie attacks Svengali, who dies of heart failure, and Trilby, after months of torture, recovers her own personality and is about to become happy, when, facing Svengali's picture, the old influence returns and she drops dead of fright.

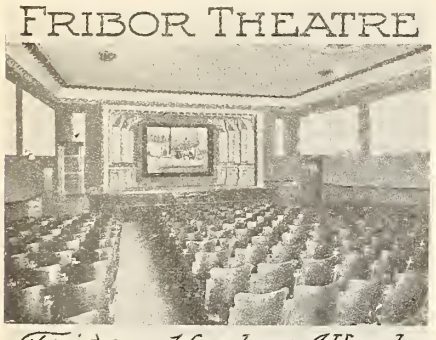
Others prominent in the cast are

THE USE OF LARGE BLACK TYPE SHOULD BE ABANDONED IN FAVOR OF LIGHTER AND MORE MODERN STYLES

LITTLE ISLAND CITY HAS MODEL PICTURE THEATRE

Friday Harbor, Wash., is a little city of 350 souls. It is situated on an island and accessible only by small draught boats. It has no railroad; in fact, no communication of any sort after 3 p. m. or before 9 a. m.

You wouldn't expect to find a model little picture theatre in so small a town, would you? But there is one—the Fribor, built and managed by Mr. and Mrs. Alfred T. Middleton.



Friday Harbor, Wash.

The cut on this page shows the theatre's neat decorations, its excellent aisle space, and the indirect lighting system. An admission price of 25 cents is charged, and the V-L-S-E service is used practically exclusively.

Tom North, Seattle's V-L-S-E manager named the theatre. He took the first three letters of Friday and the last three of Harbor, thus evolving the name Fribor. A copy of the theatre's New Year folder is before us, and it is very neat—as neat as the house itself.

ASK PATRONS TO PASS ON MERITS OF PICTURES

To ascertain definitely whether or not the people of Monroe, La., want the Triangle program, the Saenger Amusement Company, operating a chain of houses in the state, are at present running a series of ballots in the newspapers.

"Do You Want the Triangle Movies?" is the question asked the people through the press. Then the Saenger company explains their motive: "The question has nothing to do with our present policy in case we do not receive enough encouragement to book the Triangle pictures, but is simply put as any merchant would to his customers."

The Saenger company successfully inaugurated the Triangle program at its houses in Texarkana and Shreveport, where over ninety per cent. of its picture patrons requested their continuance.

CANADIAN THEATRE GIVES A WELL-ROUNDED PROGRAM

The evolution of motion picture presentation from mere exhibition of reels to a well rounded program, is interestingly illustrated in the case of the Walker theatre, Winnipeg, Canada.

The Walker gives two complete performances each evening, the program being as follows: 1. Overture. 2. Special Topical Reviews. 3. Vocal Solos. 4. Five-Part Photoplay. 5. Vocal Solos. 6. One-Part Comedy.

The first performance begins at 7 o'clock, the second at 9. A special scenic background, which utilizes the entire floor space of 3,200 feet, lends an artistic setting. One of the features is a cyclorama 120 feet long and 70 high.

POLITICAL QUARREL AIDS CALIFORNIA THEATRE'S NOVEL LIVE WIRE STUNT

A LIVE wire stunt which took an unexpected turn was staged in Oakland, California, the other day. It shows, among other things, just how much valuable newspaper publicity an exhibitor can get, if he is alert, and is aided by good fortune.

The Franklin Theatre, Oakland, arranged a special showing of "A Submarine Pirate" for the officers and enlisted men of the naval training station at Goat Island. The Franklin people got Oakland to take the matter up and make it a civic affair. A reception committee from the Chamber of Commerce, headed by the mayor, met the sailors at their pier, and a parade through the main streets ensued.

Rex Midgley, of the Franklin Theatre, was in charge of the reception to the naval men. The mayor, wishing to make the affair as notable as possible, instructed the police chief to furnish a platoon of police as an escort. When the police commissioner heard of this he vetoed the plan. "I am not going to take the men off their beats every time the mayor wants his picture taken," said he, referring to the motion pictures made of the parade for the Triangle Film Corporation.

Whereupon war was declared between the mayor and his police commissioner. The parade was held, but without the platoon of police.

The point is this: whereas the Oakland papers—particularly *The Enquirer*—had given inside space to advance stories of the event before the political row developed, they gave it first page position after hostilities opened. All of which was the best sort of publicity for the Franklin Theatre; and the Franklin management saw to it that they were interviewed on phases of the situation.

Not only so, but the San Francisco papers carried stories about it, and every line that was printed, of course, was a boon to the Franklin. The result was that the newspapers kept the story going for several days, and the Franklin gained much valuable space.

Incidentally, we may remark that the Franklin is a firm believer in newspaper advertising.

NEW ORLEANS THEATRE USES NEWSPAPER FOR "MISSION"

A live wire exhibitor stunt par excellence has been accomplished by the management of the Crescent theatre in New Orleans, a house formerly legitimate, and which turned to the motion pictures only three weeks ago.

In the daily press the Crescent is running a series of episodes calling attention to the fact that the Crescent with its Paramount program was not established in New Orleans solely for profit, but rather to perform a mission. A few extracts from Episode No. 1 are given:

"Motion pictures have been presented with the old environment, on a lower plane than they deserve to occupy. First, be it known, the motion picture industry is fast supplanting the legitimate stage.

"It then becomes necessary to present the best of the silent drama according to the most advanced ideas. It is now wholly our aim to present the highest class of pictures but to project them 'midst the most comfortable and pleasing surroundings possible."

NEWSPAPER AD SERIES NO. 7

TRIANGLE PLAYS
D. W. GRIFFITH'S
New Triangle Play,
"LET KATY DO IT"
A Drama Originally Called
"MOTHER OF SEVEN"
With Jane Grey and Tully Marshall—Five Reels.
—ALSO—
"THE GREAT PEARL TANGLE"
A Funny Keystone Comedy in Two Reels With "SAM BERNARD" and A PEACH.
Be Sure to See These TRIANGLE PLAYS.
PRINCE THEATER
The House of Features.
TODAY, TOMORROW and TUESDAY.

WHY USE A MOURNING BORDER AND BLACK-FACE TYPE? LIGHT BORDERS AND TYPE ARE MORE EFFECTIVE

TRIANGLE ISSUES SOME EFFECTIVE NEWSPAPER ADS

Excellent newspaper display advertising is offered in the Triangle Film Corporation's "Ad Sheet." It is about the size of a newspaper, and contains 10 model ads.

These ads have the characteristic Triangle border around each advertisement and a Triangle displayed somewhere in the ad; plenty of white space; the upper part a 65-screen halftone of two or three attractive characters in the play; the name of the play in large type, followed by a few paragraphs in 10 or 12 point type; blank space at the bottom for name of the local theatre and address.

At the top of each ad a scene from the play is shown, and this is an excellent feature.

ILLINOIS THEATRE GIVES WEEKLY SHOW FOR CHILDREN

The management of the Court theatre at Kankakee, Ill., now gives a special motion picture show at 10 a. m. Saturdays for the children at which comedy, travelogues and educational films are shown.

The action was taken by the management in response to a movement by the club women of the city for better shows for children.

Looking Ahead With The Producers

LASKY COMPLETES "THE BLACKLIST," LABOR AND CAPITAL PLAY FEATURING BLANCHE SWEET

THE Jesse L. Lasky Feature Play Company has just completed an elaborate feature production on the subject of capital and labor. The play is entitled "The Blacklist," suggested by the system under which certain big industrial firms exercise an unfair advantage over discharged employees by interchanging information between the companies, and was written by Marion Fairfax and William C. De Mille.

Those who followed closely the extraordinary happenings in Colorado a year ago when the state militia and federal troops were called upon to stop the bloodshed which was the result of armed conflict between the striking miners and mine guards, will see in "The Blacklist" a dramatic picturization said to be based on some of the events which took place at that time. Because of the universal interest in the tragedy of Colorado it is believed "The Blacklist" will excite exceptional attention on the part of the public.

The production was directed by William C. De Mille, who also directed Blanche Sweet in her recent success, "The Ragamuffin." Much of the material used in "The Blacklist" as a photoplay was obtained by Marion Fairfax at first hand.

Miss Fairfax went to Colorado to write a series of articles when the great strike was on, so she has drawn upon her personal observation and knowledge for considerable material in "The Blacklist."

When it became known several months ago that the Lasky company was contemplating a photoplay production of this theme in which both sides of the controversy were to be treated fairly and in an unbiased manner, many inquiries reached the Lasky offices from labor leaders as to the intent of the production.

"The Blacklist" is no propaganda either for or against labor.

Just as the light of publicity in newspapers and magazines exposed the innermost workings of the capital and labor organizations in Colorado during the strike, "The Blacklist," as a result of Marion Fairfax's exceptional information and investigation, will go a step further in exposing the cruel misunderstandings which existed at that time, and which in various forms still exist in different parts of the country.

There will be practically reproduced on the screen the series of frightful incidents which led up to and included the massacre of innocent women and children in the camps of the striking miners in the green hills of Colorado.

In support of Miss Sweet the cast includes Charles Clary, Ernest Joy and Billy Elmer.

TRAVERS VALE FINISHES HIS FIRST PRODUCTION, "THE CHASM," FOR "U"

Travers Vale, former Biograph director, who recently joined the producing staff of the Universal forces at its Pacific Coast studios, has just completed his first "U" release, a two reel drama by Harvey Gates, entitled, "The Chasm."

As readily can be seen, the resulting denouement is one of startling force, a denouement unusually well brought out in the production. Too much cannot be said for the work done by each of the players in their interpretations of their respective roles.

Taken as a whole, the picture is an exceptional one and one which will undoubtedly arouse considerable press comment.

"BEAUTY" ELOPEMENT SUBJECT FOR RELEASE ON FEB. 16

A new kind of elopement is shown in "Ella Wanted to Elope," a Beauty comedy to be released February 16.

Neva Gerber is seen as the piquant little lady who prefers a man of mature years to her youthful suitor, and so states in her diary. Her mother's attorney agrees to cure her—and they elope according to mother's well-laid plans.

The attorney is scheduled to desert the impetuous young lady, but the lover is the means of landing him in jail.

Mother effects the release only to find that the younger man has seized time by the forelock and paid the parson. Dick Rosson is the man with the ready money.

"GRINNING SKULL" READY ON MARCH 6 THROUGH GENERAL

One of the most meritorious Selig productions-with-a-purpose ever released through General Film Company is dated for release on March 6.

The drama is entitled "The Grinning Skull," and is a psychological play from the pen of W. E. Wing, to show social sophistry. The highest and lowest social strata of a great city are depicted, and the scenes showing mission work are most noteworthy.

Eugenie Besserer and an excellent cast present a production of power and morality.

HEFFRON MAKES PREPARATIONS TO PRODUCE "VALIANTS OF VIRGINIA"

Producer T. N. Heffron is making extensive preparations for the forthcoming production of Hallie Erminie Rives' remarkable story of Southern life, "The Valiants of Virginia."

The book has been picturized in five reels, and an all-star cast has been selected.

GLIMPSES OF "THE SPIDER," A FAMOUS PLAYERS-PARAMOUNT PHOTOPLAY, IN WHICH PAULINE FREDERICK IS STARRED

WILL FILM PRISON REFORM NOVEL BY MRS. BOOTH

Universal has procured the rights to picturize General Maud Ballington Booth's novel, "Was it Murder?" which made the Salvation Army head one of the most talked about writers for some time in newspapers and magazines. The sale of the book reached the million mark.

General Booth's novel was one of the first dealing with prison reform, which makes it all the more important to-day because many of the prophecies made at the time by the writer have become realized, according to revelations made in the testimony given at the investigations conducted by the State of New York in regards to the management of its prisons.

King Baggot willl probably be cast for the chief role, under the direction of Henry Otto, immediately following the filming of "The Honorable Peter Stirling." It has also been arranged by the Universal to take scenes for this picture in and around General Booth's home in the Adirondacks.

SELIG RAILROAD STORY FEATURES KATHLYN WILLIAMS

A railroad story is soon to be released by the Selig Polyscope Company, featuring Kathlyn Williams, supported by Guy Oliver. This Selig drama, called "The Girl and the Lantern," is not all railroad scenes. There is strong love interest. A number of character types are also ultilized. It is not generally known, but Miss Williams almost lost her life during the production of the drama.

She slipped and fell on the track in front of a speeding locomotive. Her presence of mind saved her life, for when she saw that the train could not be stopped she rolled down a steep embankment.

"MERELY MARY ANN" RELEASED FEB. 6

The Academy of Music, New York, will have as its attraction for the four days beginning Sunday, February 6, a picturization of Israel Zangwill's masterpiece, "Mercly Mary Ann," produced by William Fox under the direction of John G. Adolfi.

Vivian Martin, who has scored heavily in feature pictures, will be seen in the samc part, originally created for the legitimate stage.

SCENES FROM TWO COMING PATHE PRODUCTIONS—(LEFT) "THE LOVE TRAIL" AND (RIGHT) "LIGHT THAT FAILED"

UNIVERSAL COMPANIES IN EAST SPEEDING UP TO HIGH RATE OF PRODUCTION

DIRECTOR HENRY OTTO, who was transfered by President Laemmle, of the Universal Film Manufacturing Company, from Universal City to New York City to direct King Baggot, found that he could not begin directing Mr. Baggot until the first of February, as the script of "The Honorable Peter Stirling," which will be Mr. Baggot's next production, was just being prepared.

Not wishing to remain idle, Mr. Otto directed Dorothy Phillips and Allen Holubar in "Behind the Curtain," a one-reel drama which Mr. Otto completed in two days.

"Just Kitty" is the title of a one-reel drama in which Edith Roberts, the young Universal leading lady is featured by Director Robert Hill, and is equal to his "Trail of the Wild Wolf."

Mary Fuller is working in Wallace Irwin's "Thrown to the Lions," in which over one hundred people are used in the cafe scene. It is being given in as near to the original atmosphere as Mr. Irwin intended for his story, and Director Lucius Henderson is working day and night in getting the proper scenes.

It is expected that in another week the five reels will be finished. It will undoubtedly be released as a Red Feather feature.

Harry Myers and Rosemary Theby are putting on "Object, Matrimony!" It is a two-reel Universal comedy, in which Mr. Myers and Miss Theby are shown to great advantage.

King Baggot and Edna Hunter have just completed "Jim Slocum No. 48,393," a chauffeur story, written by Robert Hill and directed by Mr. Cummings for the regular Universal program.

"A CORNER IN COTTON" AND "THE PRICE OF MALICE" WILL BE RELEASED THE SAME WEEK

THREE distinct parts of the United States, in as many different directions, were used for the locales in the production of "A Corner in Cotton," a forthcoming Metro feature produced by the Quality Pictures Corporation.

The first scenes were photographed in California, the interiors made in New York and the final scenes made in and near Savannah, Georgia.

Marguerite Snow, the Metro artist, has the stellar role in this production, and is supported by an all-star cast, including Frank Bacon, Lester Cuneo, John J. Goldsworthy, William Clifford and Helen Dunbar.

"A Corner in Cotton" was produced under the direction of Fred J. Balshofer, one of the most capable producers in the country. Howard Truesdell co-operated in the direction. This production will mark an innovation in Metro's policy of releasing one five-reel feature every week.

"A Corner in Cotton" will be a special release, and will be presented to the public for the first time the same week that "The Price of Malice" is shown.

Marguerite Snow was last seen on the Metro program in "The Upstart," in which she was starred with George Le Guere. Before that she appeared in the stellar role in "Rosemary." She was also starred with Francis X. Bushman in "The Silent Voice," which marked her debut on the Metro program.

Frank Bacon, who has one of those inimitable roles in "A Corner in Cotton," which have made him famous, is now playing a stage engagement in New York. He furnishes most of the comedy in "The Cinderella Man," one of the most successful plays on Broadway this season.

"HAM" AND "BUD" IN "WINNING THE WIDOW," COMING KALEM COMEDY—ETHEL TEARE AND JACK McDERMOTT IN ANOTHER KALEM LAUGH-MAKER

LOOKING AT UNIVERSAL PRODUCTIONS: SCENES FROM "THE STRONG ARM SQUAD," "THE RECOILING VENGEANCE," AND

"DOLLY'S SCOOP." IN THE FIRST, FRANCIS FORD AND GRACE CUNARD ARE STARRED.

VITAGRAPHS FOR "VALENTINE WEEK" INCLUDE A WALLY VAN COMEDY, "YOU'RE NEXT"

THE Vitagraph releases for the week of February 14 include a sermon-drama, "The Writing on the Wall," in five parts; a Broadway Star Feature, "The Man He Used to Be," in three reels, and two one-reel comedies, "You're Next" and "In Arcadia."

Of particular interest at this time is "The Writing on the Wall," pertaining as it does to the inadequacy of fire prevention laws and the criminal neglect in their non-enforcement.

It is on this theme that the Vitagraph Film treats—and it presents it in a series of scenes in which the wealthy man, too late secs the "writing on the wall" and falls a victim to his own disregard of human life.

Irving Lawrence is a tenement house owner, whose wife and brothcr are scttlement workers. The wife is saddened by the knowledge that her husband is leading a double life.

Their only son gives a birthday party to children of the slums in one of his father's tenement houses, where he has caused fire escapes to be painted instead of replacing them.

Fire breaks out at the party and three hundred children, panic-stricken, jam the stairways and crowd the fire escapes, which break down under the unusual weight and send the human freight to death on the sidewalk far below.

Lawrence learns that his son is in the burning building and rushes in to save him. He is caught in the flames and dies, while his brother rescues the son and replaces him safe in his mother's arms. The film closes with a scenc auguring future happiness for the widow and the brother.

Joseph Kilgour, Naomi Childers and Virginia Pearson portray the principal roles in their usual capable way. Little Bobby Connelly is effective as the host of three hundred school children and other Vitagraphers give good accounts of themselves.

The film was produced by Tefft Johnson, written by William J. Hurlburt, and picturized by Marguerite Bertsch. It is a Blue Ribbon Feature released Monday, February 14.

An all-star cast of Vitagraphers will be seen in "The Man He Used to Be," released on Saturday, February 19. This is the second picture directed by Eugene Mullin.

Naomi Childers, William Dunn, Mary Maurice, Charles Kent, Kate Price, Belle Bruce and others are cast in the production.

The play tells of a man who break's his wife's heart and goes down to the very depths. He conquers his bad habits after a long fight and falls in love with another woman, who accepts him despite the "man he used to be."

"You're Next" is one of Wally Van's comedies with himself and Nitra Frazer in the leading roles. It is released on February 14.

Cutey is a barber and Polly is a manicure girl. Cutey neglects his business for love-making, is fired and sells safety razors in revenge.

The boss barber, in desperation, advertises for a lady barber and Cutey dresses up and gets the job. He creates a sensation but the wives of the customers raise objections. He is finally exposed and elopes with Polly.

"In Arcadia," releasd on February 18, features William Dangman in a onc-reel comedy produced under the direction of Courtland Van Deusen. Ethel Corcoran, Kate Price, William Dunn and others arc in the production.

The story tells of the efforts of a couple in Harlem to find Arcadia in the suburbs, believing the tale told them by a real estatc agent. They are sadly disappointed and return satisfied to their Harlem home.

"THE GAY LORD WARING" IS PICKED FOR KERRIGAN

Under the direction of Harry Carter, J. Warren Kerrigan is soon to be featured in the production of a five reel film adaptation of Houghton Townley's novel, "The Gay Lord Waring," the scenario for which has been adapted by F. McGrew Willis.

The story is one that is unusually well fitted for Kerrigan, and it is thought to bear promise of a greater success of any film in which he has appeared during recent months. Much of the story is laid in England, the home of Lord Waring.

Lois Wilson is to appear opposite Kerrigan in this offering and the remainder of the cast will be chosen from the best of the Universal City stock players.

Maude George, Bertram Grassby and Howard Holland will be among them. Their work in "Landon's Legacy" and the "Terence O'Rourke" adventures make introduction unnecessary.

While Carter will direct the action, he will do it under the supervision of Otis Turner who has been directing the action of Kerrigan since the latter's return from Lake Tahoe.

"SHRINE OF HAPPINESS" IS SECOND COLORED GOLD ROOSTER

"The Shrine of Happiness," the Pathé release for February 18, is the second Gold Rooster play to have been colored, "The Beloved Vagabond" having been the first.

The play was produced in southern California by Balboa, and the locations chosen were so beautiful as to lend themselves particularly well to Pathécolor.

Jackie Saunders is featured in the kind of a part which she has always preferred —that of an unsophisticated, ingenuous country girl.

GARRICK RUNS UP NORTH TO DIRECT CUTTING OF "THE DRIFTER"

Richard Garrick, supervising director of Gaumont stock companies, arrived in New York from the Jacksonville, Fla., winter studios Monday, January 24. He stayed only three days, but crowded a great deal of work in that time.

Mr. Garrick's main reason for the visit was a desire to direct the cutting of his latest Mutual Masterpicture, De Luxe edition, "The Drifter." This unusual five-reel photodrama will be released February 7.

DRAMATIC SCENES FROM "I ACCUSE," GAUMONT-MUTUAL MASTERPICTURE DE LUXE, FEATURING ALEXANDER GADEN

LIFE IN ANCIENT BABYLON SHOWN IN "THE SOUL MARKET," A METRO

More than half a score of artists and experts were employed in the making of a Babylonian scene, which will be one of the features in the forthcoming Metro feature, "The Soul Market." Mme. Petrova, the gifted Polish actress, is starred in this production, and others in the notable cast include Wilmuth Merkyl, Arthur Hoops, Gypsy O'Brien, Evelyn Brent, Fritz de Lint. It is being produced by Popular Plays and Players.

The story of "The Soul Market" deals with a prima donna, who tires of the gay life which surrounds her, and she looks upon the Great White Way and its kindred environment as a "soul market."

She views present conditions as being practically the same as they were during the Babylonian period, when slaves were sold in the open marts to the highest bidders.

To allegorize this condition, the sale of twenty-five beautiful girls is shown in a Babylonian market, which is a faithful reproduction made from paintings and ancient drawings.

The girls are shown, scant of clothing and just out of the bath, being auctioned on the block.

To obtain a realistic and accurate setting, Director Francis J. Grandon called in experts on the subject, who made designs and pictures which were used to stage the scenes.

Virtus Scott, assistant director, spent two days in the Metropolitan Museum of Art and the Astor Library with a sketch artist, who made drawings for Director Grandon's use.

FROHMAN COMPANY IN MOUNTAINS OF NORTH CAROLINA FOR CONSTRUCTION CAMP SCENES

The Frohman Amusement Company, filming "Then I'll Come Back to You," on Black Mountain, N. C., found exactly what the story called for in the way of a railroad construction camp.

The local lumber concern put a train at the disposal of the company and took them to the top of Black Mountain, where they could get the actual construction camps in the wonderful scenery of the Appalachian Range.

Jack Sherrill, in the part of Steve O'Mara, the chief engineer of the new railroad, was taken in some very realistic scenes on the actual construction work.

The story will have some of the best mountain locations that have been taken in the East, and the action fits in so well with the scenery that some splendid results will be obtained.

FRITZI BRUNETTE-SELIG READY MARCH 8

Fritzi Brunette, the emotional actress, makes her initial debut in the Selig Red Seal Play, "Unto Those Who Sin," to be released through V-L-S-E on March 8.

Miss Brunette enacts the role of a poverty-stricken working girl, who, lured by a life of luxury, finds that, after all, gold is gross and that the pleasures of the world are not worth the love of a pure man.

Miss Brunette, said to possess one of the most elaborate wardrobes in motion pictures, wears eighteen beautiful gowns in this production, and her work will certainly appeal. Her supporting cast is a most excellent one.

CRANE'S "LOOKING GLASS" NEARLY READY AT PARAGON

Director Frank Crane has nearly completed at the Paragon studios the picture "As in a Looking Glass," in which Kitty Gordon makes her World film debut. Everyone who has seen test runs of this film is enthusiastic over the way Miss Gordon "screens."

She is declared to be an absolute vision of loveliness and to stand the inexorable "close-up as well as of any girl in her teens.

FAIRBANKS CAST FOR ITALIAN COUNT IN A FINE ARTS

Douglas Fairbanks of the Fine Arts Eastern studios has been cast to appear as an Italian count in a new subject now being filmed by Alan Dwan. This photoplay, the name of which has not been decided upon, will be in the nature of a detective drama.

Fairbanks appears as the detective and discovers a band who are planning to overthrow the Italian government.

"THE DISCARD," AN ESSANAY THROUGH V-L-S-E, DEALS WITH INTERNATIONAL SWINDLERS

DEPARTING from the beaten tracks of story telling and furnishing an interesting exposition of the queer workings of Fate, "The Discard," Essanay's new five-reeler, released through V-L-S-E, is said to be a fascinating tale.

How a pair of international swindlers inadvertently attempt a coup with their own kin with tragic results to themselves, but with ultimate happiness to the unknowing victims is the main thread of the piece.

Virginia Hammand, for many years in the principal Frohman plays and who has had a career marked by keen versatility, will take the part of the woman of the world, accomplice of a "big time" confidence man who takes his spoils in hundred thousand dollar lots. Ernest Maupain will play this part.

The daughter of the woman swindler, Marguerite Clayton, is in boarding school in France, knows little of her mother and nothing regarding herself. The mother, hoping to keep her occupation from her daughter, deals with the girl through lawyers.

Thus when the daughter falls in love with the brother of a school mate, Harry Beaumont, consent to the marriage to the young American is given by the mother through her solicitors.

The scheming pair meet the young husband now a millionaire in America, and not knowing his identity, sue him for alienation of affections when he comforts the elder woman as Maupain feigns abuse.

He settles, fearing his young wife would not understand. The blackmail continues and the girl learns about it. She sends for her mother.

Then the elder woman discovers she has defrauded the husband of her daughter. She urges the girl to believe in the boy, instigates a reconciliation and departs. She turns her accomplices over to the police and ends her own life.

The young couple know nothing of the common identity of the mother and the woman swindler, when they read of her death.

Lawrence Windom is the director. This story was written by Charles Michelson, former editor of the Chicago *American*.

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, Feb. 3

DELAYS in production from the recent rainy weather caused the Rolin Film Company to make a decision to build a glass studio, which may be used in all kinds of weather. Plans and specifications for this are now being made, and the size will be 80 x 120.

The company expects to have work on the construction of this begun at a very early date.

General Manager D. Whiting and H. E. Roach, director, are now investigating various kinds of electric lighting apparatus, and expect to so equip the new producing plant that work can be continued day and night.

Harold Lloyd, the Lonesome Luke of the Rolin Pathé Phunphilms, prior to taking up theatrical work, was an electrical engineer, and is proving a great aid to the company in planning the new studio and also in securing decidedly attractive lighting effects for the films.

The first two-reel Kalem, "Hazards of Helen," has been completed, the previous releases having all been of a thousand-foot dimension. In this Helen Gibson had several narrow escapes from injury—once when she leaped from a locomotive to a stream below, and for another when Miss Gibson was to jump from one horse to another while the animals were running at full speed on a railroad track. Just as she was ready to leap the horse on which she was to alight slipped and fell.

WILLIE COLLIER AND MAE BUSH IN "GETTING MARRIED" (Triangle-Keystone)

The heroine of the railroad melodramas fell and was dragged several yards before rescued by members of the company. Some exceptional effects were secured by using locations damaged by the recent floods.

Kalem "Ham" Burlesque on War

The Kalem "Ham" comedy company has produced a war burlesque which was made under the working title of "Ham Agrees With Sherman."

The story for this was by Lloyd Hamilton and Bud Duncan, who serve as generals in the army. The manoeuvers are cause for some particularly good comedy situations.

Ham and Bud both will make an aeroplane ascension, in which the two generals discover the horrors of war, and continue to fight—but for peace. Norma Nichols is playing opposite Mr. Hamilton.

CONSTANCE COLLIER

The Signal "Girl and the Game" company are still at Las Vegas, Nevada, making desert scenes for the eleventh episode.

The company thought they would escape some of the undesirable weather by getting across the first range of mountains to the north of Los Angeles, but since going to Nevada practically half of the work has been delayed on account of weather similar to that Los Angeles has been experiencing.

H. E. Law, in charge of publicity, spent several days with the company last week, and discovered a new motion picture company being organized by Las Vegas capital.

According to reports, some of the stockholders believe another "Clansman" is to be made in their very midst.

Exterior Scenes for Four Early Keystones

Keystone companies have been able to secure sufficient exterior scenes to finish four early releases. The first Western comedy entitled "His Hereafter," to be made at the Keystone plant, has been finished, and is serving as a portion of the program at the Triangle Majestic.

Louise Fazenda is featured in this as the daughter of a Western town hotelkeeper, who wins the heart of a young man, Wayland Trash, who follows the advise of his Eastern sweetheart's father to go west and win a fortune.

HAROLD C. LLOYD AS "LONESOME LUKE" IN ROBIN-PATHE PLUMPHILMS

He loses all in a faro game, and goes out to hold up the stage, but finds that another bad man has beat him to the game, so he holds up the bad man.

Charlie Murray plays the part of the sheriff, with some brave exterior. The subject will have a wild chase by the posse, and some wonderful storm effects during the same.

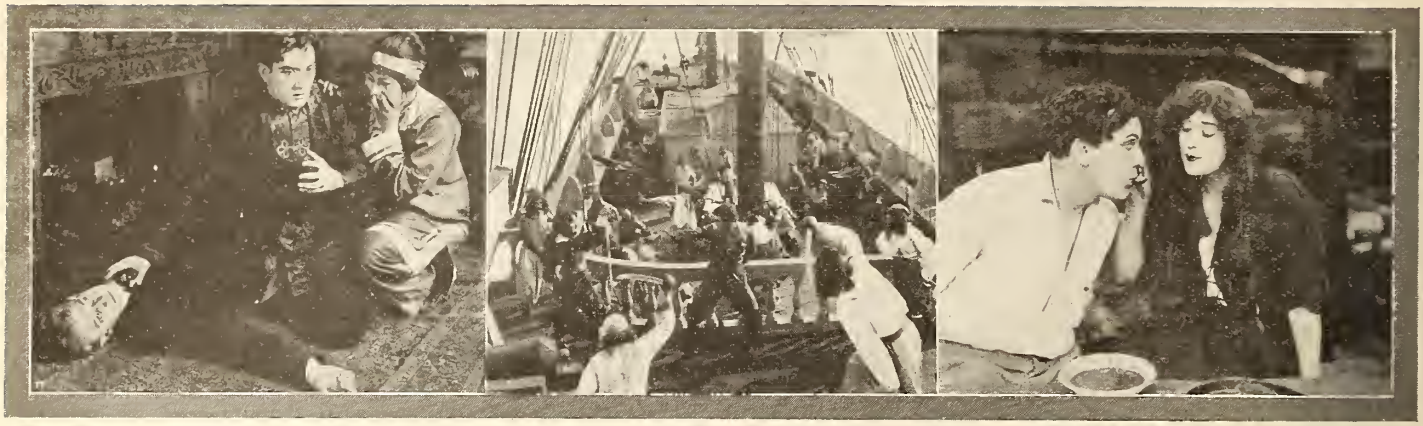
"Cinders of Love" is the title for a rural fireman's picnic in which Chester Conklin is the chief, and pulls all the hero stuff in the rescue of lank, lean Slim Summerfield. Other principals are Smiling Billy Mason, Billie Bennett, Frank Alexander, and the direction is by Walter Wright.

Ford Sterling is soon to be seen in his favorite makeup, that of the chief of police in the subject "His Pride and Shame." The chief's son returns from college a regular Nancy, but he comes out of it after humiliating and dishonoring his brave father, and proves the real hero.

Bobbie Vernon appears as the son, and others in the cast are Guy Woodward, Juanita Hanson and Bobbie Dunn.

Dueling Stunts in "Love Will Conquer"

Some sensational dueling, in which stunts that would turn the French profes-



SESSUE HAYAKAWA AND TSURU AOKI, THE NEW LASKY PLAY, FEATURING FANNY WARD, A SCENE FROM "TO HAVE AND TO HOLD"; CHARLOTTE WALKER AND TOM MEIGHAN IN "THE TRAIL OF THE LONESOME PINE"

sionals green with envy, have been staged for the Keystone "Love Will Conquer."

Mack Swain and Polly Moran are the principals in this, who appear as cabaret entertainers. Others in the cast are Harry Gribbon, Fred Mace, Joe Swickard, Harry McCoy and Lillian Brockwell.

Sickness has greatly disorganized the Keystone staff. James Youngdeer, scenario writer; Clarence Badger, director, and Iva Crosthwaite have all been ill with pneumonia.

Juanita Hansen and Director Charles Avery are la grippe patients, and Anna Luther is recovering from a recent operation.

Scenario editor Hampton Del Ruth, and his assistant, Frederick Palmer, together with Jean Harvez and Harry Williams, are the only remaining members of the former scenario staff of ten. Walter Newman is a new man in this department, and William Hart and Jack Clavey are assistants in the publicity department.

Director R. A. Walsh, accompanied by his brother, George, James Marcus and Cameraman Georgis Benoit, all of the Fox producing staff, recently arrived, and are filming a subject not yet named.

The Oscar Apfel-Fox Company, headed by William Farnum and Dorothy Bernard, are marooned near Rio Vista, California, where they went for lumber region scenes. The railroads out of San Francisco have been damaged by floods, and train service has been discontinued for the present.

Roscoe Arbuckle Will "Vode" for Awhile

Director-General Mack Sennett has granted permission to Roscoe Arbuckle to accept a few weeks vaudeville booking, and negotiations for the fat man's appearance in vaudeville are being completed in New York. It is understood Arbuckle will be under the management of U. B. O.

Members of the Japanese Association of southern California filed with the city council a protest against the showing of the Lasky subject, "The Cheat."

When this protest was referred to the public welfare committee, which conducted the public hearing regarding the anti-censorship movement here, Councilwoman Lindsay, chairman, expressed the opinion that the showing of the film should not be barred because it might hurt the feelings of people of any particular race, as this procedure might result in barring a great portion of the films.

President Carl Laemmle, of the Universal Company, after spending a month in California, the greater part of the time at Universal City, has departed for his home in New York City.

Since Mr. Laemmle's last visit to the coast a number of important improvements have been made at the picture town, including the new electric lighted studio, which is the largest in the world, and several new buildings, outdoor stages and additions to the technical and laboratory departments.

Prior to his departure Mr. Laemmle warmly complimented the new general manager of the producing plant, H. O. Davis, who has been in charge now almost three months.

The special feature company of the American under the direction of Charles Bartlett, has just completed filming the five-reel Mutual masterpiece de luxe, "The Craving," and this week took up the filming of "The Bruiser."

Russell in Strenuous Role

The subject will feature William Russell, Charlotte Burton and Roy Stewart. Russell appears in the part of Big Bill Brawley, Miss Burton as an unsophisticated and uneducated girl of the city, and Mr. Stewart appears in the part of modest Tim Dorgan, the heavy.

This is a story of capital and labor, in which the two principals first appear as longshoremen. Both have varied careers, including a try at prizefighting, and later both become leaders.

Finally Dorgan is overcome as the result of double-crossing both capital and labor. Both of the leading actors are decidedly well qualified for this story in that they have had considerable physical training, and are considered very excellent boxers. Despite Roy Stewart's two hundred and ten pounds and his six feet two inches, he is worsted in bouts by William Russell. A number of the big scenes will consist of action pertaining to strikes and riots.

The scenario for the third De Wolfe Hopper fine arts subject has been prepared, and is entitled "The Philanthropist," in which Mr. Hopper will play the name part.

This story is by the same author, Chester Withey, who prepared the film adaptations of "Don Quixote" and the original scenario for "Sunshine Dad." The latter is now being completed.

Use E. and R. Jungle Lion

In many of the scenes the big trained lion Leo, of the E. & R. Jungle Film Company's zoo, plays a very important part. It required but a short time for the king of the jungle to become acquainted with Mr. Hopper, Fay Tincher and other members of the "Sunshine Dad" cast, and they have appeared in scores of scenes with him.

Leo took a decided liking to Director-General D. W. Griffith, and this proved of great aid in the making of films.

The cast selected for this coming production includes Fay Tincher, Marguerite Marsh, Max Davidson, Chester Withey and Jack Leonard.

Director Alan Dwan and Douglas Fairbanks, who have been in the East for the making of two Fine Arts subjects, have returned to the Los Angeles studio.

While in the East Mr. Dwan directed the production of "Betty of Greystone," with Dorothy Gish and Owen Moore and George Fawcett, and also made a comedy which has not been titled and which features Douglas Fairbanks.

The Fine Arts Company, producing "Marja of the Steppe," under the direction of William Christy Cabanne, is home from Truckee, California, with bigger stories of winter weather than have come back to the film colony so far this season.

Getting the various versions of the players together brings out the fact that the snow was twenty-two feet deep in places, and the mercury dropped to twelve degrees below zero during one night they were there.

The cast for this picture, which features Lillian Gish, includes Frank Bennett, Pearl Elmore, A. D. Sears, Walter Long, M. G. Blue and others, and the camera work was in charge of Billy Fildon.

Mrs. Wood Completes "Martha's Vindication"

"Martha's Vindication," the Fine Arts subject from original scenario by Ella Wood, has been completed. This features Norma Talmadge, Tully Marshall, Secna Owen and Ralph Lewis. A very important part is taken by Josephine Crowell.

Some new photographic effects were worked out for this by Cameraman Frank

Good, who is responsible for the excellent effects in "The Price of Power."

Studio gossip has it that a good-sized fortune will be spent in the filming of the first Sir Herbert Beerbohm Tree subject.

Immediately after the contract with Mr. Tree was made, a research department of the Fine Arts scenario staff began the work of securing definite information pertaining to costumes, scenery and props necessary for this production.

English representatives were secured to continue the work in London libraries and museums. Hundreds of photographs of plates, costumes and articles needed in sets have been secured, and will greatly aid Director John Emerson and the producing staff to make this subject technically correct.

More than three hundred motion picture people attended the third annual ball of the Static Club of America, held Friday evening, January 28.

The grand march was lead by Thomas H. Ince and Anna Held. The program began at 10.30, and consisted of twenty-four numbers.

The arrangements for the ball were completed by a committee composed of Ralph Merollo, Charles G. Rosher and Harry Gersted.

H. L. "Buck" Massey was floor manager, and assisted by J. D. Jennings, George W. Hill, E. J. Vallejo, Fred L. Granville, R. D. Armstrong and K. G. McLean.

The reception committee was composed of E. G. Ullman, Harris N. Engisn, Albert E. Cawood, Ira H. Morgan, Jas. A. Crosby and W. F. Alder.

Prominent Film Colonists at Ball

Among the prominent members of the film colony present at this ball were: Mr. and Mrs. David Horsley, Mr. and Mrs. P. D. Gold, Mr. and Mrs. E. H. Allen, Raymond B. West, Mr. and Mrs. Herbert Rawlinson, Francis Ford, Grace Cunard, Edna Maison, Beverly Griffith, "Daddy" Charles Manley, Ella Hall, Zona Landowska, Pierre Hungate, Adona Faveri, Neal Burns, Sessue Hayakawa, Turi Aoki, Judge Roy L. Chesbra and wife, Harold C. Lloyd, Beebe Daniels, Glenn Cavender, Ray Gallagher, Chester Conklin, Dorothy Abril, Gus Inglis, Gean Lowry, Tom Mix, Victoria Forde, Harry Schumm, Rhea Haines, and all members of the Static Club.

Press representatives present were Clemensaw Pope, husband of "Mollie of the Movies"; Connie Miles, Mabel Condon, Clark Irvine and J. C. Jessen.

Not to exceed five new subjects were taken up this week by the twenty-six directors of the Universal producing staff, which practically tells the story for every organization on the coast.

California weather boosters are again overworking the poor word "unusual," and every Native Son will say, "the like of this weather was never known before." But that does not compensate the motion picture companies for the great loss occasioned by the idleness of their players and directors.

Exterior scene-making has practically been at a standstill since December 29, and a number of companies have interior scenes made for two or three subjects, which are being held up until the exteriors can be "shot."

The Lynn Reynolds Universal company is filming "The Disappearance of Mary Paige," which will consist of two reels. Myrtle Gonzalez is featured in this as a bride-to-be with a drug habit.

Learning of the contempt her prospective husband has for a dope fiend, she resolves to effect a cure, and engages the services of a former sweetheart, now a doctor.

By the aid of her aunt the girl is kidnapped and taken to a lonely place, where she is constantly treated by the doctor.

The aunt is called away and intends sending a nurse, but this is found impossible, and the doctor performs the duty with the result that the love of former years is rekindled, and he becomes the groom.

Frederick Church appears as the doctor, Val Paul the groom-to-be, and Helen Wright the aunt.

"Too Many Wives," Joker

"Too Many Wives" is the title of a Joker comedy being made by Allen Curtis from a scenario by Aaron E. Bishop.

The comedy situations are caused by the arrival of three young ladies to meet three gentlemen at the home of one who is expecting his uncle and wishes to make a good impression in order to secure an inheritance.

Another Joker comedy just completed by Director Roy Clements is entitled "When Bosco Disappeared," Bosco being the world's greatest magician and hypnotist, who attempts his magic on the belles of a tank Western town, and the cowboys shoot up the show.

George Barnes, Ed. Sedgwick and Victor Potel play the principal parts.

"When Dreams Come True" is a two-reel melodrama with scenes laid in India, being staged by Director Francis Ford, who plays the leading part, that of the heavy, with Adoni Fovieri and Jack Holt as the other principals.

Story of a Jealous Husband

It is the story of a jealous husband, who is a doctor, and refuses to go to the aid of natives suffering from a dreaded plague because he fears that in his absence his wife will receive attentions from a former acquaintance, who is also stationed in the city.

In a dream he has a vision of the acquaintance coming to the house, and the doctor bottles a viper, which he places in the room where it may bite the visitor. Instead the wife is bitten.

When he awakes he finds that his wife had abandoned him because of his cowardice to aid the natives, and he becomes ill and dies of the fever.

The film adaptation of the Franklin Hall and Lucy Paton story, "The Ill-born," has been completed in five reels at Universal City, and features Tyrone Power in the role of a district attorney, who believes his greatest purpose in life is to perpetuate the race.

The district attorney, after years of married life, during which time he thought his wife physically deficient, learns that she, together with scores of other women of society, have sought and secured the aid of a noted physician, that their lives should remain childless.

This information is secured from the physician when the attorney learns of an instance in which the death of a woman was caused. Wild with rage, the attorney takes the doctor's ledger containing charges for professional service of this character to his home for the purpose of confronting his wife with the charges.

There he finds his wife hostess of a number of women at tea, and, by referring to the ledger, sees that all have practiced the unlawful.

GLIMPSES OF LIFE AT THE FINE ARTS STUDIO, HOLLYWOOD: (Left to Right) "SHERRY'S," THE STUDIO CAFE—EXTRA EMPLOYMENT DEPARTMENT—FINE ARTS BARBER SHOP

All the women are driven from the home, and the wife is made the defendant in a state case brought by the attorney to dissuade the women from continuing the practice.

The part of the wife is taken by Helen Riaume, who played with Tyrone Power in a number of legitimate stage productions.

Racing with National Suicide

This subject, though daring in theme, has been handled by the producers, the Smalleys, parties who have seen the film say, in a very forceful and convincing manner that will cause it to become a great feature.

The Jacques Jaccard Company is filming a two-reel subject, "The Wedding Guest," adapted from the Lucia Chamberlain story in a recent magazine.

Scenes for this are laid in California in 1878. The subject is of the nature of a Western, with Harry Carey and Olive Golden as principals.

Dave Markowitz, manager of the California Universal Los Angeles Exchange, during the past week had considerable trouble with the local Motion Picture Board of Censors, who after passing the three-reel subject "Across the Rio Grande," decided to withdraw their decision and insisted upon another screen examination.

They demanded the surrender of the film claiming eliminations of the film had not been made. Manager Markowitz advised the board that he had complied with their ruling which was sufficient under the law, and that the film would continue to be shown.

An attempt was made to stop the showing at the Grand theatre on Main street, but this attempt was unsuccessful. The police took charge of the film, at the order of the Board of Censors, for a few hours, when it was returned to the exchange.

The annual election of officers of the Film Exchangemen's Board of Trade of Los Angeles, was held during the past week, at which time M. L. Lewis, manager of the Progressive Exchange, was elected president; Harry Lustig, Los Angeles Metro Exchange, vice-president; B. E. Loper, manager Pathé Exchange, second vice-president, and C. J. Morley, secretary and treasurer. Mr. Morley succeeds himself and is the manager of the board.

Negotiations which have been pending for the past several months resulted during the past week in the purchase by the New York Motion Picture Corporation of thirty-one additional acres of land adjoining the original twelve purchased for studio site at Culver City.

With the announcement of this purchase came the statement from Thomas H. Ince that the additional tract would be used for exterior settings, and that in all probability two additional stages would be erected, making a total of eleven.

The recent purchase consists of level land particularly adapted for the building of street scenes and villages.

At the Inceville studios, producing companies were hampered for the want of this kind of land, as at that place hills cover every portion of the property with the exception of the plateau half mile back from the studio, and on top of a steep elevation that rises to approximately five hundred feet.

CARL LAEMMLE BIDDING GOOD-BYE TO VICE-PRESIDENT DAVIS AT UNIVERSAL CITY

Before this purchase was made arrangements were practically completed for a railway to build tracks to the studio grounds, and for the opening of a sixty foot boulevard along the full length of the property, this boulevard to extend to Washington Boulevard, the main thoroughfare which is traversed coming from or going to the studio from Los Angeles.

Four Stages Completed at Culver City

The present Culver City studio now has four stages completed together with scene docks, wardrobe, dressing rooms, property building and film vault.

Two important additions to this producing plant will be a hot house for the protection of flowers, shrubs and trees used in pretentious sets, and a natatorium with a capacity of more than one hundred thousand gallons which may be used for water scenes, or around which miniature coast cities may be built.

An Inceville stage last week contained a most elaborate court room setting measuring 80 x 110 feet, which was especially built for a subject Director Charles Giblyn made with Bessie Barriscale as the star, and William Desmond and Franklin Ritchie as principals of the supporting cast.

Louise Glaum, who has appeared in a number of Ince subjects in the role of a vampire, is to be starred in a coming feature wherein she plays such a part.

Scenario for this is now being prepared by C. Gardner Sullivan, and production will be commenced within a few days, as soon as the costumes especially designed for this part are completed.

To use the words of the Ince publicity department, these creations are to be "the most weird and uncanny ever seen on the screen." Charles Ray, Jack Standing and Howard Hickman will play in support of Miss Glaum, and Raymond B. West will be in charge of the direction.

The subject which has been in the process of filming since early in 1915 at Inceville, is now said to be completed. This is referred to at the studio as "The War Picture," and in the filming more than a hundred thousand feet of negative was exposed.

This subject is now being cut at the studio, and it is expected that it will have its first showing some time in March in New York. Hershel Mayall, and Howard Hickman are said to have the most prominent parts in this subject.

For this picture a most elaborate setting consisting of several blocks of buildings of a national capital including the Federal buildings was built.

William S. Hart, who has appeared in Westerns practically throughout his motion picture career, is next to play the principal role in a sixteenth century romance of a decidedly elaborate and spectacular nature.

The story for this photoplay has been prepared by Monty Katterjohn, and Enid Markey, Dorothy Dalton, Joseph J. Dowling and Walter Whitman will support Mr. Hart.

Thomas H. Ince will personally direct a greater portion of this subject with the cooperation of Charles Swickard. Following the making of this subject Mr. Hart will appear as a minister in a strong drama of the Kentucky mountain district.

SIGNAL FILM STUDIO SAR AFTER ITS TOUR THROUGH THE FLOODED LOS ANGELES DISTRICT

JUST TO MAKE TALK

By LONGACRE

"I'M willing to take chances, and I'm willing to do anything for the sake of realism," said Agnes Vernon (we quote the University City facilitator of publicity) and as she said it she splashed another gob of blue and yellow paint on her face.

This same source yields the information that it is the custom for a certain director of a certain company to spray his actors after every day's work. This announcement should quiet a growing uneasiness on the part of certain audiences.

At 2.30 p.m., week before last, Lionel Barrymore stood before a motion picture theatre in Broadway. The paper outside announced "Lionel Barrymore, Inside." On further examination he discovered that the picture was a reissue of a film made four years before, and he decided to step in and see what changes time had wrought. So he loosened his belt, dug down a few feet and got a dime, and soon was one of the spectators. The picture showed him in all his old corpulence, made up as an aged seaman, and he was astounded. Right in front of him sat a couple almost as astonished. "That Lionel Barrymore!" exclaimed one. "Why I saw him week before last and he was as thin as the number eleven on a door. How could he get so fat so soon?" "Dissipation," suggested her companion.

"Rats," murmured Barrymore, "I'm going out and get a drink."

We quote from *The Pink Sheet,* an enterprising, but not entirely disinterested organ, of Dallas, Texas: "Did you read what Peter Milne said on page 562 in MOTION PICTURE NEWS of January 29, regarding the L-Ko two-reel comedy, 'Firing the Butler and the Butler Fired?' He said it was great and congratulated Mr. Lehrman on it. When Milne says it's so, it must be so, therefore, get ready for a 'knock-out.'" Rare good sense, that. Yet, in the same column of the same sheet which has exercised such excellent judgment, we find a little couplet lifted bodily from this department, and without credit, at that. Not that we seek credit, for Arthur James wrote the couplet; yet some acknowledgments should be made.

Some of this language which has been trickling out of the World Film publicity offices is explained. A visitor to these offices last week found John Goldfrap and Dick Schayer squabbling over a volume of "Crabb's English Synonyms." The book bore every evidence of having been well used.

Things are looking up for the light-fingered order. For several months their hauls have been confined to pearl necklaces, diamond studs, watches and gold bullion, but last week one, a pioneer in his line, has rifled the automobile of Sidney Drew, and obtained 100 motion picture scenarios! Think of that! The lucky man's family will be provided for, and should be real comfortable through the long cold snap which is predicted for us; and besides, he will have the laugh on his competitors, whose efforts have yielded them nothing more valuable than jewelry, or, at the most, anthracite coal. Not that this enterprising thief originated the idea of stealing scenarios. Oh! no.

IRENE HOWLEY

We now flash on the screen a picture of Irene Howley, whose last appearance until to-day was in Metro's "A Yellow Streak," with Lionel Barrymore. Even the Metro officials admit this is one of the best pictures they have ever made, and the critics and public appear to have supported their contention.

The picture of Miss Howley is offered to show that a photograph is often the most effective way to prove a point. On page 80 of MOTION PICTURE NEWS Studio Directory Miss Howley is listed as a character actress. This was an error—one of those errors which sometimes *do* creep in—and was not exactly fair to Miss Howley, who has played ingenue leads in many Famous Players and Metro subjects. There is no more convincing way of acknowledging our error than to print Miss Howley's picture.

We have also devoted two weeks' pay to hiring detectives to find out just who made the error. Although we wouldn't mention it for the world, we rather suspect the Metro publicity department as being at fault.

Maybe soon we will have an Alma Hanlon theatre; who knows? Miss Hanlon, who recently joined the Fox forces, has begun to save her pennies. She seems to recall how there was built a Maxine Elliott theatre, an Eltinge theatre, a George M. Cohan theatre, and she has it figured out that these people simply saved their pennies.

The Fox press department special messengers that Miss Hanlon saves between 200 and 250 pennies every week.

"Colors influence the mind and body. Dark colors exert a deleterious influence (though this is not always true), and light colors a healthful, constructive influence. In evidence of the general truth of this statement, so far as the physical being is concerned, peruse any statistical medical report.

"You will note that disease is found where there is darkness, health where there is light. Also you will find a higher degree of mentality among those who reside in light quarters than you will among those who live and work where it is dark."

We quote Virginia Pearson, who is employed in the Fox studios. They tell us she is now writing a book along these lines. Next week we hope to have her views on the mental and physical influence of a pousse cafe.

We trust our readers will not be disappointed at the lack of news regarding Kitty Gordon's back. We were too busy to cover it this week.

Discussion is rife as to whether California or the East is the better place to build studios. De Wolf Hopper, now with the Fine Arts Studios at Los Angeles, declares for California. His reason may be found in this daily program, submitted by the publicity department:

"Eight a. m.—Receives 'phone message from studio that rain prevents work during the morning; 10 to 11 a. m.—plays with William Hopper, aged nine months; 11:30 to 1.00—billiards; 1.00 p. m.—receives 'phone message from studio that there will be no work during the afternoon; 5 p. m.—'phone message that there will be no work the following day if it rains."

Pretty soft, eh, De Wolf?

FORREST PICTURE IS READY

"At the Bottom of the Sea," released by the Forrest Film Company, Philadelphia, with New York offices at 220 West Forty-second street, Room 1018, was on the Strand, New York, program of last week.

GROWING LIKE WILDFIRE

UNIVERSAL ANIMATED WEEKLY

Excerpt from the NEW YORK EVENING SUN, February 1st, 1916—in describing the performance at The STRAND, New York's finest Moving Picture Theatre.

"IN THE NEWS REEL IS A UNIVERSAL SCOOP IN AN ASSEMBLAGE OF EXCELLENT FLOOD PICTURES"

Week after week—the same thing happens,—a Universal Animated Weekly scoop. Always newer, fresher, more interesting news pictures in the Animated. You don't have to take anybody's word for it—you don't have to believe trade paper or other advertising—you can quickly learn whether what we say is TRUE or not by seeing the Universal Animated Weekly—after seeing all others. If you see it in the U. Animated W. it's the latest and the best. Book the U. Animated Weekly and keep the crowds coming. Hundreds of wise exhibitors are now showing the U. A. W. every week. Why not you?

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1600 BROADWAY, NEW YORK

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Extraordinary

assemblage of stars—not alone in number but in talent

Extraordinary facilities and financial resources all producing the mighty

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Mildred Adams
Stella Adams
King Baggot
Harry Benham
Mother Benson
Curtis Benton
Henry Bergman
Clara Beyers
Francesca Billington
Hobart Bosworth
Paul Bourgeois
Neal Burns
Harry D. Carey
Harry Carter
Lon Chaney
Fred Church
Wallace Clark
Harry Coleman
Betty Compson
Peggy Coudray
Howard Crampton
Doc Crane
Juan De La Cruz
Grace Cunard
Dorothy Davenport
William C. Dowlan
Carter DeHaven
Flora Parker DeHaven
Frank Elliot
Marjorie Ellison
Adele Farrington
Marc Fenton
Francis Ford
William Franey
Mary Fuller
Thelma Francis
Jane Gail
Ray Gallagher
William Garwood
Jos. W. Girard
Douglas Gerrard
Maud George
Olive Fuller Golden
Myrtle Gonzales
Ray Griffith
Ella Hall
Hobart Henley
Gale Henry

THESE STARS

all on the mighty

UNIVERSAL PROGRAM

For Week of February 28th

Wm. Garwood and Stella Razeto
Victor Potel and Eileen Sedgwick
Louise Orth and Dan Russell
Myrtle Gonzales and Fred Church
Douglas Gerrard and Carmen Phillips
Gale Henry and Wm. Franey
King Baggot and Edna Hunter
Elsie Alberts and Baby Early
Neal Burns and Billie Rhodes
Edna Maison
Ben Wilson and Dorothy Phillips
Rupert Julian and Elsie Jane Wilson
Gertrude Selby and Reggie Morris

And scores of other well-known and popular players in brilliant supporting casts.

Allen Holubar
Jack Holt
Little Clara Horton
Alice Howell
Geo. F. Hernandez
Billy Human
H. L. Hicks
Gilmore Hammond
Harry R. Haskin
Mina Jeffries
Rupert Julian
Thomas Jefferson
J. Warren Kerrigan
Yona Landowska
Florence Lawrence
Pathe Lehrmann
Robert Leonard
Gretchen Lederer
Louise Lovely
Ethel Lynne
Eddie Lyons
Cleo Madison
Edna Maison
Charles (Pop) Manley
Luella Maxim
Violet Mersereau
Matt Moore
Lee Moran
Harry Myers
M. Moranti
Eva Nelson
Frank Newberg
Jane Novak
Laura Oakley
Charles Ogle
Louise Orth
Paul Panzer
Val Paul
Doris Pawn
Lillian Peacock
Peggy Pearce
Stafford Pemberton
Carmen Phillips
Dorothy Phillips
Eddie Polo
Victor Potel
William Quinn
Herbert Rawlinson
Stella Razeto
Ned Reardon
Billie Rhodes
Billie Ritchie
Franklin Ritchie
Marc Robbins
Edith Roberts
Rex De Rosselli
Dan Russell
Jack Scharrer
Eileen Sedgwick
Gertrude Selby
Ernest Shields
Master Antrim Short
Phillips Smalley
Frank Smith
Richard Stanton
Rosemary Theby
Agnes Vernon
Fatty Voss
Marie Walcamp
H. M. Wallack
Lule Warrenton
Lois Weber
Glen White
Ben Wilson
Elsie Jane Wilson
Lois Wilson
William Worthington
William Welch

AMONG THE EXCHANGES

DENVER EXCHANGES, AFTER LARGER BOOKINGS, ARE NOT DISAPPOINTED; SCREEN CLUB ORGANIZING

CARL STEARN, manager of the Bluebird Photoplay Exchange in Denver, reports that the Bluebirds are making a clean sweep in the inter-mountain territory.

Manager Stearn is doing a lot of advertising for the pictures, and, as the Tabor Grand Opera House will be the Bluebird first-run house, Manager Boyd, of the Tabor, and Manager Stearn are confident of the success of the productions, now that "Secret Love," featuring Helen Ware, played to capacity business.

Charles Gilmore, manager of the World Film Exchange, of Denver, reports that the local censor ordered him to cut twenty feet of the Alice Brady feature, "The Ballet Girl."

He also reports that the police of Colorado Springs ordered Manager J. W. McMahan of the Pike Theatre to rearrange his lobby display of the Alice Brady feature, "The Rack."

The police threatened to take McMahan's license, but when the matter was placed in court the police could not justify their demand.

The Universal Exchange of Denver, under management of Louis Goldstein, reports that on Monday, January 31, the Denver branch of the alumni of the Grinnell College, Grinnell, Iowa, met at the Universal exchange to review five reels of commencement exercises and athletic meets of the college.

Some of the most prominent men of Denver were present, including Carlos M. Cole, superintendent of the schools of Colorado.

W. S. Rand, manager of the Triangle Exchange, of Denver, reports all features booked up solid until April 1. On Monday, February 7, Rand will leave Denver for Pueblo, Canon City, Leadville, Grand Junction, Montrose and several other towns in quest of new business.

The United Film Service reports that the picture shows in Cimarron, Kansas and several other towns nearby have been closed by the authorities on account of a scarlet fever epidemic. This was also true of a few towns in the southern part of Colorado.

Manager L. D. Purdy of the United reports that R. C. Gardner, new manager of the Salt Lake office of the Universal, has greatly increased the business of that office.

Paramount Exchange is very anxious to know if their challenge has been accepted. As stated in a previous issue of the NEWS, Manager Cohn claims to furnish the smallest town having a moving picture show with two features per week. The name of the town is Venadian, Colorado, with a population of seventy-five people. The picture show seats seventy-five people, and H. R. Mosley, the manager, is making money.

Manager Scott, of the Mutual office, reports "The Girl and the Game" rapidly increasing in bookings. The Mutual office of Los Angeles wired Manager Scott to supply Globe and Miami, Arizona, with films until train service from California is back on schedule time.

Manager W. C. LeMaster, of the new Isis Theatre, Victor, Colorado, dropped in to see Manager Scott after purchasing an entire new equipment in Denver for his theatre.

The Kleine-Edison Exchange, under management of H. H. Buckwalter, has placed first-run Kleine-Edison features on the program of the Tabor Grand Opera House in Denver. Buckwalter also reports a steady increase in bookings.

The General Film Exchange, under management of W. H. Cree, is receiving new business each day through Fair and Heineman, his roadmen. Cree is a live wire and knows how to get the business.

The Pathe Exchange reports a big increase in bookings on "The Red Circle." This picture is making good in that territory, and Manager Knappen claims it will be a record-breaker.

S. Carmichael, manager of the Fox Exchange, has just returned to Denver from a short trip. We all know that Carmichael is a man who never returns without new business.

The Screen Club is being organized in Denver by H. T. Nolan, of the Nolan Motion Picture Supply Company of Denver, and is to be formed of exhibitors and exchangemen; and, in fact, anyone connected with the motion picture business in that territory.

The object of this club is to promote social affairs and also to combat the different laws that are dealing unjustly with the motion business in general in that territory.

KEAN, EXPERT CAMERAMAN, OPENS EXCHANGE IN VANCOUVER

ANOTHER new exchange, opened in Vancouver, B. C., this week, is fathered by A. D. Kean, Vancouver's enterprising camera man, who is known throughout the province as "The Cowboy Photographer." Mr. Kean has accumulated a large stock of special and scenic films since entering the camera end of the business, and has also taken pictures of all local events of interest.

Since the outbreak of the war he has made rather a specialty of photographing the British Columbia battalions. These films are especially valuable on account of the fact that an enormous number of the soldiers shown have already been reported killed.

Two reels of these military pictures are booked to be shown at the Orpheum Theatre in Vancouver next week. Another interesting subject called "Big Game in B. C.," previously four thousand feet long, but now cut down to two interesting reels, is at the Rex Theatre here this week. Although the Kean films have at times been booked through local exchanges handling regular programs, they have not been pushed, and it was to correct this condition that Kean's Canada Film Exchange was established.

Mr. Kean maintains a complete laboratory in connection with his photographic work, with all facilities for developing, tinting and toning, printing, titling and enlarging.

The completeness of the little plant may be judged by the fact that an exceptionally good printing press has been purchased for setting up titles. Mr. Kean has a big Ernemann camera, and a slightly smaller Williamson, and has installed an Edison projection machine for the convenience of his patrons.

It has been a hard fight, but the doughty camera man has at last achieved the satisfaction of establishing what is thought to be the only strictly Canadian exchange in existence, with all subjects photographed and finished in Canada.

STEALS 3 REELS OF COMEDY FROM MUTUAL

Three reels of comedy, "The Scoop at Belleville," a Thanhouser; "The Queen of the Band," a Reliance, and "Putting Papa to Sleep," a Novelty, were stolen from the Mutual Film Corporation's Chicago exchange recently by a youth who represented himself as the employe of one of the big downtown theatres.

ERDMANN GOES TO VICTOR IN CLEVELAND

George W. Erdmann, former manager of the Bijou Dream, Elmwood and Columbia theatres, Buffalo, N. Y., has been appointed manager of the Victor Film exchange in Cleveland, which distributes the Universal features.

QUAKER CITY BOOKS LARGE ADVANCE ORDERS FOR BURTON HOLMES "TRAVELOGUES"

OSCAR BOWER, the new manager of the Famous Players Philadelphia exchange, finds himself a very busy man, as the business on all Paramount subjects is rapidly increasing around his territory.

The largest advance bookings in the history of the exchange have come in on the new Burton Holmes "Travelogues," the first release of which will be shown at the Stanley theatre.

Much enthusiasm was manifested over the newspictures taken at Atlantic City last week, under the direction of Publicity Manager Oscar Morgan, who took the Philadelphia Paramount cameraman to the shore for this enterprise of the Quaker City office.

The Colonial at Atlantic, where this reel was shown first, was mobbed by an eager audience.

Herbert Given, on his recent trip through the state, found conditions in the trade quite encouraging. Though primarily a tour of investigation, the magnetic Herbert incidentally managed to land a goodly share of new Paramount trade.

George Mann, formerly connected with the Stanley company in Philadelphia, now manager of the Famous Players Washington exchange, spent a few days in Philadelphia last week on his way to New York for a conference with Paramount.

The Interstate Film Exchange is exceedingly attractive since the alterations have been made. The Fairmount side shows the already well-known large Bluebird in natural colors poised in flight, on the window.

Already in the two weeks that the Bluebird releases have been on the market, the Philadelphia office has captured twenty-seven accounts. All February dates are taken and March is going fast. In fact, forty days' solid bookings are on hand.

The home of the Interstate, at 1304 Vine street, houses not only the Universal and Fairmount offices, but the Eagle Projection Film Company, all under V. C. Carrick. There is also the Philadelphia Film Exchange around the corner which belongs to the Interstate.

So with all these local irons in the fire, to say nothing of other exchanges in his large territory, Mr. Carrick has his hands full, but he is always equal to any amount of responsibility that comes his way.

C. G. Powell, of the Mutual, says the censors in one week gave three releases, comprising seven thousand feet of film, their disapproval. Thanhouser's "Betrayed," the Beauty comedies of "Some Night" and "Billy Van Deusan's Wedding Eve" were the banned subjects.

J. W. Pope, of the Masterpicture department, has been summoned to court because the censors claim he failed to cut out some eliminations they had ordered. The trial will be held before Magistrate Hoag at the Twelfth and Callowhill streets court.

George Bennethum, having severed his connection with the Fairmount Feature Film Company, is now devoting all his energies to the Kline Poster Rental and Booking Agency, which is about to move from one floor at 1305 Vine to a whole building at 1307 Vine, especially erected for the fast growing business of the company.

ABRAMS SPECIAL REPRESENTATIVE FOR KNICKERBOCKER FEATURES

Jacques Earl Abrams, one of the most generally known men in the moving picture business, has become the special representative of the Knickerbocker Star Features and Vim Comedies.

Mr. Abrams is a man who knows the picture business from "Script to Screen." He has had about five years' experience as exhibitor, writer, actor, director, technical director and general representative of important companies.

Several vaudeville acts are credited to Mr. Abrams, the most popular being "Cloak Models," which was played in prominent variety houses in the country; also "Sunshine Girls," "Dream Girls" and a number of others.

Mr. Abrams graduated from acting before the camera at the Balboa studios, becoming a director, and finally technical director for that company.

Directly on signing with the Knickerbocker Star Features, Mr. Abrams left for Boston, from there he will tour the middle West and Southwest.

The Knickerbocker Star Features and the Vim Comedies are released on the General Film Program, Thursdays and Fridays of each week.

Mr. Abrams will confer with exhibitors generally, endeavor to learn their wants and announce to them the future plans of his company.

HOLAH SHOWS DAUGHTER OF CYRIL MAUDE HER FATHER IN A PATHE

Manager C. E. Holah, of the Pathé Cincinnati office, was the means of giving Marjorie Maude her first chance in many months to see her famous father, Cyril Maude. Mr. Holah learned that the young actress was going to Cincinnati with the Paganini company, and straightway invited her to visit his show room and see her father in the Gold Rooster play, "The Greater Will."

He also invited George Arliss, of the same company; Paul Gordon, Miss Maude's fiancee; Chares Wiegel, Cincinnati's leading exhibitor, and many others. All accepted, and the showing was most successful. Miss Maude was a most interested observer.

Mr. Holah expects Mr. Maude himself to be his guest within a few weeks as "Grumpy" will play in his city at an early date.

Mr. Holah some weeks ago had C. Aubrey Smith, the star of "John Glayde's Honor," another Gold Rooster play, in his show room to see himself in his own picture.

FOX OPENS SUB-OFFICE IN NEW HAVEN, CONN.

The Fox Film Corporation announces the opening of a sub-office branch in New Haven, Conn., to supply the various exhibitors of Connecticut.

This office is located in Poli's Theatre building, 23 Church street, and its manager is Richard Wernick. It is a unit of the Fox Film Corporation's New York exchange, and is made necessary by the rapid growth of the company's business in that territory.

There are now twenty-three branch offices in as many cities, exclusively the William Fox organization and three sub-offices.

These are exclusive of the corporation's two Canadian branches in Montreal and Toronto and branches already opened in two South American countries, Brazil and Argentine Republic, and the Australian branch at Sydney, and the general European headquarters of the company at Savoy Mansions, London, England.

BAKER IN CHARGE OF BLUEBIRD FILMS IN ST. LOUIS

S. J. Baker, who was formerly manager of the Fox Film Corporation at 3632 Olive street, St. Louis, has been put in charge of Bluebird Photoplays, Inc., at the Universal Exchange, 2116 Locust street, St. Louis, and Sam Shurman, a well-known and experienced film man, has been made traveling representative for the Bluebird Photoplays.

The St. Louis branch of the Universal company has established a publicity department, with a view to helping exhibitors in their advertising campaigns by assisting them in preparing copy, and giving advice generally to help box office receipts.

Any exhibitor, whether a user of Universal pictures or not, may avail himself of this service.

FOUR DAYS RAIN AFFECTS MISSOURI SHIPMENTS

On account of a four days' heavy rainstorm in Missouri the last week in January, many of the film exchanges were unable to ship films to outlying districts because of washouts and other railroad troubles.

Telephone connections were cut off, and telegrams were accepted subject to delay.

Many out-of-town theatres that are supplied from the St. Louis exchanges were dark for a night or two on account of late trains, or the inability to telephone their orders into the exchanges.

After the rain stopped a heavy coating of ice prevented quick repairs, and the better part of a week passed before things had resumed their normal course.

LEVY IN CHARGE OF FOX AT ST. LOUIS

At the Fox Film Exchange, on Olive street, St. Louis, Joseph Levy has taken charge, upon the resignation of Mr. Baker. Mr. Levy went to St. Louis from Omaha, Neb., where he had been connected with the Fox company.

PINK SHEET BULLETIN WITH RED-BLOOD IDEAS FOR PALE PUBLICITY

Jake Mitchell, publicity man for the Laemmle Film Service in Omaha, recently wrote personal letters to the five hundred exhibitors on his mailing list, asking them whether they appreciated a weekly pink sheet bulletin he was publishing and sending to them.

He received over two hundred replies saying in every instance that the exhibitors were interested, liked the sheets and favored their continuance.

The sheets advertise in a breezy manner the week's films and the serials. They boost publicity, urge the use of newspapers and plenty of posters, carry a column of letters from exhibitors, show the week's releases and their reviews, give a few jokes, advertise second-hand machines or other special articles on sale at the exchange, and tell of booster work in every department.

NOLA INVITES EXCHANGEMEN TO NAME FILM

New Orleans exchange men and exhibitors were guests recently of the Nola Film Company, which projected at the Crescent theatre their initial five-part production. This picture is as yet unnamed, and approximately five thousand invitations were sent out to local people, mostly the film colonists, to view the picture at the Crescent and later suggest its title. Approximately 2,200 persons responded to the invitation sent out by President W. M. Hannon, and packed the Crescent to its capacity.

The Nola company but recently returned from Gadsden, Ala., where most of the scenes were taken. They encountered freezing weather and many dangers in the vicinity of Noccalula Falls, where some exciting scenes were snapped.

HODUPP, IN SYRACUSE, CONSULTS WITH BEVINS

V. H. Hodupp, the newly-appointed division manager of the General Film Company, was recently in Syracuse, N. Y., in consultation with Mr. Bevins. Albany manager of the General Film Company; Mr. Johnson, the Syracuse manager, and Thomas Dooley, manager of the Greater New York Film Rental Company.

Mr. Hodupp announced that the Syracuse office of the General Film Company has taken over all contracts of the Greater New York Film Rental Company, and that the General Film Company will have new quarters in Syracuse.

No announcement has been made as to what change might occur owing to the consolidation.

MERIT EXCHANGE REPORTS

Impelled by the success of "Forbidden Fruit" as a box office attraction, The Merit Film Corporation, the exchange distributing Ivan Feature Productions in New York, reports a large number of bookings on "A Fool's Paradise," the new Ivan's feature, in advance of its release.

KANSAS CITY TERRITORY FEELS EFFECTS OF STORM AND RAIN

P. J. HALL, manager of the Western Film Exchange, Kansas City, has taken on a line of supplies. He represents the Swanson interests of Denver, and reports that he is in a position to supply all motion picture theatre needs.

A branch of the New Film Corporation of New York has been opened at Kansas City in the Gloyd building. It is in charge of Walter L. Rupert, an old film man.

It will be the endeavor of the manager of this branch to put out fifty-five features and four single reels that he has on hand.

Charles W. Harden, Kansas City manager for the Fox Film Corporation, returned last week from a trip to Chicago, where he attended a conference of branch managers. He went back enthusiastic about the prospects for the Fox productions for the coming year.

The recent cold weather together with the heavy rains that have visited the Kansas City section have caused much loss of time by delaying shipments of films to exhibitors.

In many instances it was necessary for exchanges to have special messengers deliver film to their customers. Another cold snap is now upon that section and the same trouble is again expected.

J. D. Thatcher is now on the road for the Western Film Exchange. He will cover the larger portion of the Kansas City territory.

VANCOUVER AND WINNIPEG MEN TO HANDLE V-L-S-E SUBJECTS IN BRITISH COLUMBIA

A VERY important addition to the film exchanges already doing business in Western Canada was made last week, when negotiations were completed for turning over the distribution of all V-L-S-E subjects in British Columbia, Alberta, Saskatchewan and Manitoba to a corporation about to be formed by leading moving picture men of Vancouver and Winnipeg.

On January 27 the deal involving this transfer was finally consummated at Vancouver, through Tom North, manager of the Big Four office in Seattle.

The new distributing company is being formed by W. P. Dewees, managing director of the Rex Amusement Company, of Vancouver; J. A. Schuberg, of the Province Theatre Company, of Winnipeg, and W. P. Nichols, general manager of the National Amusement Company of Vancouver.

The latter company controls ten houses in Vancouver, Victoria and neighboring cities.

The V-L-S-E productions have for some time been shown in various cities of Western Canada, but have been imported for this purpose from the Big Four Seattle office, to which they were returned after playing a circuit of houses extending from Victoria to Winnipeg.

This service was inaugurated by W. P. Dewees of the Rex Theatre in Vancouver, and the eastern end of the business has been attended to by Mr. Schuberg.

Although no definite plans have been announced as yet, the new company will undoubtedly enter the field in an aggressive manner.

NEW ORLEANS IS MADE CAPITAL FOR GENERAL FILM IN SOUTH

FOLLOWING J. E. Farrell's visit to Orleans a week ago, it was announced shortly after the Southern division manager's departure that New Orleans has become the General Film Company's capital for the South.

Heretofore all the supplies for the Southern district have been purchased in Memphis, but the business has been given such an impetus by Manager H. G. Morrow and Bert King, his assistant, both of whom came from Jacksonville a short time ago, that the transfer of the purchasing point became advisable. Hereafter the money will come through that port, to use marine terms, to the general satisfaction of the local branch and everybody else concerned in New Orleans.

V-L-S-E, which has been quartered in a small temporary office at 316 St. Charles street, has moved to 342 Baronne street, in the heart of the Exchange row and directly opposite the General Film offices.

The new place will be much more commodious. R. King Evans, manager of the branch, who was brought here from Dallas, is an old hand at the legitimate game, but virtually a youngster, although a hustling one, at the motion picture business.

He comes direct from the Dallas Opera House, for which institution he served fourteen years as treasurer and assistant manager.

Al Durning, of the Mutual Office, is absent on a trip to Alabama where he is booking Masterpictures in rapid fashion.

V-L-S-E EXCHANGE FOR SYRACUSE, NEW YORK

A. N. Webster, of V-L-S-E, was recently in Syracuse, N. Y., arranging for suitable quarters for an exchange.

The company contemplates covering New York State outside of Greater New York direct from Syracuse, and the office is being established to afford better facilities in serving up-State exhibitors.

GUILFOIL IN CHARGE OF PATHE AT SYRACUSE

Duncan Guilfoil, until recently connected with the Greater New York Film Rental Company, is in charge of the Pathe office in Syracuse, N. Y. The main office has been moved to Albany, N. Y.

CALGARY BUSINESS BEST IN WESTERN CANADA, SAYS PHELPS

Manager James E. Finch, of the Vancouver office of the Universal, last week received a visit from B. T. Phelps, roadman for Western Canada, his territory extending from the coast district of British Columbia to Port Arthur, Ontario, which is some territory, so to speak.

Mr. Phelps reports that business seems to be better in Calgary than at any other place in the Western Canadian provinces, but that in most cities the exhibitors are complaining of poor attendance.

The Universal Company has lately experienced a loss of several days in routing programs through a circuit of interior towns, and Mr. Phelps has now started over the route to rearrange the schedule.

He expects to arrive in Calgary in about two weeks, and will then spend some time in covering Alberta. Mr. Phelps formerly managed the Bijou Theatre in Calgary, and gained several years of exchange experience with the Mutual, so he is particularly well-fitted for the duties of a road man.

METRO EXCHANGE IN WINNIPEG IS LIBERAL NEWSPAPER ADVERTISER

Metro Starfilms, Limited, which has just established a branch in Winnipeg for the distribution of the Metro productions, took large space in the *Manitoba Free Press* to advertise its productions, and the fact that they had been booked at the Walker Theatre.

The newspaper reciprocated by publishing a large number of stories, featuring Metro stars and the policy of the company, as well as extended interviews with Manager C. P. Walker, of the theatre, and with Less. Kauffman, the Metro general manager for Western Canada.

The great amount of publicity thus secured enabled the Walker to start off to good business at prices ranging from 15 to 50 cents. With the exception of a reduction of the admission to the Saturday morning "Children's Hour" from 15 cents to 10, the original prices are still maintained.

SLATER IS MANAGER OF PATHESCOPE IN LOS ANGELES

C. W. Slater, who for the past several months has been salesman for the Mutual Film Corporation, has accepted the position of Los Angeles manager of a Pathescope exchange.

One thousand reels and a number of projecting machines will compose the stock of this exchange, which will furnish programs and equipment to churches, schools and hospitals.

GOLD PRIZE OFFERED EXCHANGES BY IVAN FILM

When the Ivan company offered a prize of one hundred dollars for the exchange making the best showing on "Forbidden Fruit," the current release, little did the company expect the keen rivalry among the Ivan exchanges that now exists.

The contest is to be decided on two counts; the first, the amount of advertising done on "Forbidden Fruit," and second, the quality of bookings done on this feature.

To date the Standard Film Renting Service of Cleveland is in first place in the advertising division. Their beat of the week is a double center page spread in colors in *The Moving Picture Bulletin,* a Cleveland and Cincinnati trade paper, on "Forbidden Fruit," with publicity also in almost every page of that paper.

OFFICE ESTABLISHED IN SYRACUSE TO HANDLE V-L-S-E FILMS

Mr. Partridge of the V. L. S. E. and A. N. Webster were in Syracuse, New York, last week arranging for an office to handle more satisfactorily the needs of the New York State exhibitors outside of Greater New York.

The office will probably hold about six hundred reels at a time and be equipped for every modern convenience for giving first-class service to the exhibitors.

WINEGAR HANDLES BLUEBIRD PLAYS IN BUFFALO, NEW YORK

C. Winegar, former manager of the Central Park Theatre of Buffalo, N. Y., has accepted the position of manager for the Bluebird Photoplays for the western part of New York State.

Mr. Winegar has had a wide experience in the film line, having booked Annette Kellermann and other feature pictures. His office will be with the Victor Film Service at Buffalo, N. Y.

LUSTIG HANDLES METROS IN LOS ANGELES

Harry Lustig, for more than three years manager of the Mutual Film Exchange at Denver, has been contracted by the Metro Company to manage their new exchange at Los Angeles, and took up this work a few weeks ago.

He has been very successful up to this time, and Metro pictures are securing especially good bookings in that territory.

LATEST PORTRAIT OF BEATRIZ MICHELENA, STAR OF THE "UNWRITTEN LAW," PRODUCED BY CALIFORNIA MOTION PICTURE CORPORATION

ZIMMERMAN REPRESENTATIVE FOR VICTOR EXCHANGE

Mr. Zimmerman, formerly road man for the Buffalo Feature Film Company and Queen City Film Company of Buffalo, N. Y., has resigned to accept a position as special representative for the Universal Film Company and the Red Feather Photoplays, working under the Victor Film Service, of Buffalo.

SOSKIN LEAVES BROTHER IN CHARGE

I. Soskin, who covers Canada in the interests of the Famous Players Film Service, Ltd., has left Vancouver, where he has been for the past two months, leaving his brother, Ben Soskin, in charge of the local office.

Mr. Soskin will spend some time in Montreal and Toronto, and will probably return to Vancouver early in the summer.

FLINTOM GETS REPORT FAVORABLE TO "STILL WATERS"

In a telegram to A. D. Flintom, head of the Kansas City Feature Film Company, and distributor of Paramount pictures in the States of Missouri, Kansas, Nebraska and Iowa, N. H. Cinberg, of the Magnet Theatre, Lincoln, Nebraska, says that Marguerite Clark, in "Still Waters," broke all records since he has been in business.

ALLEN MADE BOOKER AT MUTUAL IN BANGOR

Arthur Allen, formerly manager of the Palace Theatre in Bangor, Me., and for the past three years actively associated with the motion picture business in that city, has accepted a position as booker with the Mutual Film Exchange of Portland.

GREENVILLE ON TRIP IN EASTERN MAINE

William Greenville, manager of the Mutual Film Exchange, of Portland, Me., is in the eastern section of the State on business.

He visited the motion picture houses in Brownville and Ray last week, with the view of furnishing these places with pictures.

STERN OF "U," IN BANGOR, PUTS ITS PICTURES IN THE PALACE

Charles M. Stern, manager of the Universal Film Company in Bangor, Me., has taken over the management of the Palace Theatre, using the line of pictures furnished by his exchange house.

VINCE ENGAGES CARRUTHERS IN VANCOUVER

Manager Albert E. Vince, of the Mutual office in Vancouver, B. C., recently made a trip to interior British Columbia towns, and on his return installed an assistant for E. F. Carruthers, shipper.

CRAFT OPENS OFFICE FOR TRIANGLE IN DETROIT

P. P. Craft, Detroit exchange representative for Triangle Films, has opened an office in the New Farwell Building on Griswold street, that city.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

SUNDAY CLOSING WANTED BY EAST CLEVELAND

Arnold Goodman, manager of the new Wind-A-Meer theatre at East Cleveland, O., has been fined fifty dollars and costs for operating his house on Sunday. Mr. Goodman gave free Sunday shows when the theatre was first opened, but for the last few Sundays he has been charging admission to test the legality of the Sunday ordinance.

The anomaly of this East Cleveland ordinance is that competitors of the Wind-A-Meer who happen to be located in the city of Cleveland, of which East Cleveland is a suburb, are not interfered with.

Common Pleas Judge P. L. A. Lieghley has ruled that under a state law the opening of motion picture theatres in Cleveland itself is illegal, but present intentions of the city officials are not to attempt to enforce the state law in the city.

Mayor W. E. Minshall, of East Cleveland, however, seems to be determined that the residential district over which he exercises jurisdiction, shall not have Sunday motion picture shows.

Thousands of East Cleveland citizens have petitioned in favor of Sunday opening. The Wind-A-Meer management is credited with the intention to open Sundays in spite of the attitude of the authorities.

DELAWARE, OHIO, IN FIGHT FOR SUNDAY OPENING

Delaware, Ohio, is in the throes of a fight that will determine whether or not that city shall have motion pictures on Sundays.

The theatre managers believed that Sunday performances would meet with favor and began to sound out public sentiment on the matter. The majority of persons in the city of Delaware are of the Methodist faith, and they began to circulate petitions against the proposed opening of the shows.

The result was that the church element got 2,100 names and filed them with Police Chief James Spaulding.

Reports from the other side are that 1,400 names were secured in favor of the proposed Sabbath opening. As the opening of theatres is against a state law, according to a decision handed down by a Cuyahoga County court, it looks as if the liberal-minded citizens of Delaware will not be able to enjoy picture shows on Sunday.

Police Chief Spaulding declares that "Delaware is a Methodist town and never will consent to having motion picture theatres open on Sunday," and that he will obey the state law.

CAMPAIGN FOR SUNDAY OPENING IS LAUNCHED IN NEWARK, NEW JERSEY

A CAMPAIGN to have every motion picture theatre in Newark, N. J., open every Sunday was launched at a recent meeting of ten of the leading exhibitors of the city. A committee was immediately appointed to confer with Chief of Police Michael T. Long, whose formal and official attitude toward the proposed plan was requested.

Newark's chief of police, as was expected, refused to commit himself to anything definite. "I have frequently granted local motion picture theatres the right to show their films on Sundays," declared the chief.

"There are some localities in Newark where, instead of opposition to the plan, a popular demand has been brought to our attention. In these instances permission to remain open on Sundays has been given."

Nicholas La Vecchia, counselor for and secretary of the motion picture organization in Newark, declared that the present system of regulating Sunday openings in Newark was at least unjustly discriminating.

"What is right for one section and part of Newark can hardly be classified as harmful for their neighbors.

"The class of patrons, and the number of them, who attend motion picture exhibitions in Newark on Sundays, is proof that only a comparatively few of the narrower minded would interfere with the plan that would allow everyone to stay open. The police department is supposed to represent the people of Newark. At present they are representing only a percentage of them.

"If the police and municipal authorities refuse to represent the citizens of this city we shall ask the state legislature to end the reign of misrepresentation by passing a law favorable to the motion picture theatre managers of Newark and New Jersey. Here in Newark we all feel that Sunday closing is by far too big a question to be left entirely to the judgment of one individual."

LAW FORBIDDING SHIPMENTS OF FILMS BY BOAT WILL WORK HARDSHIPS ON BANGOR, ME., OFFICES

BANGOR, Me., film exchange men were notified recently that the Federal regulation which went into effect last June is now to be enforced, forbidding the shipment of moving picture films on steamboats.

The regulation has not been carried out yet, but the notification that the authorities will act in the future has caused some consternation on the part of the film exchange men, who assert that films, as they are now packed for shipment, are not dangerous.

The films are packed in two containers, one within the other, and each fireproof, this being somewhat different from the old days, when the films were shipped wrapped in paper.

If this regulation is carried out it would work a hardship on the exchanges supplying pictures to places along the coast, such as Bar Harbor, Boothbay Harbor, Brooklin, Castine, Dark Harbor, Lubec, North Deer Isle, Seal Harbor, Sedgwick, Southwest Harbor, Sorrento, Southport, Squirrel Island.

Providing the regulation, in its present form, is enforced, the people in these places will be deprived of the amusement derived from the motion pictures. Some of these places may be supplied with films taken over in motorboats, during the summer months at least, but it is hardly probable that the express companies will desire to make arrangements with the small crafts that cannot be depended on in rough weather.

In some of the inland places it is true that the films may be delivered over the stage lines, but this will cause unnecessary handling and much delay.

LAFAYETTE, IND., JURY FREES ALLEGED SUNDAY OPENING VIOLATOR

After deliberating for more than twelve hours, the jury in the case of the state against Misha Rubinoff, at Lafayette, Ind., charged with running a moving picture theatre on Sunday, came into court January 28 and reported a disagreement. A number of ballots were taken and the vote stood eight to four in favor of acquittal.

Rubinoff was arrested three times Sunday, January 23, for attempting to run a moving picture theatre. He pleaded that he was a Jew and did not observe his Sabbath on Sunday. He contended that he had a right to work on Sunday.

The case excited great interest in Lafayette, and a hard fight was made on both sides. The ministers and church element assisted in the prosecution. The defense had a number of attorneys on its side.

EXCHANGES MAY COMPEL PAYMENT BY STOPPING SERVICE

The legal right of a local exchange to enforce payment of rentals on contract by annulment of service is established by decision in favor of the Mutual Film Corporation just handed down by the Court of Civil Appeals, of the Second Supreme Judicial Court of Texas, Ft. Worth.

Litigation was begun September 5, 1914, when Morris and Daniel brought suit against the Mutual Film Corporation of Texas for $10,600, in the District Court of Taylor County, Texas.

Morris and Daniel conducted a theatre at Abilene, Texas. They had a contract with the Mutual Film Corporation for service. The Mutual defended on the ground that Morris and Daniel left C. O. D. shipments in express offices and that after having become delinquent in payment, service was cut off.

Further, it was charged by the Mutual that payment was stopped on checks sent in remittances by Morris and Daniel.

In a suit, the exhibitors set up the claim that they had contracted for service from the Mutual to them so long as the theatre and the Mutual Film Corporation remained in existence.

Mutual responded by a plea that the contract was unalterable. On this showing the case was dismissed.

A series of amended complaints was filed by Morris and Daniel and at last in a trial before a jury, they received a verdict for $1,500. The Mutual fought the case and through appeal won the victory of the Ft. Worth decision.

This will have an important bearing on film rental and collections in the state of Texas.

MOVE TO ABOLISH CENSORS IN SAN FRANCISCO

All attempts to secure an amendment to the present regulations in effect at San Francisco to make the censorship of moving pictures even more drastic have been abandoned and efforts are now being made to have the board of censorship abolished.

This matter was to have been brought up last week, but has been postponed for future consideration. Members of the police commission of the board of supervisors are in favor of the repeal of the present ordinance, but state that a formal petition will have to be presented before the measure creating the censorship board can be repealed.

CENSORS FAIL TO AGREE ON SAME PICTURE

A striking difference of opinion between the censor boards of British Columbia and Manitoba serves to bring out the fact that their decisions are merely arbitrary, and not based on any broad question of right or wrong. The Famous Players productions of "Bella Donna" and "Lydia Gilmore," with Pauline Frederick, were both submitted to the censors of both provinces.

In British Columbia "Bella Donna" was rejected and "Lydia Gilmore" was passed. In Manitoba "Lydia Gilmore" was rejected and "Bella Donna" was passed.

MARYLAND THREATENED WITH STATE CENSORSHIP; LEAGUE PLANS FIGHT ON MEASURE

MARYLAND motion picture exhibitors are very much concerned regarding a censorship bill introduced into the House of Delegates of the Maryland Legislature by Delegate Allan Bryant. The bill has been delivered to the Ways and Means Committee.

The Baltimore members of the Maryland branch, Motion Picture Exhibitors' League of America, have held a meeting to discuss this censorship measure. Preliminary arrangements were made for another meeting, when it is probable that a special committee will be appointed to take the matter in charge and protect the Maryland interests.

The meeting of the Baltimore exhibitors will probably be followed by a state-wide meeting in the next few days at which general plans for fighting the measure will be taken up.

In addition to the work of the Maryland branch, President Guy L. Wonders, of the Maryland Exhibitors, is in direct communication with the officials of the legislative committee of the Motion Picture Board of Trade of New York.

Considerable aid in fighting the measure is expected from the latter organization.

The Maryland measure provides for three censors to be appointed by the governor for a term of three years.

The first appointed under the act is appointed for three years, two years and one year, respectively, the respective terms to be designated by the governor.

For examination of each film or set of views the board shall receive a fee of two dollars and one dollar for each duplicate or print thereof, which shall be applied for at the same time and by the same person.

One-half of all fees are to go to the treasury of the state; the other half shall go to the three members of the said board in equal proportions.

The penalty for any violation on the part of any one violating the rules provides for a fine of not less than twenty-five dollars or more than fifty dollars for the first offense.

For any subsequent offense the fine shall be not less than fifty dollars nor more than one hundred dollars. In default of payment of fine and cost, the defendant shall be sentenced to imprisonment of not less than ten days nor more than thirty.

The bill also provides that copies of all banners, posters or other advertising matter used by theatres shall be submitted to the board before being displayed.

The limitation of the scope of this bill provides that the act does not apply to any exhibition of film used for educational, charitable, fraternal or religious purposes; by any religious associations, fraternal societies, libraries, museums, public schools, private schools, institutions of learning or by any corporation of the first class.

APPEAL FROM WINNIPEG CENSORS POSSIBLE IF ALLEN BILL GOES THROUGH

FILM men of Winnipeg, Canada, will be able to appeal the decision of the three Winnipeg censors if a bill prepared by John Allen, deputy attorney general of Manitoba, passes the legislature, now in session.

This bill will abolish the civic board of censors and create a provincial board of three men.

Another body of three will be appointed, who will constitute an appeal board, so that if the censors ban any film which the film men think should not be banned, they can appeal.

This is a reform which has been advocated all over the American continent, but Manitoba is the first to start the ball rolling.

The present system of censorship in the province is similar to methods in other Canadian provinces and in the United States. The result has been a widespread complaint, which, while starting an organized wave of protest, has as yet, borne little fruit.

The Manitoba bill, which is an amendment to the Amusements Act, will, therefore, cause comment all over this continent, and may pave the way to wider censorship in America.

Under the existing system, a film can be censored, vital parts cut out, or the whole film banned and nothing more can be done in the matter.

Unfortunately, other western provinces often follow the action of the Winnipeg civic censors, instead of acting independently.

The new bill will take the power of censorship out of the city, put it into the control of the government and provide remedy by appeal. J. L. STEELE.

SYRACUSE, N. Y., POLICE OFFICIAL PASSES "NATION"

Police Commissioner Nicholson at Syracuse, N. Y., has proven himself a friend of the motion picture business by accommodating the management of the Empire theatre to the extent of making a special trip to Rochester, N. Y., to witness a showing of the "Birth of a Nation" at the Regent theatre to ascertain whether or not it would be suitable for showing at Syracuse.

Representatives from several negro organizations and colored ministers waited on the commissioner and registered vigorous protest against the showing of this picture in Syracuse, but upon his return to Syracuse the commissioner stated that he could see nothing objectionable in the feature, and has given permission to have it shown in Syracuse.

It will hold the boards at the Empire theatre for two weeks beginning February 7 at prices ranging from twenty-five cents to two dollars a seat. An eighteen-piece orchestra will accompany the picture.

Film News From Foreign Parts

GALSWORTHY, ZANGWILL, WILDE AND PINERO ON IDEALS LIST OF PRODUCTIONS

Special to Motion Picture News
London, Jan. 30.

THE Ideal Company's announcements for the year include Oscar Wilde's drama, "Lady Windermere's Fan," "The Second Mrs. Tanqueray," featuring Sir Geo. Alexander and Mrs. Hilda Moore (this is said to be the biggest modern English play); John Galsworthy's drama, "Justice"; Israel Zangwill's stories, "The Bachelor's Club" and "The Old Maids' Club"; Dicken's story, "Dombey & Son," "Dr. Primrose," and "The Vicar of Wakefield," showing Sir John Hare, Oscar Wides's comedy, "The Importance of Being Earnest."

Lady Tree, speaking at a film company's function the other evening, said that playing for the screen was a considerable help to stage players. She confessed to liking the work very much, and paid a high tribute for skill of the moving picture producer. This is the man of whom the public hears nothing, but who really is the brains of picture-making.

The most interesting and one of the most successful trade shows of the week was that of Hepworth's "Annie Laurie," which was accorded a most enthusiastic ovation. With a beauty of manner and of setting that will do justice to so great a song, this play presents a story based on the old ballad.

The story is one of many that might have been inspired by Annie Laurie. Yet it so beautifully presents the very heart of appeal that has enabled the song to capture the world, that its success with the enormous public of those who love the song is already assured.

Among the best films of the week are: "Sally in Our Alley." Turner film. A lovely English picture, 'round a pretty English ballad, telling story of the song with which the famous tenor, Sim Reeves, charmed and delighted his audiences for years.

"The Winner, Bricks and the Man," 1,144 feet. An interesting drama of two young men, both loving the same girl. They decide who is to win the bride by an exhibition of fisticuffs.

Kineto, Ltd. War map. 550 feet. Demonstrating Battles in the Balkans, Animal World Series No. 3. Some excellent out of the ordinary pictures, including some unique under water scenes.

Fred Gronback.

BRITISH THEATRE PROGRAM SETS STANDARD FOR HOUSES HERE

Motion Picture News has received copies of the program of the Empire theatre, Leicester Square, London, W. C., for the afternoon of Wednesday, December 29, a memorable occasion in the theatre's history.

That day a series of films was shown under the title, "Britain Prepared: A Grand Revue of His Majesty's Naval and Military Forces." The performance virtually received government recognition, for the Right Hon. Arthur J. Balfour, First Lord of the Admiralty, gave an address.

The pictures were made under special permission from the British Admiralty and War Office by Kinemacolor, Jury, Gaumont and Kineto, under the direction of Charles Urban. So far as the censorship permitted, they were graphic and complete indications of Britain's mobilization of military resources and men.

The program is a work of art, and surpasses any similar American motion picture theatre program we have seen. Accompanying it is a smaller booklet, also a splendid specimen of color work, containing an article illustrative of the subject matter of the pictures. This is entitled "The Drake Spirit in the Iron Age," and is written by Raymond Blathwayt.

ESSANAY BRITISH HOUSE ORGAN A "LIVE WIRE"

The *Photoplay Review and Essanay Guide*, house organ of the Essanay Film Service, Ltd., London, is an attractive and interesting manufacturer publication.

The Christmas issue, just received, had a remarkably good color cover, carrying excellent likenesses of the principal Essanay stars.

The press matter is written in lively style, and undoubtedly has commanded attention. Langdon Reed, publicity manager of the British Essanay house, is a "live wire," as his publication shows.

TWO RITA JOLIVETS RELEASED IN AMERICA BY AMBROSIO

Anonima Ambrosio, the well known Italian producer, before sailing for Italy last Wednesday announced that the two multiple reel features, "Zwany" and "The Hand of Fatma," in which Rita Jolivet acted the chief roles, will be released in America immediately.

Mr. Ambrosio has closed a contract with the Authors Film Co., Inc., 1432 Broadway, New York, by which the company will act as sole agent and distributor for the Ambrosio output in North America.

As already announced, Mr. Ambrosio will specialize on productions for the American market.

JOURJON OF ECLAIR KNOWS WHAT IT IS TO BE UNDER FIRE

Charles Jourjon, president of the Société Française des Films and Cinematographes Eclair, of Paris, has been serving as a first

M. CHARLES JOURJON OF THE ECLAIR COMPANY AT THE FRONT "SOMEWHERE IN FRANCE"

lieutenant in the French army since the beginning of the war.

He is now at Badonvilliers in the Vosges and has taken part in all the battles for the conquest of the Hartmannsweile Zopf.

Mr. Jourjon is one of four hundred members of the Eclair Film forces who have seen service with the French, English, Russian or Italian armies. Of these eleven have been killed in action, twenty-two wounded and five made prisoners.

"SEATS OF THE MIGHTY" SHOWN AT BENEFIT

The new Dominion Theatre in Nanaimo, B. C., recently gave a benefit performance for the local branch of the Red Cross Society, presenting the World Film feature, "Seats of the Mighty," and vaudeville by local talent, as well as a ten-piece orchestra especially engaged for the occasion.

An admission price of 25 cents brought the society's share of the receipts up to $175.

STRIKING MOMENTS FROM A RAILROAD FILM NOVEL: CHAPTER 7 OF "THE GIRL AND THE GAME," SIGNAL-MUTUAL

WAR POSTERS ORDERED FROM LOBBY IN SAN FRANCISCO THEATRE

The management of the Savoy Theatre on McAllister street, San Francisco, was ordered last week to remove from its lobby certain objectionable posters used in connection with the showing of a war film, the order having been made by United States Attorney Preston.

The posters gave the address of Canadian recruiting stations, the scale of pay for various ranks and other information in regard to enlisting. Protests were filed with the Government agent by the German Consul, the American Independence Union and German-American organizations.

NEVADA MOTION PICTURE PERMITTED TO SELL STOCK IN CALIFORNIA

The Nevada Motion Picture Corporation has been granted a permit by the California Corporation Commission to sell stock in California. All moneys received must be deposited until $100,000 has been raised, when it will be released.

In case this sum is not secured before June 1 subscriptions will be returned to stockholders.

Miss Turnbull, Lasky, East After Over Year in West

Scenario Writer with Many Screen Successes from Notable Books and Plays to Her Credit, and Author of Several Original Photodramas, Finds Writing for Films "No Vacation"

MARGARET TURNBULL, of the photodramatic staff of the Jesse L. Lasky Feature Play Company, was in New York last week, her first visit east from the studios at Hollywood, Cal., in more than a year.

In addition to the dozen photoplays which Miss Turnbull has written during the year, including several original and the most recent Lasky production of Mark Twain's "Pudd'nhead Wilson," she has found time also to write a novel entitled "Handle with Care," which has just been published by Harper and Bros.

After a few weeks in the East Miss Turnbull will return to the Lasky studios and to her work in the photodramatic department.

"Twelve months ago when I went to the Lasky studios," she said the other afternoon, "I had an idea along with others who had written considerable for the stage that writing a photoplay was to be something like a vacation.

"But how mistaken such an idea was, and particularly how mistaken such an idea is at the present time, when the demands of motion picture audiences are becoming more and more severe for the very highest kind of work.

"No one within the motion picture industry has any illusions now as to the stability of the future of the art and as to the channels along which the photoplay will develop. In the mad dash through literature of all ages, the supply of material drawn from other sources such as the stage and the book-shelves is being rapidly depleted. Everyone knows this. But the motion picture industry, with that same far-sightedness which has marked other inward developments, is preparing for the next step in the photoplay, which is the original story, simple in motive and emotions, but brilliant in invention and conception.

"With this transition will come a greater development of the photoplay as it will then absolutely divorce itself from any other art and stand for itself.

"It is quite different from any other kind of writing. I frequently wonder if my experiences with photoplays are the same as others who have taken to writing for motion pictures," Miss Turnbull remarked by way of conclusion.

Some of Miss Turnbull's adaptations from plays or books for the Lasky company which have been presented on the Paramount Program are "Pudd'nhead Wilson," first of the longer Mark Twain stories to be screened; "The Fighting Hope," "The Case of Becky" and "Blackbirds." Among her original photoplays are "Armstrong's Wife," for Edna Goodrich; "The Clue," "The Secret Sin" and "Stolen Goods," all presenting Blanche Sweet in the featured role.

Paramount Pictographs Picturize Public Policies

Burning Questions of the Hour Like Preparedness Presented in Novel Manner by Frederick Palmer, and Henry Reuterdahl and Infant Mortality by Aid of Health Department

THOUGHTS foremost in the minds of the public are picturized in a novel way in Paramount Pictographs, the first issue of which was shown to the press last week in New York.

For example, the question of preparedness is taken up by Frederick Palmer and Henry Reuterdahl. First, Palmer's reasons for believing in preparedness are flashed on the screen: "To defend my home and ideals," "To defend my neighbor's home," and "To keep my body sound." Following this statement of his beliefs, their picturization is shown.

The next article, illustrated in a similar way, is by Elmer G. Sperry, and is entitled "Putting the Gyroscope to Work." Then comes "Testing Your Mind," in which Dr. Hugo Munsterberg discusses one's fitness for his job.

These articles will be continued from week to week.

In co-operation with the New York City Board of Health, the *Woman's Home Companion* edits the Better Babies Department of this celluloid magazine, showing that ignorance is responsible in three out of four cases of infant mortality.

J. R. Bray contributes a political cartoon entitled "Our Watchdog." A piece of trick photography is seen in the "Birth of the Trickids," in which all the actors are toys. J. Zalud contributes a series of exclusive fashion designs.

The film is arranged like a magazine. On the cover is "Paramount Pictograph." The page is turned, and on the inside cover appears, "Millions for defense, but not one cent for tribute."

The American flag appears in the foreground. A huge turret gun fires its charge of destruction at an imaginary foe and then the different editors are introduced.

Col. Roosevelt will deliver a message on preparedness in the Pictograph to be issued February 13.

"BEAUTY HUNTERS" IN PRODUCTION AT SELIG ZOO STUDIOS

A rollicking single reel comedy from the pen of James Oliver Curwood, entitled "The Beauty Hunters," is now in course of production at the Selig Zoo studios. James Bradbury, Martha Mattox and Cecil Holland all have exceptional opportunities. William Robert Daly is the director of this picture.

VIRGINIA NORDEN, STAGE ACTRESS OF NOTE, WITH VITAGRAPH

Virginia Norden, an actress of considerable note on the American stage, has joined the forces of the Vitagraph and will lend her splendid screen personality to the success of that company's films.

She is at present working under the direction of Ralph Ince at the Bayshore studio of the Vitagraph and will make her bow to the public in a Blue Ribbon Feature in which Anita Stewart will also appear.

VIRGINIA NORDEN

Miss Norden will be remembered by theatregoers as the lead in Elinore Gates' "The Poor Little Rich Girl," which enjoyed a successful Broadway run two seasons ago. She also played in Guy Bolton's "Rule of Three."

Although her screen experience is limited, she is an actress of marked versatility and under Ralph Ince's guidance she is expected to take a high place among film luminaries.

She is a Washington, D. C., girl, the daughter of Major William N. Dalton and Olivia Williams. Norden is a family name she has adopted for professional use.

She was educated in private schools in Washington and spent some time at a convent. Developing aspirations for a stage career, she was placed in the Empire School of Dramatic Acting in Manhattan, from which she graduated with high honors and was immediately cast in a well known stock company.

Here she gained experience that added the finishing touches to her technique.

WILLIAMS OF FRISCO SELLS RIGHTS TO MOVCA FOR 15 STATES IN 15 DAYS

The C. L. Williams and Company Exchange of San Francisco, which has charge of placing Movca Cartoons in the Coast states, including Nevada and Arizona, has had very successful bookings for these new products.

State rights have been sold through the New York office for fifteen states in the past fifteen days.

"California Better for Actors and Pictures"—Lasky

As Screen Is Relentless in Exposing Every Line of the Features, and Night Life of Broadway Is Sometimes Irresistible, Enforced Early Retirement in West Is Best

IF for no other reason than the fact that New York's Broadway is three thousand miles away, southern California will continue in the future to be the center of the motion picture producing industry, according to Jesse L. Lasky, president of the Jesse L. Lasky Feature Play Company.

Returning to New York, where the executive offices of the Lasky company are located, Mr. Lasky this week voiced his sentiments in the controversy that is being carried on between Eastern and Western producers, that the West had all the better of it.

"In the past few months, comparatively," said Mr. Lasky, "since so many Broadway stars of the legitimate stage have entered motion pictures, one of their difficulties is being able to adjust themselves to new working conditions.

"In the legitimate theatre the actor works at night or at earliest at the matinee, under artificial light. In the motion picture work, however, the man or woman star must submit their features to the scrutinizing glare of bright sunlight.

"It is a small point but one, the importance of which cannot be over-emphasized, that because stage stars when in Los Angeles are far removed from the temptations of Broadway and the delights of its night life, they retire earlier, get more sleep and, besides, look better in the morning."

Mr. Lasky also said that within one day the Lasky studio has taken photographs of deserts, cotton fields, fruit ranches, frontier scenes in small Western towns, Spanish missions, sunken gardens, tropical foliage and exact reproductions of the Bay of Manico, the cliffs of England and perfect reproductions of Japanese palaces and tea gardens and an Italian Villa.

"But what would you do for a New York tenement street," was asked.

"Build one," replied the producer.

Diversity of Subjects Marks 4th Group of Mutuals

The Plots of the Masterpictures, De Luxe Edition, Run the Gamut of Adventure, Intrigue, Love, Diplomacy, Mysticism, and Other Elements

VARIETY of theme marks the fourth group of Masterpictures, de Luxe Edition, released by the Mutual Film Corporation. Adventure, intrigue, love, diplomacy, mysticism and other elements have been worked into the plots.

The first of this group is the five-reel racing drama, "The Drifter," produced by Gaumont and released on February 7.

Two phases of society which have long been at odds—the race track and the church—have been drawn upon for the basic idea. Alexander Gaden is starred in a dual role, and Lucille Taft appears as his co-star.

"Powder," a five-act war drama, produced by the American Film Company, Inc., released as a Masterpicture de Luxe on February 10, features Arthur Maude, the well-known English actor, in the stellar role.

He is supported by Constance Crawley and a large company of players. Mr. Maude is seen in the role of a pacificist, who is fighting to prevent the shipment of munitions to the belligerent nations of Europe. One scene shows the blowing up of powder mills.

In "The Soul's Cycle," a Horsley production which will go forth as a Masterpicture de Luxe, on February 12, the transmigration of souls is the main theme. Margaret Gibson is the star of this production, in which the Bostock animals have a conspicuous part. Miss Gibson's chief support is furnished by John Oaker and Henry Watson, and a large company of especially selected players.

Spiegel Plans Big Appropriation for Service

In Connection with the Reorganization of the World and Equitable Companies He Will Set Aside $2,000 a Week for Exhibitor Aid

IN connection with the reorganization of the Equitable and World Film companies announcement was made last week by Arthur Spiegel, the new head of the Equitable, that one of the new policies of the organization will be a system of service to the exhibitor.

Details of this plan are now being worked out, Mr. Spiegel said, but further than that the scheme will be something entirely new, and is expected to be more effective than anything of the kind yet tried; nothing will be announced regarding it at present.

An appropriation equivalent to at least $2,000 a week is to be set aside for the new department.

"I have very little to say about our plans just now," said Mr. Spiegel. "We would rather do things right at this moment than talk about them. We are going ahead and do the things we have planned, and will discuss them after they are done.

The new organization of the Equitable is as follows: Arthur Spiegel, president and general manager; H. C. Drum, assistant general manager; Felix Feist, sales manager; John H. Goldfrap, advertising manager; Harry Reichenbach, publicity manager. E. Richard Schayer will be associated with Mr. Reichenbach in handling the publicity.

SELIG ZOO STUDIO DAMAGE BY STORM IS $10,000

The Selig Zoo Studio was damaged to the extent of over $10,000 by the severe rainstorm that visited California recently.

A large dam situated on city property adjoining the Zoo grounds broke and released a large body of water which rushed over the Selig property.

COMEDY AND DRAMATIC OFFERINGS FROM THE AMERICAN STUDIOS FOR MUTUAL SCREENS

(Left to Right, Above) "When the Light Came," "The Battle of Cupidovitch," "The White Rosette,"

"A Modern Sphinx," "Ella Wanted to Elope"; (Center) A Second Scene From "When the Light Came"

EDWIN PICKED TO DIRECT BILLIE BURKE IN KLEINE SERIAL

Walter Edwin, director-in-chief of the Kleine Studios, will direct the new film novel by Rupert Hughes in which Billie Burke and Henry Kolker will be featured.

Mr. Edwin is remembered as the director who produced the Mary Fuller features for the Edison Company. For the past two years Mr. Edwin has been associated with Kleine.

Among his successes are "The Spendthrift," "The Woman Next Door," "The Green Cloak," "The Sentimental Lady," and "The Danger Signal"—all Kleine five-reel features.

It is said that Mr. Edwin will introduce several photographic novelties in the making of the new film novel which will feature Billie Burke.

NIGH, METRO DIRECTOR, ON VACATION

William Nigh, the Metro director, who recently completed "Her Debt of Honor" and "A Yellow Streak," two notable screen productions, and who will direct Ethel Barrymore in her next Metro production, "The Kiss of Hate," is taking a vacation of two weeks while preparations are being made for this feature.

Famous Players Move to Fifty-Sixth Street Studio

Company Will Make the Old Durland Riding Academy Headquarters Until the Erection of Its Plant on the Site at 225th Street, Near Broadway, New York City

THE executive offices of the Famous Players Film Company have been moved from the Columbia Bank Bldg., 507 Fifth Avenue, to the main studio at 130 W. Fifty-sixth Stret, New York City.

At the time of the great fire, which totally destroyed the old studio at Twenty-sixth Street, on the night of September 11, the Famous Players immediately secured the old Durland Riding Academy on Fifty-sixth Street as its principal studio, using it in conjunction with the auxiliary producing plant at Yonkers, which was in operation at that time.

On Sunday morning, September 12, while the old studio was still a mass of smouldering, smoking ruins, President Adolph Zukor called a meeting of the Famous Players executives at the Hotel Astor and by noon of that day temporary offices had been taken on the third floor of the Columbia Bank Building, at the Fifth Avenue address.

These offices have served the purposes of the executive staff until the present time.

The work of remodeling the old riding academy for studio purposes was pushed with the greatest possible speed, as that was the consideration of chief moment to the producers.

Several big films had been destroyed or damaged in the conflagration, among them "Bella Donna," starring Pauline Frederick; "The White Pearl," starring Marie Doro; "The Foundling," starring Mary Pickford; "The Red Widow," starring Jack Barrymore, and several others.

"Zaza," in which Pauline Frederick starred, was the only production to escape totally unscathed. With all these films temporarily removed from the Paramount schedule, the Famous Players officials were chiefly concerned with the problem of resuming productive operations at the earliest possible moment. It is a matter of record that the taking of scenes actually began on Monday morning following the fire.

The great majority of these were, of course, taken out of doors, but the work of tearing out the tan-bark ring and of reconstructing the old academy building to meet the needs of motion picture production was rushed with all possible speed.

The first scene actually taken in the Fifty-sixth Street building was one from "The Old Homestead," the adaptation of the celebrated rural drama in which Denman Thompson starred for years.

Since the organization of the Famous Players Film Company in 1912 the chief activities of the concern have been confined to the old studio and the Fifty-sixth Street building is the second in which the company has been located.

The Yonkers studio has never been anything but a subsidiary affair, and the only other headquarters ever established were those taken temporarily in California for the production of a few films especially requiring southwestern settings.

It is the intention of the company to make the new buildings its headquarters until the erection of its studio on the extensive site at 225th Street near Broadway, title to which was acquired by the Famous Players last summer.

Jesse J. Goldburg Plans Trip to Principal Exchanges

Vice-President of Ocean Will Dispose of "Life Without Soul," "Fortunate Youth" and "Driftwood" According to His New Plan

FOLLOWING the recently announced policy of the Ocean Film Corporation of disposing of its productions in certain territory on a percentage basis and in other territory on a state rights basis, Jesse J. Goldburg, vice-president and general manager of the company, will leave next week on a tour of the principal independent exchanges of the country.

He will dispose of "Life Without Soul," "The Fortunate Youth" and "Driftwood," the three feature releases of the company.

Contracts have already been entered into for certain territories, and the productions will be sold outright on a state rights basis in the remaining states.

Mr. Goldburg's trip, it is expected, will consume about six weeks.

"We believe," said Mr. Goldburg, "that certain territory will not stand the handling of features on an advance on account of a percentage to the manufacturer, that exchanges in such territory prefer to purchase features outright on a state rights basis, whereas other defined territory proves much more remunerative to the exchange and the manufacturer where productions are released on a co-operative percentage basis.

"We have for the past six weeks withheld from advertising, and made no attempt to dispose of our productions, contenting ourselves with finishing three releases and disposing of them one at a time, in order that the exchanges may properly judge of the class of our productions."

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KEYSTONE TO LOCATE IN JACKSONVILLE, FLORIDA

Special to Motion Picture News

Jacksonville, Fla., Feb. 3.

A. Kessel of the Keystone Company was a visitor in the city on the twenty-seventh and spent the day inspecting conditions for the purpose of locating a studio here. Mayor Bowden and some members of the Rotary Club took him around to the different studios and desirable locations.

Riverside and Riverview both suited him and several members of the company are expected to be here this week to make final arrangements for the construction work. One of the companies featuring Mabel Normand will arrive here in two weeks and start producing immediately.

Eugene Moore has just finished "The Oval Diamond," which he has been at work on since his arival in Jacksonville. Mr. Moore will start on another feature next week which will be entitled "The Water Devil."

EDITH ROBERTS, UNIVERSAL'S YOUNGEST LEADING LADY

"Cinders" is the title of a one-reel comedy drama written and produced by Robert Hill with Edith Roberts in the leading role, supported by William Courtleigh, Jr., which will be released shortly on the Universal program.

Miss Roberts is the new little leading lady of the Universal and is now the Universal's youngest leading lady. Although in pictures but a comparatively short while, Miss Roberts has shown to good advantage in several photoplays produced by Director Hill, especially in "The Trail of the Wild Wolf."

"Flock of Skeletons," First "Sis Hopkins" Series

Initial Production of Kalem Featuring Rose Melville, Creator of Famous Character in Original Stage Play, Will Be Released on March 3

SCENES FROM KALEM'S FIRST "SIS HOPKINS" COMEDY, TO BE RELEASED MARCH 3

"A FLOCK OF SKELETONS," the first release in the new line of Kalem comedies featuring Rose Melville, creator of Sis Hopkins, is now ready for release, and will probably be given its advance showing to the trade papers this week.

The initial production is scheduled for release on the General Film program for March 3, following which there will be a single reel release every week, taking the Friday date on the Kalem calendar.

"A Flock of Skeletons" gives a good idea of the type of work that will be found in the "Sis Hopkins" comedies. Sis will be seen in the familiar character that made her nationally known a decade ago on the stage.

The opening scenes of "A Flock of Skeletons" finds Sis at home on the farm. The slavey life tires and she pines for the easy ways of the city.

Her arrival in the metropolis isn't very auspicious, for she has Mr. Newleyritch arrested for "mashing" after he had considerately offered to help her with a bulky green carpet bag.

The fun begins when Sis later finds herself the girl-of-all-work in the Newleyritch home.

She blunders into a knowledge of the secret escapades of each member of the family and soon is the guardian of the family's skeletons. Their efforts to keep her knowledge from the other members of the household make life a whirl of pleasurable excitement to the bewildered Sis.

Mother is a would-be song bird, under the tutelage of a professor who is hard of hearing; daughter is in love with a matinee idol; and the sudden acquisition of wealth hasn't cured the son of the family of his love for the rolling dice. Life on the farm never appealed to Sis as this does.

Frank Minzey, who played the principal role in the play "Sis Hopkins" since its first presentation, has been secured by Kalem, and will make his screen debut in these subjects.

Arthur Albertson, who became popular in Kalem multiple reel offerings during the past year, is another member of the company, as is Richard Purdon, the Kalem "daddy."

Olive West and Henry Murdock are two players drafted from the stage who are well known for their character comedy work for many seasons past.

Miss West will be remembered for her appearances on Broadway in "Mrs. Wiggs of the Cabbage-Patch," "Rebecca of Sunnybrook Farm," and such attractions.

Murdock is an acrobatic comedian whose work has delighted the critics of the private projection room. Mary Kennedy, a pretty Jacksonville belle, has joined the company.

Paint Pictures Full of Local Color, Spiegel Rule

President of Equitable Declares That Authors as a General Thing Know Much Better Than Anyone Else What Atmosphere and Environment Are Needed for Plots and Characters

THE Equitable Motion Pictures Corporation, since the beginning of its newer program, is making an effort for local color and the atmospheric detail so beloved by the exhibitor and patron alike.

President Spicgel of the Equitable Company, beginning with the release on December 6 of "The Warning," many of the scenes of which were staged in Luray Caves, Virginia, where the stalactities and stalagmites added mysterious and sensational effects to the scenes in which Kolker appears as in Hades, has made one consistent effort to obtain and maintain local color. detail and the effects procured through staging pictures in the locale called for by the authors.

"Authors, as a rule," said Mr. Spiegel, "know very much better than anyone else what atmosphere and environment they want to surround their plots and characters with, and we arc submitting to responsible authors, the choice of locations.

"This is resulting in a remarkable improvement in every department of our productional end. C. Haddon Chambers, author of 'Passers By' went all the way to Nassau in the Bahamas to write the scenario for his play, and then went into conference with S. E. V. Taylor and the star of the picture as to the most congenial atmospheric surroundings in which to produce the play.

"Frank Powell and Richard LcGalliennc concurred with Bruce McRae in choosing Havana and the surrounding Cuban atmosphere and the Caribbean Sea for the staging of 'The Chain Invisible' and the company has been there two weeks now.

They are taking their time in a harmonious atmosphcre, selected by all the participating interests.

"Marguerite Leslie, Harry Handworth, Roy L. McCardell and Mr. Stoermer all made a trip to Saranac Lake, two weeks before beginning the production of 'The Question,' and mapped out the precise spots they deemed best for the producing of McCardell's story."

BEAL COMPANY STORM BOUND

Director Frank Beal and his company are storm bound in the mountains above San Bernardino, Cal.

He left a week ago and no word has been received from him since his departure. All telegraph and telephone wires are down and roads are washed out in many places.

PLANS FOR "CRISIS" PRODUCTION PROGRESSING

Plans are progressing for the production of the Selig spectacular drama, "The Crisis." Producer Colin Campbell is knee deep in Civil War atmosphere.

MACMAHON OF TRIANGLE SEEKS NEW CONNECTIONS

Henry MacMahon is no longer connected with the Triangle Film Corporation and invites offers from film companies that want good press service.

Mr. MacMahon's newspaper list, which he personally selected, contains thousands of names of leading publications and represents a thorough acquaintance with journalistic managers and motion pictude editors in all parts of the country

He has likewise many friends in the trade press. His most recent work for the Triangle has been writing up first run houses, which has put him in touch with the publicity needs of many exhibitors.

On the sensational side he managed "The Birth of a Nation" publicity campaign in Boston from April to August of last year, thereby assisting the Epoch Producing Company in securing record-breaking receipts. He can be addressed at 321 West Fifty-fifth street, New York city; 'phone Columbus 2969.

BROADWAY BY NIGHT IN "NEW YORK," PATHE

Some very interesting and unusual scenes of Broadway by night are shown in Pathé's "New York," adapted from A. H. Woods' play of the same name.

The cameraman was stationed on the roof of an office building, and was able to film a long stretch of the "great white way."

The remarkable changing electric signs, which make the street unlike any other in the world, are clearly shown, and the processions of trolley cars and automobile cars, and automobile headlights, make the endless lines of light which shoot up and down like the tail of a comet.

PATHE'S "ANALYSIS OF MOTION" PRAISED IN NEW ORLEANS

R. E. Pritchard, moving picture editor of the New Orleans *Item*, writes that Pathé's "Human Movements Analyzed" has won the city, and that he has had fully twenty-five 'phone messages about the picture.

Al Christie Raises Scenario Prices to Fifty a Reel

Doubling of Price Due to His Assurance to President Laemmle, on Signing of Contract for Independent Production for "U", That Comedy Quality Is to Be Upheld

Special to Motion Picture News

Los Angeles, Feb. 3.

BEING a firm believer in the need of securing the best stories possible as the foundation for the improvement of films, as outlined by the editorial in the News, Al. E. Christie, producer of Nestor comedies for Universal program, has increased the price of comedy scenarios from $25 per reel to $50.

When Mr. Christie made a contract with President Carl Laemmle to produce pictures independently for the Universal, he assured Mr. Laemmle that everything would be done to uphold the quality of Nestor comedies, as well as the improvement of the same.

The Christie companies have been located at their own studio, at Gower street and Sunset Boulevard, Hollywood, for three weeks, and telegraphic advice from the New York office of the Universal congratulating Mr. Christie on the excellent comedies he has sent forward since he became an independent producer have been received.

The Christie organization are somewhat crippled at the present time owing to the illness of Director Horace Davey and Cameraman Al. Cawood, and Al. Christie and his cameraman are making up for the missing ones, working with one company in the mornings and the other in the afternoons.

At the present time "He Almost Eloped," a one-reel subject, is being filmed by the Davey Company, composed of Ray Gallagher and Billie Rhodes. This deals with incidents of a girls' seminary.

"The Deacon's Waterloo," with Leo Moran as the deacon, has just been finished. This the players consider one of the best comedies that have appeared under the Nestor trademark for a number of months.

The deacon calls on Eddie Lyons' girl, Betty Compson, and while he is there the lover exchanges the deacon's live horse for a wooden one stolen from in front of a hardware store.

All of the exterior scenes for this were made while the rain fell in torrents, and remarkable photographic effects, combined with the unusual comedy situation, will no doubt place this film above the average Nestor quality.

The poor deacon after many futile attempts to start the wooden beast, is arrested by the sheriff for stealing the dummy. It required two weeks search to find a horse that would double for the wooden one.

J. C. Jessen.

"Germany On Firing Line" Officially Approved

War Films, Which Have Been Shown to Large Crowds in Several Cities, Were Taken by German Government Itself, and Viséd by General Staff

"GERMANY ON THE FIRING LINE," which was presented in New York under the auspices of the New York *Globe*, is said to be the only moving picture taken by the German government itself. In order to insure a faithful reproduction of the thrilling scenes, one hundred and six enlisted camera men are declared to have daily, even hourly, risked their lives.

For six weeks the Park theatre in New York was packed with interested spectators when these films were shown.

Every foot of "Germany on the Firing Line" is authenticated by the German government, who have given with these pictures the visé of their official character by cards signed, sealed and stamped by the German general staff. This mark of identification cannot be shown by any other war picture dealing with the German side of the war.

Every notable character of this war who is identified with Germany and her allies are shown on the front, not in their homes nor on the parade grounds, but in the midst of carnage and conflict.

The pictures have been shown so far outside of New York, in Minneapolis and St. Paul, under the auspices of the Minneapolis *Tribune;* in Cleveland at the Colonial theatre under the auspices of the Cleveland *News;* in Pittsburgh at the Pitt theatre under the auspices of the Pittsburgh *Press;* in Baltimore in connection with the Baltimore *News;* in Newark, N. J., under the auspices of the Newark *Star;* in Buffalo under the auspices of the Buffalo *Times;* in Paterson, N. J., under the auspices of the Paterson *News;* in New Haven, Conn., under the auspices of the *Courier;* Bridgeport, Conn., under the auspices of the *Post.*

Any purchaser or exhibitor of a German war picture should insist on being shown the "Kriegsausgabe" or war cards. Without these the films are not official.

Selig Players Return to Los Angeles from Las Vegas

Locations Near Newhall, Northwest of Angel City, Are Used by Tom Mix in First Picture After Returning from New Mexico

Special to Motion Picture News

Los Angeles, Feb. 5.

THE Western Selig company which has been located at Las Vegas, New Mexico, has returned to the Coast studios, and are now working on their first picture here using locations in the vicinity of Newhall, northwest of Los Angeles. Tom Mix continues as director and leading player.

A company of Selig players under the direction of Frank Beal and with Kathlyn Williams, Guy Oliver, Lillian Hayward and Vivian Reid as principals, have gone to Bear Lake Valley to make exteriors for the three reel subject from a scenario by Wallace C. Clifton, entitled "The Devil, the Servant and the Man."

In all probability the subject "The Cycle of Fate," being produced at the Selig zoo by Marshall Neilan, will be made in five reels.

There are two episodes of this in which Edith Johnson plays the lead in one which is of the nature of a prologue, and Bessie Eyton will be the star of the other part of the picture.

The male principals of the cast are Wheeler Oakman, Louis J. Cody, Will Machin and Al. Filson. The story is laid partially on the sea and in a tenement district of a large city.

J. C. Jessen.

COLONEL BRADY OF VITAGRAPH SCENARIO STAFF WRITES NOVEL

Colonel Jasper Ewing Brady, recently appointed manager of the Vitagraph scenario department, has written a novel entitled "The Pharisee," which Small, Maynard and Company of Boston will publish in book form.

A GROUP OF SCREEN STARS WHO APPEAR IN WORLD-EQUITABLE PHOTOPLAY PRODUCTIONS

(Top, Left to Right) EDNA WALLACE HOPPER, FRANCES NELSON, CLARA KIMBALL YOUNG, KITTY GORDON

(Center) GAIL KANE; (Bottom) JEAN SHELBY AND JANE GREY

ANNA HELD IN "FILM OF MODES" BEFORE HER REGULAR PICTURE

The Oliver Morosco Photoplay Company has prepared a novel short length film showing Anna Held in various attractive poses and displaying her latest gowns from Paris, to be run in Paramount theatres in advance of the appearance of the Held photoplay "Madame La Presidente."

The film is to be run by exhibitors a few days ahead of the photoplay.

In addition to the various gowns representing the outlay of a fortune, the subject displays the famous collection of pearls worn by Miss Held, together with her $11,000 white ermine furs, her sensational hats and bejeweled slippers, designed by the actress herself.

AL RAY LEAVES NATIONAL FILM

Al Ray, the young director, has just severed his connections with the National Film Corporation of Baltimore, where he has been producing and playing the leading roles in comedies for the past several months.

He is now at his home in New York, where he intends to take a much-needed rest.

"I have been working steadily for the past two years without a vacation," he said, "and I intend to take a much-needed rest before I start to work again."

His comedies attracted considerable attention when in Baltimore, due to the fact that he again took the leading role, that of Louie Smaltz, in the comedies he produced.

MONTEREY MOTION PICTURE COMPANY ORGANIZED BY HEIDRICK

The Monterey Motion Picture Company has been organized at Monterey, Cal., by A. C. Heidrick and O. Thomas and a well-equipped studio has been fitted up there.

Some pictures have already been taken and plans are being made for operations on an extensive scale when the rainy season is at a close.

Large Array of Stage and Screen Stars from World

Dual Releasing Plan Following Consolidation with Equitable Makes Roster of Productions with Diversity of Subjects and Types Appeal to Public

NOW that World and Equitable are combined and the dual releasing plan about to go into effect, the large array of stage and screen talent comes under the direct control of the World Film Corporation.

The greater the roster of stars and players, the greater the opportunity for diversity of types, with the two producing concerns under the direct management of one head, and production activities controlled by the one executive staff.

Under the direction of the two concerns are two score noted artists—Clara Kimball Young, Robert Warwick, Holbrook Blinn, Alice Brady, George Beban, Mollie King, Francis Nelson, Kitty Gordon, Johnny Hines, Chester Barnett, June Elvidge and Douglas MacLean of the World Film staff, and Gail Kane, Bruce McRae, Charles J. Ross, Jane Grey, Marguerite, Leslie, Mary Boland, John Mason, Henry Kolker, Mary Charleson, Muriel Ostriche, Carlyle Blackwell, Frank Sheridan, Arthur Ashley, Gerda Holmes, Clara Whipple and Edna Wallace Hopper to be seen in Equitable vehicles.

Cast in such noted plays and stories as are the property of the World and Equitable, from such producers as William A. Brady, Messrs. Shuberts; authors and playwrights like Rachael Crothers, Rennold Wolf, Channing Pollock, C. Haddon Chambers, Emmett Campbell Hall, Roy L. McCardell, Eve Unsell, Richard Le Gallienne and others, the numerous players can be so allotted as to afford variety

Clara Kimball Young in "The Feast of Life," Holbrook Blinn in "The Unpardonable Sin," Gail Kane in "Her God," Robert Warwick and Francis Nelson in "Velma," Carlyle Blackwell in "The Shadow of a Doubt," Kitty Gordon in "As In a Looking Glass," George Beban in "The Pawn of Fate," Marguerite Leslie in "The Question," Frank Sheridan in "The Struggle," Bruce McRae and Gerda Holmes in "The Chain Invisible," Mary Boland in "The Price of Happiness," Edwin August in "The Social Highwayman," Muriel Ostriche in "Molly o' Pigtail Alley," and John Mason in "The Reapers," are some of the coming offerings.

While this is not the actual order of release, no definite statement having been given of rearranged program dates, the above list represents stars and plays actually at work for the World and Equitable, and the forthcoming program will contain a great majority of the above named.

Mr. Blinn is at Jacksonville staging two plays. Gail Kane is en route back to New York after three months on the Arizona deserts; Clara Kimball Young and Bruce McRae and their respective companies are at Havana, Cuba; Frank Sheridan is at Miami, Florida; Edna Wallace Hopper and Charles J. Ross are in the mountains of Canada; while the various other World and Equitable companies are working interiors at the six studios.

TOPNOTCH TO PICTURIZE DUMAS' "DENISE"

Topnotch Motion Pictures, Inc., a new film organization whose aim, it is announced, will be to supply a variety of subjects, will picturize Alexander Dumas' "Denise" as its first headline offering.

This company intends to supply exhibitors with a diversity of offerings, enabling them to buy a one-reel comedy or drama, a feature or a full nine-reel program at their option.

The Authors' Film Company, 1432 Broadway, New York, is the exclusive agent and distributor for the Topnotch output.

Two Groups Give Views on Censorship

(Continued from page 975.)

signed by Mr. Richard A. Rowland, the president of Metro, which was clear enough on its face and which was written after a long conference with Mr. W. W. Hodkinson, president of the Paramount Pictures Corporation, who explained to Mr. Rowland and Mr. Arthur James, of Mr. Rowland's office, exactly what position we proposed to take and just why we proposed to take it. There was no misconstruction on our part, although, obviously, there was a change of heart on theirs."

Producers Back Board of Trade

The Motion Picture Producers' Association of Los Angeles, in the formation of which Jesse L. Lasky had a leading part, announced its active opposition to censorship in the following telegram to the Motion Picture Board of Trade:

Los Angeles, Cal., Feb. 2.

Motion Picture Board of Trade,
18 East 41st street,
New York City.

The Motion Picture Producers' Association, representing sixteen producing companies, is opposed to censorship. We believe that a proper understanding by the public of the evils of censorship will mean its elimination. We are preparing a campaign of education by means of slides and literature. This we will distribute to the exchanges and exhibitors to be displayed to the public with blank petitions to be signed by the patrons of theatres petitioning the various legislative bodies to abolish censorship. We ask your co-operation in this great educational work by urging your distributors and exhibitors to assist in this propaganda. Address seventeen fifteen Northwestern avenue, Los Angeles.

Motion Picture Producers' Association.
H. O. Davis,
D. W. Griffith,
Thos H. Ince,
P. D. Gold, Jr., Committee.

Binder Wires Appreciation

The Board of Trade, through J. W. Binder, its executive secretary, sent the following reply:

New York, Feb. 3.

Motion Picture Producers' Association,
1715 Northwestern avenue,
Los Angeles, Cal.

We are mighty glad to know that your association is opposed to censorship and is prepared to fight it. What you propose in the way of slides, petitions and literature is along same lines as Board of Trade's campaign. Suggest we exchange copy so that arguments may not conflict. Our campaign is already under way in Massachusetts, New Hampshire, Vermont, New Jersey, and Maryland.

Motion Picture Board of Trade.
Per J. W. Binder, Executive Secretary.

Hearst Thanked for His Efforts

The Producers' Association, in a subsequent telegram to Mr. Binder, said: "We are glad to know of the campaign you have started. We are preparing copy for our slides and will send it to you as soon as completed. In meantime, mail us copies of what you are using so we can get advantage of same."

Producers of Los Angeles have also sent a telegram to William Randolph Hearst, thanking him for his attitude in opposing censorship through his newspapers and in other ways. This message was signed by David Horsley, the William Fox Studios, H. M. Horkheimer, David W. Griffith, Mack Sennett, Thomas H. Ince, Henry Lehrmann, H. O. Davis, Thomas Dixon, Jr., Thomas Persons, L. E. Dougherty, and D. W. Whiting.

"SILAS MARNER"

(Thanhouser-Mutual Masterpicture—Seven Reels)

REVIEWED BY HARVEY F. THEW

GEORGE ELIOT never intended that her famous story should be told in seven reels. It is a good story, of the old-fashioned type, as everyone knows, but there was hardly reason for carrying it out so far beyond the so-called standard length.

There is a lot of preliminary which is really epilogue to the actual story, which need not have been so strongly emphasized, as it serves only to hold the vital action of the piece back longer than is necessary.

Except for this, the picture is deserving of considerable praise. The times of which George Eliot wrote evidently have been carefully studied, and the mounting shows a faithful attention to detail as regards costumes and manners of the late Georgian period in England. There are also some good character studies furnished, the chief of these being Frederick Warde's portrayal of Marner. His acting is strong, convincing and pleasing throughout. He has, for the most part, capable assistance, particularly from Ethel Jewett, who plays Nancy, the village

MARNER TURNS PHYSICIAN

belle, later the wife of the Squire's eldest son with considerable grace and expression, and from Mlle. Valkyrien, who plays the barmaid to whom the young man was secretly married.

The story needs little recounting here. It begins with the disgrace of the weaver, Silas Marner, just as he was about to wed, and his flight from his home town and establishment among strangers. His life then becomes intertwined with that of Squire Cass and his two sons, the elder a steady young man, the younger a profligate. The latter, after blackmailing his brother, whom he has inveigled into marrying the barmaid, steals Marner's hoard of gold, and in fleeing from the hut falls into the well and is drowned. Long afterward, when the barmaid wife, with her little daughter, seeks her husband, the woman dies from exposure, and the little one takes refuge in Marner's cabin. There she grows up and when her real father claims her she refuses to leave the old weaver.

The adaptation of the novel was made by Philip Lonergan, and was directed by the son of Frederick Warde. Morgan Jones, Frank L. McNish, Thomas A. Curran, Hector Dion, Arthur L. Rankin and Elsie Jordan are also in the cast.

INTIMATE VIEWS OF PRISON LIFE FILMED FOR PREMO SUBJECT, "TO HIM THAT HATH"

HARLEY KNOLES, director of the Premo Film Corporation, along with Lionel Belmore, who is the director in "To Him That Hath," Robert Warwick and other members of the Premo Company recently journeyed to Sing Sing and made some of the most intimate prison studies which have ever been taken.

They went into corridors, in the cells, took the men at work, at mess, took close-ups of "lifers," murderers, burglars, went into the death house—all this was to bring out a point of the story, "To Him That Hath," which treats the prison reform question in an unprejudiced manner.

"To Him That Hath" serves as a vehicle for Robert Warwick. In the cast supporting Mr. Warwick is included Anna Nilsson.

LINCOLN SIGNS FOR TWELVE MONTHS WITH LUBIN; FIRST PICTURE "EXPIATION"

E. K. LINCOLN will be seen under the Lubin banner for the next twelve months, having signed a contract to appear as leading man in its feature releases.

Mr. Lincoln has just registered another success in Frances Melbourne's multiple reel feature entitled "Expiation." He will be seen with Ethel Clayton in the near future in a play by Shannon Fife entitled "Ophelia."

MUTUAL PICTURES

Funny?

Most assuredly! That's the very reason for the immense popularity of Cub Comedies, featuring the funniest man in America, George Ovey. Every Cub Comedy calls for a whirlwind of laughter. The fun starts in right at the jump, goes along at a lively gait and then reaches a screaming finish that keeps the audience laughing even after the next film is on.

And Ovey?

He's so welcome that the fans applaud in delightful anticipation when his name is flashed on the screen before the picture begins. Cub Comedies are helping lots of exhibitors win success. They can do the same for you.

A new subject released every Friday through Mutual exchanges.

DAVID HORSLEY PRODUCTIONS

MUTUAL PICTURES

The current release of the merry

CUB COMEDIES

is entitled

"Jerry's Millions"

It is a rollicking farce in one reel featuring the popular comedian,

GEORGE OVEY

—the funniest man in America.

Released February 11 through the Mutual Film Corp. branches.

DAVID HORSLEY PRODUCTIONS

Screen Examinations

"THE SOUL'S CYCLE"

(Horsley-Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

THIS is one of the most striking and best-produced pictures the Horsley studios have yet turned out. In conception and handling it is novel, and except for one or two crudities in small particulars, stands as an excellent piece of fancy, poetic imagery, and psychic study.

The theme is reincarnation, one which has had its share of treatment recently. Yet none seem to have gone so deeply into the question as has this, nor have the thought and study which this one evidences usually been expended in working out the idea.

The foregoing remarks apply largely to the first three reels, depicting life in the Grecian epoch, about 616 B. C. Some one has made a rigid application of the principles of Attic culture, out of which Isadora Duncan and others of that school make their living, to the actual life of the ancient Greeks.

AGNES SAVES HER ENEMY

It must be confessed, that the gestures and attitudes which we are taught through ballets and expressive dances, to associate with the Greeks of long ago, do not look either convincing or human when applied to everyday conversation and situations.

Nevertheless, the scenes of Grecian fetes, life in the arbors, pergolas, colonnades and exedra of the classic age, is well expressed, and is given a more human touch than anything of the kind we have yet seen.

When Theron, the powerful senator, decrees that the young couple which has flouted him shall be thrown into the seething crater, he himself is condemned to live as a beast until he shall have righted the wrong.

In the next cycle we find him as a lion, and the young couple are a wealthy young broker, and a girl whom he wins as his wife, after sharp rivalry with the villain of the piece. The young man, who is also an African hunter, has captured the lion, and has him at home in a cage.

The lion is liberated by the villain in time to prevent the wrecking of his owner's fortunes. This he does by killing the man who liberated him.

By this act, the soul of Theron is finally liberated from the beast, and passes into its true estate. The picture closes with the impression that the same souls pass on into another cycle.

Whether it is the idea to establish that these cycles are each 2,500 years long does not appear.

Margaret Gibson, John Oaker and Roy Watson head the cast.

"SONS OF SATAN"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

THERE is still a formidable array of picture-going folk who revel in an old fashion melodrama of the sort that contains a master-crook whose satanic ability knows no bounds.

William Le Queux furnished such a story in "Sons of Satan." It is a thrilling story, with the suspense constantly at a high pitch because of the involved yet marvelously clear action.

There is never a moment when interest is lacking and it is this which keeps its wild improbability from leaping into prominence.

The particular Son of Satan dealt with in this picture could measure forces and stand an even chance of emerging victorious with any of that body of well known thieves which includes Fantomas, Moriarity, and Nick Carter.

Normand is his name and he conducts a detective agency, a blackmailing establishment, a moving picture company, and a newspaper to propagate his work.

Normand, however, is not the romantic gentleman that any of the above mentioned crooks that occupy important places in the rogues' gallery of detective literature were.

Normand is a deep-dyed villain, the kind of a man that patrons of the second balcony are inclined to hiss at. There are plenty of heroes and heroines in the picture, however, so the melodramatic loving soul will find nothing lacking in this offering.

NORMAND'S CONFEDERATES OVERPOWERED

The picture is a product of the London Film Company, produced by George Loane Tucker, who made such a success with "Traffic of Souls." Tucker and his cast have brought out every sensational point of Le Queux's story.

Added to this there is the continual use of such delighting properties as collapsible fireplaces, elevators hidden between walls, secret doors and passage ways, and last but not least, four substantial walls which shoot down from the ceiling and entrap one of the characters.

The story opens with Normand as a child, quickly and easily treading the well-known path to Perdition. When grown he is at the head of a large band of crooks that operate throughout London.

Then the plot settles down and concerns itself with a single group of people who suffer at the hands of the master mind.

The end, however, discovers Normand conquered at last and forced into a position where he prefers to take his own life rather than face prison walls for the rest of his days.

A clever cast, including Lewis Gilbert as Normand, Charles Rock as his chief pursuer, Blanche Bryan as the heroine, and Arthur Cullen, George Bellamy, Windham Guise, Minna Grey and Douglas Munroe lend advantageously played performances to the picture.

In fact in everything save for photography (this being below the average), "Sons of Satan" is a marvelous crook melodrama.

"NEW YORK"

(Pathe Gold Rooster—Five Reels)

REVIEWED BY HARVEY F. THEW

OPINIONS on pictures differ as widely as do opinions on feminine beauty. It is difficult to find more than three persons in absolute agreement, and this is especially true when a picture is so conspicuously good as to be far above the average.

In this category we hasten to place "New York." After a critical examination from several angles, we have formed the opinion that it is one of the best pictures—say, one of the six best pictures—we have seen this season. This opinion may be influenced sometwhat by comparisons, but so are most opinions.

George Fitzmaurice produced the picture. He worked from a script by Ouida Bergere, which in turn was based on the play by William Hurlbut, which ran successfully in New York a few seasons ago. The mountings are elaborate, the settings true, and the action, which is dramatic in the extreme, is almost always convincing.

Moreover, there is an atmosphere of unusual interest maintained throughout. Thrills also have their share, chief among them being a spectacular fall down a stairway by Fania Marinoff.

The story of New York is known to hundreds. Oliver King, member of an old New York family, falls in love with a chorus girl. His mother objects so strongly to the marriage that he changes his plans, and instead of marrying the girl he keeps the affair secret.

Discovering that she is faithless to him, he casts her off, but as she represents that he is the father of her son, he makes provision for her until she is killed by a fall following a wild revel.

King brings up the boy in the belief that King is only his guardian. Then King marries a young society woman who has made a name for herself as a sculptor. The son, Wendell, begins to show his real inherited tendencies, and when the young wife of his father calls on him to arrange a peace between his father and himself, he attacks her. In self-defense she shoots him, and makes it appear as suicide. She is unable to bear the secret, however, and tells her husband.

He is heartbroken, but more at the thought that it is his own flesh and blood which has been the victim. This is cleared away when it is discovered that the young man was not his son at all.

Florence Reed is featured in the cast. She does not appear until the third reel, but after that she has excellent opportunities to show her ability. Jessie Ralph gives a remarkable character drawing, and John Miltern and Forrest Wynant also do some excellent work.

"THE LOTTERY MAN"

(Comstock Photoplay—Five Reels)

REVIEWED BY HARVEY F. THEW

THE popular Broadway comedy has been transferred to the screen without losing any of its substance, or any of the comedy which made it a success. In fact, it is a most compact and well-constructed comedy, and the interest is maintained throughout, without resort to slapstick methds or business. In addition, there is some good character drawing, and an atmosphere of healthy, happy outdoor life has been brought into the story.

The leading character is a young college man and football hero. On leaving college he discovers that his mother has lost the little property on which she depended to educate him and support them both. So goes to a wealthy college friend, and through him gets a job as a reporter. Then he gets a great idea.

He induces the paper to start a lottery, with himself as the prize. He agrees to marry the woman who holds the lucky number, or, if she refuses him, she is to have half of the grand prize of $100,000, and he is to get the rest.

Then he falls in love with his chum's cousin, and repents the lottery plan. But it is too late. She, he and his chum both begin buying up papers in the hope that they may get the lucky number and win for him the girl. All the servants in the house are also buying up papers and clipping out tickets.

The drawing is held in front of the city hall, and the square is thronged with an excited crowd of women. They are all disappointed, and follow in a mob to the home of the Lottery Man's chum, where he has taken refuge. He fights them off and goes back into the house, where he finds that the kitchen mechanic has won the prize. She hesitates for a moment, then decides to marry the butler, and take the $50,000 prize instead of the husband. The Prize quickly arranges matters with his chum's cousin to their mutual satisfaction.

FOXEY BUYS UP THE TICKETS

Thurlow Bergen, Lottie Alter, Allan Murnane, Ethel Winthrop, Carolyn Lee and Elsie Esmond compose the cast.

"THE STRANGE CASE OF MARY PAGE"

(Essanay-General—Third and Fourth Chapters)

REVIEWED BY PETER MILNE

ALTHOUGH trial scenes have come to be as common in pictures as the villain's cigarette, the producers of "The Strange Case of Mary Page" have managed to make the third and fourth instalments rich in suspense, and through good handling the trial scenes aid them extensively.

The court room with its judge, jury, defendant and counsel is the pivot about which all the action of the two chapters in hand revolves. Witnesses are one after another called to the stand, and each has an interesting story to tell concerning events that led up to the murder of the angel who backed the Mary Page show.

The evidence of each witness sheds even more mystery on the murder mystery, although startling information is given pertaining to the lives of Mary Page, the murdered man and her lover, the lawyer who is defending her.

All of the evidence, of course, stops at a most engrossing point, prior to the murder. What is more, the separate stories corroborate one another—they dovetail in convincing fashion.

Summed up, the following history is gleaned from the evidence: The angel, speaking in the vernacular, "had the goods on Mary Page's father," and consequently was in a position to demand the hand of his daughter.

On the night of the murder Mr. Page was drunk, as he had been on many other nights. He had prevented an elopement of Mary and the lawyer and had afterwards brutally mistreated his daughter, a practice which resulted in temporarily unbalancing her mind.

The angel and Mr. Page framed up some sort of a deal, the details of which were not brought out, on the lawyer, and Mary and her mother discovered the plot. Then one night Mary mysteriously disappeared.

Henry Walthall continues to give a most telling performance in the role of the lawyer. Edna Mayo fulfills the requirements of her role advantageously, save in a few closeups, when her facial interpretation of an unbalanced woman is rather artificial.

The supporting cast is composed of a number of clever Essanay players who lend their best efforts to the benefit of the picture.

TENSE MOMENTS IN THE ESSANAY SERIAL, "THE STRANGE CASE OF MARY PAGE"

ILLUSTRATING TYPICAL SCENES IN WHICH HENRY B. WALTHALL AND EDNA MAYO APPEAR

"THE CROWN PRINCE'S DOUBLE"

(Vitagraph Blue Ribbon—V-L-S-E—Five Reels)

REVIEWED BY OSCAR COOPER

MAURICE COSTELLO is featured in this story of double identity laid partly in the mythical kingdom of Ostrau, and partly in America.

He is seen as an exiled Prince who, after hastily marrying an American girl, employs a penniless American to impersonate him.

The Prince is being pursued by the secret service chief of his country who has been detailed to get the Prince back to Ostrau for the purpose of forcing his marriage with a Princess whom the Prince does not wish to marry.

Mr. Costello appears in the dual role of Prince and penniless American. He works sincerely to make the parts convincing, but with only a fair degree of success. Norma Talmadge, the feminine lead, is seen to fine advantage as the American girl.

THE PRINCE IS TOLD HE MUST MARRY

Others in a competent cast are: Howard Hall, Anders Randolf, Thomas Mills, Thomas Brooke, Daniel Leighton, Anna Laughlin and Leila Blau.

The production is mounted in good style. Scenes show the interior and exterior of a palace, New York harbor, country estates, and various other locations which give the picture variety of interest. Van Dyke Brooke, the director, exercised care and attention to detail, and in respect to his work the subject is entirely acceptable.

In the early action, extras are used in realistic mob scenes, and later in a ball room set.

The plot contains the elements of a good mystery story, and at times carries suspense. The denouement, however, leaves a good deal to be desired. Summed up, "The Crown Prince's Double" is an average feature.

"THE WOMAN IN 47"

(Frohman-Equitable—Five Reels)

REVIEWED BY PETER MILNE

"THE WOMAN IN 47" was adapted from the book by Frederick Chapin and produced by the Frohman Amusement Corporation under the direction of George Irving. Alice Brady plays the title role and is taxed heavily by its emotional requirements. Miss Brady rises equal to any occasion that the scenario offers her. Her part is not varied; it is keyed at the same point throughout, but it is loaded with sympathy and is powerful for this reason.

Viola Donizetti, an Italian girl, flees to America to escape the persecution of her father and the brutal husband he has selected for her. Her sweetheart is unable to meet the ship, so Viola is conducted to her lodgings by his cousin. The cousin forces his attention upon the girl, and she runs away.

Later she procures a position in the household of Sharpless, but here, too, young Sharpless, a man about town, presses his undesired attentions on poor Viola. As a result of her resistance she is discharged, and next she is taken under the wing of Collingswood, a lawyer. Collingswood gives her a fine apartment, lots of clothes and money, and she innocently accepts. Finally Viola discovers that her "benefactor" is married.

At last she meets her sweetheart again, and they plan to get married. They procure room 47 in a hotel, and Viola makes herself comfortable while Tony goes for a priest. Collingswood, who has sunk to a degrading position since his affair with Viola, takes Room 48, in the same hotel.

Deciding to end it all, Collingswood writes a note to the effect that the woman in 47 can furnish the reason for his death, then he shoots himself. A reporter finds the note and scenting a big story, as he is already acquainted with Viola's suspected past, he tells Tony the entire affair, but the priest prevails upon the young man to forget the note.

The similarity of the various episodes of this photoplay is perhaps the only thing in its disfavor. With so many beastly men in the cast, all of them successively directing their attentions toward Viola, the observer is inclined to forget that the picture is a drama, but then Miss Brady's acting will often prevent this.

The mounting of the subject is done to good advantage, while the photography, like that of all Frohman subjects, is very good. William Raymond, John Warwick, George D. Melville, Eric Blind, Lillian Concord, Tom McGrath and Bert Rooney are in the cast.

SUPREME COMPANY SELLS "THE COWPUNCHER" FOR 26 STATES

THE Supreme Film Company, of Chicago, has been very successful in placing its recent Reelplays feature, "The Cowpuncher." Twenty-six states were sold outright in a few days, and all the available remaining prints are booked in the states controlled by the Supreme organization for more than a month.

FROM THE HORSLEY STUDIOS: (Left and Right) CRANE WILBUR IN "A LAW UNTO HIMSELF"; (Center) TWO SCENES FROM "JERRY'S MILLIONS," FEATURING GEORGE OVEY

"VULTURES OF SOCIETY"

(Essanay-V-L-S-E—Five Reels)

REVIEWED BY OSCAR COOPER

AN unusually interesting story, certain, in our opinion, to grip the majority of picturgoers, is told in this subject. In some respects the theme is remarkable. All the principal characters, with a single exception, are engaged in some sort of crookedness. There is not a single genuinely moral person in the whole lot.

Illicit sex relations, thieving, unscrupulousness, and abduction are all worked into the plot, which is a series of adventures. The picture is plainly a satire on high life and low life at their junction point, and as such it is completely successful.

THE ADVENTURESS WINS

The chief vulture is a society thief, who abducts a prince, and turns him over to a band of crooks, while the thief masquerades in high society as the prince. The other half of the story concerns a boarding school girl who, after her first false step, takes the "easiest way," and becomes an adventuress. The third conspicuous vulture is a middle-aged millionaire, whose mistress the adventuress becomes.

These threads of action are knit together in a very clever way, so that as a whole the story is convincing. The suggestive situations are handled without offense, but their meaning will be readily understood by the mature.

The picture is put on in elaborate style. The home of the millionaire, and the apartment of his mistress are shown in two or three very large and ornate interiors. Scenes employing a large number of people are a ball at the home of the millionaire, and a masked ball in the apartment of his mistress. The latter, of course, is a costume affair. Other sets and locations will please the most critical.

The acting also is uniformly finished. Lillian Drew gives a really vivid impersonation of the adventuress; E. H. Calvert does some of his characteristically clever work as the society thief; Ernest Maupain, one of the best character actors on the screen, performs finely as the millionaire; Marguerite Clayton is pretty enough as the millionaire's dissipated young daughter. Others are Florence Oberle, Arthur W. Bates, William V. Burns, Charles Stine, Hugh E. Thompson, Edward Arnold, Jack Meredith, Charles Racey, May Howard, and Virginia Hammond.

E. H. Calvert, the director, has done his work very well. The story was written by Richard Goodall, and adapted by Mr. Calvert.

"Vultures of Society" is a highly sophisticated picture, absorbing, and unusual at several points.

"THE WINNING OF MISS CONSTRUE"

(Gold Seal-Universal—Three Reels)

REVIEWED BY PETER MILNE

HERE is another Robert Leonard feature that is everything a feature ought to be. Strictly speaking it has a dramatic plot, but it results in a high class comedy-drama with the accent on the comedy by virtue of the fact that all save one of its characters are drawn with a humorous pen.

And so "The Winning of Miss Construe" has a number of characters that continually excite laughter by their actions in a dramatic story.

The combination has proved very successful as handled by Robert Leonard and his supporting company headed by Ella Hall, for we have never laughed quite so heartily as we did at some of the situations in this picture, while when it came to a more sober phase of the story we were hugely entertained by the contrasting of the action.

There are bits that demand relation if the originality and effectiveness of the picture are to be understood. Take the scene in which the prigish floorwalker visits the room of a young girl out of work.

He looks at the bottle which contains a feeble portion of milk, he shakes the cracker box and nothing but crumbs are discovered, then he offers her money in an insinuating manner and she tears it up and bids him be gone.

He doesn't go, but here's the point. The well meaning artist from across the hall thinking of being of assistance to the girl, comes to her room and goes through the same actions that the floorwalker had gone through before him. The girl thinks he is just as bad as the rest of them, she tears up his last few dollars and shows him the door.

The contrast of these two scenes is great, and when we see the poor artist unintentionally start to emulate the advances of the floorwalker, we know what is going to come at the end of the scene. This increases the volume of comedy contained in the latter scene to an uproarious degree.

Again, when the artist, taking more pity on his neighbor across the way, leaves a plate of food at her door every morning, only to have it devoured by a hungry canine, the humor rises to unusual heights.

Leonard as the artist, Ella Hall as the girl, and Marc Robbins as an old actor are the principals, and their work is excellent. Kingsley Benedict plays the floorwalker, and Betty Schade is a shop girl. Settings and photography are secondary but entirely adequate.

We have seen many worthy three-reelers during the past year, and "The Winning of Miss Construe" can take its place with the very foremost of them and perhaps it is even to be placed above them all.

"MAN AND HIS SOUL"

(Quality-Metro—Five Reels)

REVIEWED BY PETER MILNE

AS this is a picture with both a moral and a story and as that moral exhorts one to heed the whisperings of his Conscience, we have duly conferred with ours and feel not the slightest hesitancy in remarking that "Man and His Soul" is a most gratifying and worth-while subject.

And if that is not enough of a recommendation, the presence of Francis X. Bushman in an ideal role should give it added and multiplied weight.

"Man and His Soul" points out the sordid and grasping side of every day business life and it convinces because that sordidness converts a man with a Conscience into an inhuman money-making machine in a very realistic way.

Then Conscience accompanied by Love returns to the man that Power temporarily ruined and the end pictures the hero as a philanthropist. This latter change is done with equal realism though it is so much more uncommon than the first.

Do not make the mistake of believing that "Man and His Soul" is an allegorical and preachy drama, because of the capitals employed on the nouns.

There art a few allegorical scenes, as introductory, showing the birth of Conscience and its work, while the man is often approached by his good soul, but the story is mainly a drama and one of great power, delightful touches and contrasting situations.

Mr. Bushman appears as John Conscience, at first a college professor who, because of his progressive ideas of reform, is discharged by the capitalists who finance the institution. Then, because he sticks to his ideals of right and wrong he is unable to hold any of his later positions.

During his wanderings he meets Mary Knowles, a girl who, because of her decency has been unable to succeed in business. John prevents her from seeking solace in the river and finally by applying to old friends, the Mights, he secures employment for both of them.

John rises to a position of importance but he loses it at length because his sympathy for those who suffer clashes with the business ideals of his employer.

And John also believes he has lost the love of Mary because he discovers her in the arms of Stephen Might, Jr. He misinterprets the scene and denounces the girl.

Then John forgets his Conscience and plunges into finance, becoming a mighty power in the business world. He is known as John Power. Mary, unknown to both, works in one of his factories. John concentrates all his forces against the Mights and finally brings them to his feet and then he learns from Stephen that Mary always loved him. A fire in his factory reunites the two and then Conscience starts to work again.

So gratifying is the subject that one goes away imagining John going about doing worlds of good, such as reinstating the family he evicted, easing up on his employees and introducing the necessary improvements.

Beverly Bayne makes an appealing character of Mary Knowles, and Jack Davidson does exceptional work as Stephen Might, Jr. Edward Brennan, Charles Prince and Helen Dunbar are others.

Jack Noble's direction is altogether suitable. His large business office settings are particularly realistic and are peopled with players who look as if they were business men.

The photography is not to be adversely criticised. In fact, "Man and His Soul," aside from being an excellent Francis X. Bushman subject is in other respects an extraordinarily good piece of work.

"PARAMOUNT PICTOGRAPHS"

(Paramount—One Reel)

REVIEWED BY HARVEY F. THEW

THIS is a novelty, and might be described as a decided advance along the lines of dressing the program. It is the news weekly idea carried a little further and given a magazine treatment; in fact, it is an animated magazine, treating the live subjects of the day in the same manner as the news weeklies handle events of actual news importance.

The film is cleverly and attractively arranged. One sees first the cover of a magazine, "Paramount Pictographs," with the American flag prominent on the cover; this is brought down to close foreground, and the pictured flag dissolves into a real flag, floating over an army encampment. Then the page is turned, and we are in the midst of an illustrated discussion of preparedness, by Frederick Palmer and Henry Reuterdahl. Some striking pictures, such as views of destroyers at full speed, taken from an aeroplane, are given in this department.

Other departments are "Putting the Gyroscope to Work," by Elmer G. Sperry, "Testing Your Mind," by Prof. Hugo Munsterberg, "Better Babies," by the *Woman's Home Companion*, and the New York Board of Health, a fashion department, a political cartoon by J. R. Bray, and "The Birth of the Trickids," a novel act by animated dolls.

ANNA HELD IN TWO STRIKING GOWNS SHE WEARS IN "MME. LA PRESIDENTE," AND A SCENE FROM THAT MOROSCO-PARAMOUNT PHOTOPLAY

"MADAME LA PRESIDENTE"

(Morosco-Paramount—Five Reels)

REVIEWED BY J. C. JESSEN

A PRIVATE showing of "Madame La Presidente" was arranged and given by the Morosco Feature Play Company at Woodley's theatre, Los Angeles, one evening during the past week in honor of Anna Held, star of this subject, who was appearing in vaudeville at that time.

All members of the producing staff including Director Frank Lloyd, and Elliott Clawson, author of the screen version, were present at this showing, together with a number of exhibitors and M. L. Lewis of the Progressive Paramount Exchange and his staff of assistants.

Previous to the projection of the film, Miss Held was introduced and made a very brief talk in which she expressed her pleasure to be able to see herself mirrored on the screen.

This farce comedy will undoubtedly prove one of the most attractive Morosco offerings. The play from which this was adapted has numerous comedy situations that have been very excellently brought out in the screen version.

The settings, and especially the interiors, for this are extremely elaborate. This is particularly true with respect to that of the office of the minister of justice.

Miss Held appears as the star of "The Pet of the Harem" Company, and because she enjoys a wild night with several of the officers of a small French city, the chief executive of the city causes the chief of police to deprive her of the hospitality of the hotel.

Her acquaintances of the night before send her to see the unkind person who had issued such an order, and she finding that his wife is absent for a few days takes possession of the home.

Here she causes the elderly spotless town official to really like her attentions. It is while here she becomes acquainted with the minister of justice, played by Forrest Stanley, which acquaintance after numerous misfortunes to her wearing apparel, results in her accepting the title of Madame Gaudet, wife of the minister of justice instead of becoming the wife of the president of justices.

The part taken by Miss Held is of a decided commedienne vampire type, and her screen work is equally as effective as her personal appearance on the stage. The wee bit missing is that delightful French accent.

Forrest Stanley in this gives his best work for the screen, and Herbert Standing as M. Augustine Galipaux portrays the character part in straight make-up, in his usual good form. Lydia Yeamans Titus portrays the role of Madame Galipaux, bringing out the comedy situations within the role in an excellent manner.

The cast is an exceptionally big one, and all players were well picked for their respective roles. Director Frank Lloyd has in the making of this picture outdone all his former work for the screen.

"THE LORDS OF HIGH DECISION"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

THIS dramatic subject featuring Cyril Scott and made at the eastern Universal studios under the direction of Jack Harvey, tells the story of an idealistic youth, fresh from college, entering the business world and discovering that everything is all wrong with the system. L. Lippert prepared the scenario from the story by Meredith Nicholson.

The young man, Wayne Craighill, enters his father's mining business and is straightway in sympathy with the underpaid and overworked employes. He falls in love with Jean, the daughter of a small mine operator, whom old Craighill is driving to the wall, but later developments bring to light her secret marriage. As time goes on, the miners call a strike, but Wayne stays them off, saying he will help them. The father marries a social parasite, and later it is discovered that he has embezzled bank funds. The miners grow furious. They come to the Craighill home intent to kill, but Wayne pacifies them, saying he has helped them once and he will do so again.

Leaving the house they go to the mines and proceed to blow them up. One of the blasts kills Jean's husband, and one of them strikes a streak of oil, and the day is saved for the mine owner and his bank, while Wayne and Jean are left to themselves.

The story as presented brings several questions to the mind of the spectator and does not answer them. For instance, how did Wayne pacify the miners when they threatened to strike the first time? When and for what reason did Craighill embezzle the band funds? And what was the reason for bringing in the story of the social parasite, and her marriage to the capitalist?

Neither does the picture present Wayne (Cyril Scott) as very much of a hero. He is a man of words and not of action, and his unfulfilled promises to the miners lay emphasis on that fact. His love affair with Jean doesn't arouse sympathy because Jean's husband is a perfectly decent sort of a fellow and his death is tragic. Nor is it likely that Jean would be willing to accept Wayne's affections beside the unburied body of the husband.

THE MINERS PRESENT THEIR PLEA

The mining scenes are, on the other hand, decidedly realistic, and the series of dynamite explosions work up a little excitement, but the studio panorama of a mining town which opens the feature is not lifelike.

The supporting cast includes Joseph Gerard, William Welsh, Joe Daly, Margaret Scervin, Mildred Gregory and Mrs. Brundage.

GENERAL FILM OPENS BRANCH AT CHARLOTTE, N. C., UNDER WILLIAM CONN

THE General Film Company has opened a branch at Charlotte, N. C.

The policy of President George Kleine of the General Film Company in recognizing efficient service has led to the selection of William Conn for the post of branch manager of Charlotte.

Mr. Conn has been with the General Film Company for sometime in the South. His acquaintance with exhibitors in this territory is extensive.

He has familiarized himself with all branches of the film industry from an exchange man's point of view. His recent experience has been in the booking department and also in the selling of films.

ROSELLE AND CARLETON ENGAGED BY KLEINE FOR SERIAL FEATURING BILLIE BURKE

ANNOUNCEMENT is made that William Roselle, star of the speaking stage, and William T. Carleton, operatic star, have been signed by George Kleine to play important parts in the new Rupert Hughes film novel in which Billie Burke will be featured.

Mr. Roselle is a favorite on Broadway, and has appeared in a number of features recently. He will be cast as the brother of the heroine.

Mr. Carleton has been seen in many operatic successes throughout America. He will be cast as the father of the heroine. Henry Kolker will play the male lead opposite Billie Burke.

NATHANIEL F. SAWYER OF INDUSTRIAL DEAD

Chicago, Feb. 5.

NATHANIEL F. SAWYER died at his home, 4151 Sheridan road, last Tuesday morning. His death was caused by a sudden attack of appendicitis.

Mr. Sawyer was vice-president of the Industrial Moving Picture Company of Chicago.

"MERELY MARY ANN"

(William Fox—Five Reels)

REVIEWED BY OSCAR COOPER

ISRAEL ZANGWILL'S play has been built into an entertaining comedy drama which exploits the charm of Vivian Martin in the role of the slavey. Certain departures from the stage version have been made, but most of these strengthen rather than weaken the story, and besides afford opportunity for the injection of comedy touches which are among the most pleasing things in the picture.

Director John G. Adolfi, who was assisted by John W. Kellette, has done his work very well indeed, so well that the great majority of picture goers will be distinctly pleased with the finished produet. Adolfi has mixed comedy situations and near-tragic situations with fine discrimination. Little touches, like the invasion of a jam-jar by a youngster, Mary Ann's affection for her canary and similar incidents add immensely to the picture's power to please.

After all, however, it is Miss Martin who is chiefly responsible for that. She shows unusual animation, naturalness and a sort of

MARY ANN DEFENDS HERSELF

pathetic charm in the role of the little girl who goes from the humble position of maid-of-all-work in a cheap boarding house to that of a society debutante. The characterization is one of the best Miss Martin has ever done.

Harry Hilliard, as Launcelot Melmont, a young musician, gives a convincing impersonation. Sidney Bracy appears as a shady dance hall character; Niles Welch as a friend of Melmont's; Isabel O'Madigan as the boarding house mistress, and Laura Lyman as her daughter. Others are: E. N. Hoyt, H. Fergus, Florence Ashbrook and Royal Byron. The cast, it may be said, is good throughout.

The sets, like the story, are simple and unpretentious, but they bring out the necessary atmosphere. The fight, in which Melmont saves Mary Ann from Bracy, is realistic to a degree.

"Merely Mary Ann," because of its ability to bring laughter and tears, is a picture with a universal appeal. It will interest any sort of audience and send any audience away in a happy mood.

"LIFE'S BLIND ALLEY"

(American-Mutual Masterpicture DeLuxe—Five Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THIS picture does not mark a motographic epoch, nor is it the apotheosis of cinematography. It is not a problem play, a sex play or a "timely" play, and it certainly is not a "thriller." It is the corn-beef-and-cabbage kind of a film that your patrons will like—especially if it has been surfeited on chocolate eclairs.

The fun is wholesome, the atmosphere clean, the action straightforward, and the characters nearly always act like ordinary human beings. This naturalness is not humdrum and wearying—the action is always interesting.

The feminine part of your audience will look at Harold Lockwood and be pleased, the masculine contingent will eye May Allison, and also be pleased. These two do considerable billing and cooing in the course of the five reels, but even old married couples won't grin sardonically at their amours.

The fact that the settings are Western, and chaps, sombreros, and other cowboy accessories are used should not class the picture as a Western, in its generally accepted usage. Those who look for the sheriff's daughter, the stage-coach holdup, and the miner's wash basin will watch in vain.

Walt Landis, a ranch owner, is on the verge of ruin because of a protracted drought. Adam Keating, an Eastern millionaire, is hunting in the region, and losing his way nearly dies of thirst before Landis rescues him.

The pair become fast friends, and when Keating later invites his daughter Helen to come to the ranch for an outing Landis falls in love with her. She refuses him, however, and marries a profligate man of her own set. In sheer loneliness Landis writes to a factory girl who had put her address in a box of collars.

He finally marries this girl. Helen is miserable with her worthless husband, and Landis is disappointed in the girl of the slums. When Helen comes to the ranch with her husband she confesses to Landis that she loves him, but they feel that they cannot straighten the tangled threads of their lives.

Others in the cast are Robert Klein, Nell Franzen, Perry Banks, Warren Ellsworth, William Tedmarsh, Carl Morrison, and Pete Morrison.

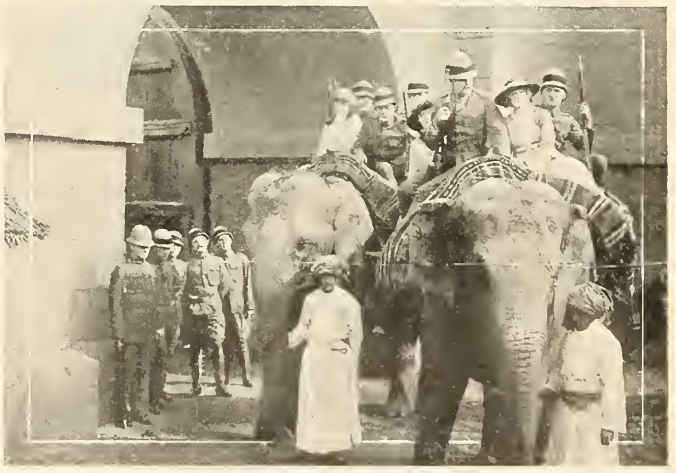
"THE BLACK ORCHID"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

MRS. OWEN BRONSON, who wrote the scenario of this picture, produced a poorly motivated, but interesting story. It deals with army life in India, and the scenes of a vampire. Kathlyn Williams is the siren, and her wickedness is transparent but successful.

It is necessary for her to overact at times to give some degree



"WE WILL SEARCH FOR HIM"

of plausibility to the imperfect motivation referred to. When this vehemence is not required she puts her points across with quiet effectiveness.

This is one of the first pictures produced by T. N. Heffron since he left the Chicago Selig studio. He has realized many of the possibilities of the Jungle-Zoo, and has created a tropical atmosphere with great success. Grace Darmond, who was formerly a lead in the Chicago company, appears in an ingenue role.

Wheeler Oakman, Edith Johnson, Earle Foxe, Lillian Hayward, Harry Lonsdale and other popular Selig players are also included in the cast.

Viola Morton is a charmer of men, and her cottage in the India army post is the rendezvous of the officers. She falls in love with Captain Hastings, but he does not reciprocate her feeling.

He goes back to England on a furlough, and there falls in love with Eleanor Roberts. She gives him a black orchid from her collection, and this he takes back to India with him. In trying to secure a duplicate of the exotic flower he is stung by a snake, and is discovered in a senseless condition by Viola.

She takes him to her hunting lodge and warns him that if he tries to escape she will set her captive tigers on his trail. In spite of this he plunges into the jungle and just reaches a searching party before the wild beasts overtake him. In the party is Eleanor, who has come to marry him. Viola, who had been following the tigers, is attacked by them and torn to pieces.

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"TENNESSEE'S PARDNER"

(Lasky-Paramount—Five Reels)

REVIEWED BY PETER MILNE

THIS Lasky drama marks the third appearance of Fannie Ward on the Paramount program. The effect that Miss Ward creates in the role of eighteen-year-old Tennessee can best be summed up in the unvarying repartee of two feminine devotees of pictures who sat behind us.

"Isn't she cute?" was the favorite line of these two. And she is. Miss Ward can look and act perfectly at home in an ingenue's part. She convinces. She always looks the part, and is very attractive.

"Tennessee's Pardner" makes its way to the screen through a roundabout way. The play was by Scott Marble, who procured his material from one of Brete Harte's tales of the West. Marion Fairfax prepared the scenario and George Melford directed.

The subject is admirably suited for the screen. The theme is excellent for Western use. The characters are clearly defined.

The few scenes wherein many characters appear are delightful. We have in mind particularly the one where all the habitues of the Sudden Stop Inn turn out to greet Tennessee.

Tennessee has been brought up in the care of priests. Years before her mother had eloped with the man who killed her father. Jack Hunter had looked after her ever since, calling her his partner. Tennessee believes her father is still alive, and Jack hates to disillusion her.

Her mother and the other man have become thieves. When captured, the mother, not aware of Tennessee's identity, tells her that Romaine, the robber, is her father and consequently Tennessee helps him to escape. The return of Jack clears up the mystery. Romaine is pursued and hanged, while Tennessee is united with her mother and Jack.

TENNESSEE IS FOUND

Tennessee's is a sympathetic character and the involved plot woven about her, has any number of exciting situations and is clearly told. Fannie Ward and the good Western story will, without a doubt, cause the picture to be received with an appreciative degree of enthusiasm.

Melford's direction is in general typical of Lasky's product. Closeups are employed only occasionally, which is wise in the present case. The scenes in general are a cross between a full set and a closeup, with the characters in the close foreground.

A few panoramas show the Western wilds and the prairie schooners. Whether or not the United States boasted of such good roads as were seen in the picture we leave to those who lived and saw in '64. The Lasky light effects are as usual very good.

Next to Miss Ward, the most deserving member of the cast is Raymond Hatton who in character makeup portrays the part of Gewilliker Hay, champion liar of the Coast.

Hatton's characterization of the part is a true delight. Jack Dean is a fair Jack Hunter, although we have seen better heroic types. Charles Clary as Romaine and Jessie Arnold as Tennessee's mother are convincing in their interpretations of the heavy parts.

"THE PRIMITIVE STRAIN"

(Essanay—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THE pugilistic sky-pilot is not a new figure in literature or the photodrama, and Western dance-hall scenes are familiar to every screen fan.

Since the scenes of this drama are built around a scrappy parson, and laid in a mining-camp version of the cabaret, the essentials of the piece are not novel.

These familiar ingredients are carefully measured, and when whipped to a froth, make a palatable concoction.

The big scene is the catch-as-catch-can, knock-down-and-drag-out battle between the belligerent minister and the saloon proprietor.

While neither of the participants were really maimed for life, this bout certainly gave them a full day's exercise before the pastor cut loose his haymaker.

"YOU HAVE KILLED HER"

The part of the parson gave Edward Arnold a magnificent chance for high-grade acting, and while he fell down on his big assignment now and then, the bulk of his work is of big calibre.

Hugh Thompson plays the heavy with his usual skill, and Nell Craig registers big with her portrayal of a fallen woman who reformed.

John Harris, a minister in a fashionable church, learns that his father once betrayed a Canadian girl, and that his orphaned half-sister is now living in the Northwest frontier. He goes to Canada and builds a mission.

He converts many habitues of Dan McGraw's dance-hall, among them, Marie, the favorite of the place. This puts McGraw in a rage, and in a fit of lust he attacks the girl.

She drags herself to the mission, and dies there. Harris discovers that she is his half-sister, and he goes to the dance-hall. There he has a terrific fight with McGraw, and finally kills him.

"WHEN LOVE IS KING"

(Kleine-Edison—Five Reels)

REVIEWED BY HARVEY F. THEW

ALTHOUGH the reviewer had to stand throughout the showing, he enjoyed this picture immensely. This is intended as a recommendation. The touch of romance, poetry, and above all, of humanity, is deft, and it holds the attention and interest until the end.

Judged by other standards, the picture is somewhat faulty. What would be good comedy and good satire is spoiled by a constant striving to be dramatic, and by certain technical faults in construction, which impress one as being amateurish—or at least as improperly experienced.

Still the picture has a great human appeal. The photography is of the highest order, and the print shown for the reviewers was richly tinted so that both interior and exterior effects were presented at their greatest value.

The picture tells of a young King of Norland, who came to this

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country with one of his closest companions, and followed by a band of assassins who sought to kill him in order that his cousin might have the throne.

The king and his companion were engaged, through a freak of chance, as extra men at a reception given by the money king of America, and there the king met and fell in love with Marcia, the money king's daughter.

The ambassador of Norland recognizes his sovereign, and introduces him and his companion as a couple of barons. Later a telegram from the ambassador announces that the barons are impostors, and they are driven from the money king's home.

On the way they are attacked by the band of assassins, but manage to kill one of them and make their escape. Marcia, who has come to their aid with a rifle, shows that she is genuinely in love with the "impostor" and he and his comrade steal her and flee in her father's automobile.

The party is found the next morning cooking their breakfast over a campfire in the hills. Marcia tells her father she really loves the "impostor," and soon the ambassador arrives with the news that the man is King of Norland. Here we have several scenes reminiscent of "Beaucaire," but they are effective.

Well, it develops that the king simply *must* marry the Princess of Avalon, so for the sake of his daughter the money king goes over and buys out the Avalon principality and substitutes his daughter for the princess; so when the king arrives for the formal ceremony he finds the girl of his choice installed in the princess's robes.

Sumner Williams is the author of this story. In the case are Richard Tucker, as the king; Carrol McComas, as Marcia, and Bigelow Cooper, Vivian Perry, John Sturgeon, Harold Metzler, Carlton King, T. Tamamoto, Robert Brower, Charles Sutton, Guido Colucci and Helen Strickland.

POPULARITY OF PICTURES INCREASES IN TEXAS

THE Opera House at Wichita Falls will show pictures in the future. Sol Dan, of Memphis, Tenn., is managing the house and has installed a large orchestra.

The Lincoln theatre, Galveston, under the management of W. C. McFadden, has been transferred from the Lincoln Amusement Company to Charles Trifon, owner of the Cozy and Star theatres.

The Mission theatre, Barnes and King operators, at Sulphur Springs, which was burned several weeks ago, is being rebuilt and will open March 1.

Hartman Brothers have purchased the Empress theatre at Rockwall from C. C. Cobb, and will remodel it.

The Bioscope theatre, Dallas, will soon change its name to The Strand, A. Kornman.

Ground has been broken at Hereford for a modern theatre building which will be used for moving pictures. The contract calls for the building to be completed by April 1.

PARAMOUNT AMUSEMENT COMPANY TAKES SALT LAKE CITY THEATRE

THE Paramount Amusement Company has taken over the Sullivan and Considine holdings in Salt Lake City and operates the Empress theatre as an exclusive Paramount picture theatre.

Louis Marcus, who has been engaged in bringing the parties interested together, states that the Paramount-Empress as the new house will henceforth be known, will be under the management of H. E. Ellison, an exhibitor who was brought to that city from the Princess theatre, Denver. The house is already opened under the new management.

THE COWPUNCHER—6 Acts
—A FEW STATES LEFT—

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ACTIVE MOTION PICTURE COMPANY, Inc.
1103 West Randolph Street, CHICAGO
"Agents for the Cosmograph Projector"

"HELL'S HINGES"

(Kay-Bee-Triangle—Five Reels)

REVIEWED BY HARVEY F. THEW

IN this subject, William A. Hart still further clinches his position as one of the foremost "western" actors on the screen. His work in a difficult part is most finished, and his mastery of the situations marked.

Mr. Hart has been assisted by a capable company, and, moreover, by capable direction. Scenic effects have been added to the thrills, and these culminate in the burning of a church, and eventually by the burning of a whole village.

As Blaze Tracy Mr. Hart is one of the leading citizens of Hell's Hinges, a western hamlet which has richly earned its name. When the young preacher and his sister arrive and try a little reform work, he falls in love with Faith, the sister, and consequently is of the greatest assistance to the preacher. The flock grows, and soon enough money is raised to build a little church.

BLAZE MEETS THE PARSON'S SISTER

The spread of religion annoys Silk Miller, proprietor of the notorious saloon and dance hall, and he sets about the ruin of the minister. This he does by getting one of the dance girls to work her wiles, and the young man falls. He is found by his congregation, the next morning, helplessly intoxicated.

In an endeavor to save him, Blaze rides to the next town for a doctor. In the meantime, the preacher, wandering delirious, gets back into the saloon, and is plied with liquor until he is again under the influence. Then the whole crowd starts out to burn the church, with the intoxicated preacher in the front ranks.

There is a gun fight in front of the church, and several of both parties are killed, including the minister; then the church is fired. When Blaze returns with the doctor, he finds Faith weeping over the body of her brother, stretched on the church lawn.

Enraged, he makes his way, pistols in hand, to the saloon; there he holds up the whole crowd, shoots a couple, and by shooting the lamps to the floor, sets the place afire. While the terrorized habitues flee, the whole town goes up in flames. Blaze and Faith make their way off together into a new and better life.

The scenes of the fires, taken from considerable distances, are immense in their sweep of atmosphere and realism. Conviction is the key-note of the entire production, and the dramatic work presented is of the highest order.

Louise Glaum, as the dancing girl, and Clara Williams as Faith, give excellent characterizations. Jack Standing, Alfred Hollingsworth, Robert McKim, J. Frank Burke are also members of the cast.

"HAUNTS FOR RENT"

(Bray-Paramount—One Reel)

REVIEWED BY HARVEY F. THEW

THIS, the second of the silhouette fatnasics produced by the Bray-Gilbert studios for the Paramount program, is another clever combination of silhouette photography by living actors and animated drawings. The two have been combined and are carefully joined so as to mystify the spectator as to just when the drawing begins and the living actors step out.

In the case of this subject, however, there are small technical defects which mar the illusion. For instance, the drawings have not photographed a dead black; they were slightly gray. like the high-lights of a fogged negative, and they contrast a little with the dead black of the shadow figures, so that it is easy to detect the transformation.

The idea, however, is clever and interesting. The story, itself, is neither. Jim and Sam, two negroes, rivals for the hand of the Fair Lilly, both agree to spend a night at the Coontown Roadhouse, a haunted institution, as a test of love. Both hire professional haunts to disturb their rival's repose, but Sam goes to a cheap wizard, while Jim goes to a real one, and gets superior service. Jim takes his turn first. The haunts do not greatly disturb him and he emerges triumphant.

When Sam takes his turn the haunt appears in the person of a beautiful girl. He falls in love, forgets Lilly, and immediately leads the haunt off to the church, where they are married. Then Jim claims Lilly, and they are married. The high-class haunt then gets in her work. She transforms herself into a demon, and then changes Sam into a chicken, and serves him for Jim's wedding breakfast.

A year later Jim has not paid his haunt bill. So the wizard fixes things up with the stork, and the expected pickaninny arrives as three squirming young negroes. Jim hurries off to pay the bill before something worse happens, and the wizard tells him to go home in peace, as there will be only one child. This he finds to be true and everybody is happy again. The drawings are by L. M. Glackens.

NEW CASTLE, BLOOMINGTON, ILL., IS UNDER THE MANAGEMENT OF WILLIAM R. LYON

BLOOMINGTON, Ill., has a picture house that it points to with pride—the Castle Theatre, which opened its doors on January 24. The theatre has been leased by William R. Lyon and Delmar E. Schepp.

Mr. Lyon managed the old Castle Theatre, which was razed to make way for the new playhouse. Mr. Schepp is manager of the Chatterton Theatre, Bloomington.

The new Castle seats 1,100 persons, and a clear view of the screen is had from every seat in the house. The screen is the largest used in the state of Illinois, outside of Chicago.

Besides Mr. Lyon, the house staff consists of Bert Dillingham, operator; Edward Dimmitt, doorman, and Harry Wilson, organist.

NILES WELCH, JUVENILE, IS BACK WITH METRO, IN "KISS OF HATE"

NILES WELCH, the well-known juvenile actor, who was featured in several Metro productions, including "Emmy of Stork's Nest," "A Yellow Streak," and "Her Debt of Honor," and who recently joined the Fox forces to play the leading role in "Merely Mary Ann," has again returned to Metro.

He has begun work on a prominent role in "The Kiss of Hate," in which Ethel Barrymore is starred. "The Kiss of Hate" is an original story by Mme. de Grissac, and is being produced under the direction of William Nigh.

JANE GAIL AND MARY FULLER IN TWO BLUEBIRD RELEASES FOR MARCH

GENERAL MANAGER M. H. HOFFMAN of Bluebird Photoplays has made arrangements to add Jane Gail and Mary Fuller to the list of Bluebird stars and will show them in the first two releases made in March.

With Henry Ainley as her leading man, Miss Gail will play Queen Flavia in the screen version of Anthony Hope's novel, "Rupert of Hentzau." Miss Fuller will be given great emotional opportunities in "The Strength of the Weak."

WASHBURN'S SON MAKES FILM DEBUT AT 5 MONTHS

BRYANT WASHBURN'S five-months-old son, Bryant Washburn, IV, made his initial appearance in motion pictures last week in Essanay's three-act drama, called "Destiny."

He is entertaining the theatrical profession at a much earlier age than did his father and from all appearances he has already found his calling. He seemed to enjoy every moment of his part.

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TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Just Gold." (Biograph. Mon., Feb. 14.)—This reissue is of highly dramatic character. Three brothers leave home for the gold-fields. The fourth remains to care for his parents, and is despised by his sweetheart until she realizes the sacrifice he is making.

One of the brothers strikes gold; the second drives a mine and it caves in on the man beneath him, who he later finds was his brother. The third is driven mad by privation in the desert, and attacks the surviving brother; both are killed.

The three have given up their lives for gold, while the fourth lives for love. Lillian Gish, Lionel Barrymore, Charles H. West, Alfred Paget, Joseph McDermott, Charles H. Mailes and Kate Bruce are in the cast.

"Pique." (Biograph. Three reels. Wed., Feb. 16.)—There are some excellent character studies in this picture. Out of pique Mabel weds Arthur Standish, and later discovers that Raymond Lessing, whom she really loves, seeks to marry her stepmother, Lucille, for her money.

She quarrels with her husband's parents and tells them her real reason for having married him. Lucille spurns Raymond, and he turns again to Mabel, but she has meanwhile fallen in love with her husband.

He hires men to kidnap her child, out of revenge, but there is a fight and he is killed. The child is rescued and Mabel and her husband reconciled. The cast includes Thomas Jefferson, William Russell, Gretchen Hartman, Franklin Ritchie and Isabel Rea.

"The Primitive Strain." (Essanay. Three reels. Sat., Feb. 5.)—Reviewed at length elsewhere in this issue.

"The Man in Him." (Essanay. Two reels. Tues., Feb. 8.)—Not shown for review; the story follows. When John Stone becomes engaged to Margaret Houston, his rival, Harry Gardiner, plots his undoing. Gardiner steals some gems at a dance, and puts them in Stone's pocket.

When they are found there, Stone is sent to prison for a long term of years. He comes out a haggard wreck, and happens to go to the home of Margaret, now Mrs. Gardiner, to beg an overcoat. She gives him one of her husband's, and in it he finds a letter proving Gardiner's guilt.

He is about to expose his enemy, when thoughts of Margaret cause him to leave without proving his innocence.

In the cast are G. M. Anderson, Ruth Saville, and Lee Willard.

"Gold Dust." (Essanay. Two reels. Tues., Feb. 15.)—Not shown for review.

"Vernon Howe Bailey's Sketch Book of Chicago." (Essanay. Split reel, with scenic. Wed., Feb. 16.)—This animated cartoon not shown for review.

"Politeness Pays." (Essanay. Three reels. Sat., Feb. 19.)—Not shown for review.

"A Molar Mix-Up." (Kalem. Wed., Feb. 16.)—A Bud comedy concerning a grand mix-up caused by the flirtatiousness of three couples. It is staged in a dental parlor and the latter scenes, in which Bud crosses the wires, causing everything metallic in the house to be charged with electricity, are the funniest in the piece. However, the entire reel is much too silly to be very funny, and while those who heavily crave comedy will find some enjoyment in it, the person who discriminates will be unlikely to appreciate it.

"The Guiding Hand." (Kalem. Fri., Feb. 18.)—A one reel drama that is really a treat to see. It is based on brotherly antagonism and brotherly love brought about by an old servant in the employ of the two young men. It is one of the best one reelers seen in many a day, being at once sympathetic and strong. Howard Irving Young wrote, the scenario, while Robert Ellis, Arthur Albertson and Richard Purdon appear to excellent advantage in the leading parts.

"The Perilous Swing." (Kalem. Sat., Feb. 19.)—This has a thrill, and a good one, measuring up to the very finest of previous "Hazards of Helen" offerings, but the story is very poorly put on. The action is slow throughout, and some of the important situations are not handled to good effect. The thriller is executed in fine style by Helen Gibson when she swings from the top end of an open drawbridge, suspended by a rope. The bank robbery which opens the reel starts the story off well, but its slowness is marked.

"A Modern Paul." (Lubin. Three reels. Thurs., Feb. 3.)—While this picture has a most satisfying and appealing character some of its phases will fail utterly to convince because the time has past when a modern healer can restore whole arms for broken ones by the mere touch of the hand and make his action appear anything more convincing than a passing whim of the author. However, "A Modern Paul" is most pleasing, due to the change which religion works on a murderer, a thief and a woman of the dance hall. Melvin Mayo, director, also appears in the title part and acts well, but his wig is bad. Others are Helen Wolcott, George Routh, Alan Forrest and Jay Morley. Julian Louis Lamothe prepared the scenario.

"The Election Bet." (Lubin. Sat., Feb. 5.)—Billie Reeves rolling a walnut down Broad Street, Philadelphia, in payment of an election bet is a funny enough sight to cause this comedy to rank way above his usual output. The story, cleverly evolved, is by Mark Swan, and Reeves and James Cassady carry the burden of the action.

"The Diamond Thieves." (Lubin. Mon., Feb. 7.)—A story of diamond thieves and how they were captured in time to keep the good name of a physician secure. The story is rather elementary, although its excitement runs high many times. It will appeal strongly to the lovers of crook stories. L. C. Shumway, Ronald Bradbury, Helen Wolcott, Francelia Billington and George Routh are the principals.

"The Last Shot." (Lubin. Two reels. Tues., Feb. 8.)—George Terwilliger has added a novel incident to the story of the defeated rival, being moved at last by his former sweetheart's little children, but the novelty of it refuses to convince one of its possibility. However, the two reels are well acted, gorgeously set, and decently photographed, while the acting of Earl Metcalfe, Ormi Hawley and Arthur Matthews is pleasing. William H. Turner registers effectively in the Italian's small part.

"The Black Orchid." (Selig. Three reels. Mon., Feb. 14.)—Reviewed at length elsewhere.

"Making Good." (Selig. Sat., Feb. 19.)—This is a typical Western of the Tom Mix variety. The outstanding feature is the excellent horsemanship of the players. The story is not unfamiliar.

Old man Wilson will not hear of a marriage between his daughter Vicky and Tom, a cowpuncher. He changes his mind when Tom, with Vicky's assistance, captures some bandits who have robbed him.

Supporting Tom Mix are Victoria Forde, Joe Ryan, and Pat Chrisman.

WEEKLIES

Selig-*Tribune*, No. 7.—New battleship Oklahoma at speed tests on Rockland course; Lillian Russell honored by newspaper men at San Francisco; Signor Suarez Mujica, Chilean Ambassador, prepares to leave Washington, after resigning his post; soup kitchens in the fields at Liege, Belgium; 300,000 parcels of clothing distributed on Chicago bundle day; Huerta's body lies in state at El Paso, Tex.; Duke of Connaught, with the duchess, opens parliament at Ottawa; scenes of the war in Flanders and South of France; new motor sled is run by girl at Portland, Ore.; Emmeline Pankhurst reaches New York to raise funds for Serbian relief; week-end party in Yosemite Valley to stimulate interest in the region.

Selig-*Tribune*, No. 8.—Chicago offers $2,500 reward for bandit who killed policeman; dead bodies of bandits who killed Americans are put on exhibition at Juarez; $5,000,000 in South African gold is transferred from ship to express train at Charlestown, Mass.; gifts from Belgian school children are presented to President Wilson; Joseph Leiter, held up on his yacht at New Orleans, gets new crew; hockey at the Boston stadium; New York newsboys thank mayor for helping raise $500,000 club fund; new gun shown at Nancy, France; flood scenes at Joliet, Ill.; Selig-*Tribune* feature picture.

"Selig-Tribune Weekly," No. 10. President Wilson's campaign for preparedness; Allies' anti-aircraft guns for repelling Zeppelins; James Whitcomb Riley at Miami, Fla.; Secretary Daniels asks Congress for $150,000 to restore the old frigate Constitution.

Hearst-Vitagraph News Pictorial, No. 9.—Louis D. Brandeis nominated for a Supreme Court Justiceship; Canadian volunteer regiments in camp and practice drills; thousands of Arabs working on a strategic railway across the Sahara; the royal palace guard at Stockholm; Ralph Coffin, of the Washington Hunt Club rides a pony over an automobile as an obstacle; gas well on fire at Portland, Texas; "Daredevil Jack" Murphy plunges one hundred feet into ice-filled river; latest Fifth Avenue fashions; President Wilson starts speaking tour in New York; comic cartoon by T. E. Powers, and other interesting views.

MUTUAL PROGRAM

"Jerry's Millions." (Cub. Fri., Feb. 11.)—George Ovey is given another fast eighteen minutes in this comedy. As Jerry, he finds himself unable to square his boardbill, and in trying to escape becomes involved with his landlady and two policemen.

He vanquished the policemen, but not the landlady. Then a letter comes. The landldy opens it, reads that Jerry is heir to $3,000,000, and immediately proposes to him. Jerry grabs the letter and flees.

He reaches his sweetheart's home, but papa is on the job, and he hides in a closet, where he finds a burglar also hiding. Papa fires through the closet door, and runs squarely into the arms of the two policemen aforementioned.

"Life's Blind Alley." (American-Mutual Masterpicture DeLuxe. Five reels. Mon., Feb. 14.)—Reviewed at length elsewhere in this issue.

"Ruth's Remarkable Reception." (Falstaff. Tues., Feb. 15.)—This is a somewhat unusual comedy, in which the action is supplied by a crowd of boys, and they furnish plenty of it.

The boys are from the toughest part of the city, and are the guests of a spinster, who has given them a party at her home in spite of the warnings of all her acquaintances, and the police.

The boys have a good time, the aged butler is plugged behind the ear with a slung-shot, some valuable statuary is broken, and the chandeliers are pulled from the ceiling, when the little toughs spy on the steps of the adjoining house a studious, bespeckled lad reading Ruskin.

They lasso him and drag him over to the party, where, in a burst of anger, he trounces the whole crowd. The little desperadoes are quickly converted into admirers of Ruskin.

"A Modern Sphinx." (American. Three reels. Tues., Feb. 15.)—Reincarnation is used in this drama with very good effect. The settings are in good taste, and the players seem to enter into the spirit of the times they are supposed to live in.

Winnifred Greenwood is unusually good, and her support is praiseworthy. The allegory is not only effective as such, but it also serves to introduce a ballet of attractive girls in classical draperies. This is a very good program release.

Asa, the daughter of a sorcerer, lived three thousand years ago. She was willful and selfish, and so her father decided to put her in the twentieth century to learn the secret of unselfish love.

For years she lives without knowing the meaning of love, but finally a young musicians wins her affection. But she learns that he is married, and so must give him up. When she discovers this, she takes poison, and her father recalls her soul back to its former existence.

Supporting Winnifred Greenwood are Charles Newton, Nan Christy, King Clark, Edward Coxen, Ella Morrison, and George Field.

"Outwitted." (Thanhouser. Three Reels. Wed., Feb. 16.)—This is a cleverly-conceived drama, but in its development it has been carried beyond the bounds of possibility, and is not convincing. A dog is the hero and principal actor.

He is a collie belonging to a young clerk, who is about to marry a young telephone operator. The cashier of the office is in financial difficulites, and plans to embezzle a large amount of money and throw the blame onto the clerk.

When the latter is about to start out into the suburbs with a satchel of money for the factory pay-roll, the cashier substitutes another satchel for the one containing the money.

Later, when the clerk is held up by a bandit, the dog rescues the satchel, takes it to the factory, and helps trace the crook.

The cashier then makes another try, and by raising his employers check from $20 to $20,000, he gets the extra money, which he mails to himself at his home.

The clerk is arrested and is on the point of conviction, when the dog discovers the money in the cashier's apartment, and left by himself, knocks the telephone over, and by barking into the transmitter, calls the telephone operator, whom he leads to the hiding place of the money.

Wayne Arey, Hazel Kirk, Morgan Jones and Justus D. Barnes are in the cast.

"Ella Wanted to Elope." (Beauty. Wed., Feb. 16.)—This is one of the light, romantic comedies usually turned out under this brand. The cast have played hundreds of similar pieces, and are exceptionally adept at getting the most fun out of them. The players are Neva Gerber, Lucille Ward, William Carroll, and Richard Rosson.

Ella longs for a romance, but spurns the callow love of her schoolmate, Dick. The family attorney finally consents to be the goat, and decides to elope with Ella, and then desert her, thus hoping to cure her love-sickness.

He woos her in whirlwind fashion, and they finally elope, pursued by Dick. The boy has the elderly man jailed, and before he can obtain his release, elopes with Ella himself.

"At the End of His Rope." (Vogue. Thurs., Feb. 17.)—Not shown for review; the story follows. Rube and Madge want to marry, but haven't the money. Rube decides to catch a criminal, and earn a large reward. He finally manages to do this, after slapstick chases, mallet fights, and brickbat battles.

In the cast are Rube Miller, Madge Kirby, Alice Neice, and Arthur Tavares.

"Perkins' Peace Party." (Falstaff. Thurs., Feb. 17.)—One suspects that this comedy was inspired by recent expeditionary attempts against the war in Europe. Henry Perkins, of Jacksonville, has trouble with his very masterful wife, and finding no peace at home, starts out with a friend to stop the war in Europe.

Once at sea they find they have been shanghaied, and are not even bound for Europe, but are on their way back to Jacksonville.

Mrs. Perkins is waiting on the pier; she thoroughly horsewhips the crew of the ship, and takes Henry home. Walter Heirs, Louise Emerald Bates, and Riley Chamberlain head the cast.

"When the Light Came." (Mustang. Three reels. Fri., Feb. 18.)—This is a Western picture of the old school, with lots of melodrama, strange coincidences, and familiar situations.

The cast is exceptionally good in putting over Western stuff, and succeed in giving interest to the story. Thomas Chatterton, John Farrell, Anna Little, Jack Richardson, and George Rainey are the players.

Jim Morton, a successful but lonely ranchman, needs a partner. He finally signs up a man named Merrill, whose daughter Martha soon wins Morton's heart.

Burton, an actor, compliments Martha's voice, and promises to secure an operatic engagement for her in New York. She believes his statements, and goes with him to the city. Meantime Morton has been injured in an explosion, and goes to the city for medical treatment.

The doctor's office is across the hallway from Burton's appartment. Morton hears the sound of a struggle in the apartment, and breaking the door, discovers Burton attacking Martha. He uppercuts the actor and takes the girl in his arms.

"The Battle of Cupidovitch." (Beauty. Sun., Feb. 20.)—Another elopement is added to the already formidable list piled up by this "Beauty" company. This polite comedy is amusing, and the players do in a finished manner all that is required of them. The cast is made up of Dick Rosson, Carol Halloway, John Steppling, John Sheehan, and Mary Talbot.

Billy and Cutie are lovers, and their fathers are war veterans and friends. In an argument over the European war, the parents sever diplomatic relations, and demand that their offspring do likewise.

The couple refuse, however, and elope. Finding that they have become relations by marriage, the fathers decide to call a truce to their enmity.

"Heaven Will Protect the Woiking Goil." (Vogue. Sun., Feb. 20.)—This is a slapstick burlesque on the ten, twent', thirt' melodramas. Most of the humor is furnished by the colliding and falling down of the actors.

The action runs at a mile-a-minute clip, and while there are no subleties, the broad farce is always amusing and occasionally hilarious.

In the cast are Russ Powell, Priscilla Dean, Arthur Moon, Paddy McQuire, and Louise Owen.

A country gal goes to the wicked city, and is there annoyed by horrid villains. She slaps their wrists, and in other strenuous ways repulses their odious advances.

Their persecution becomes more and more unbearable, but her rural lover enlists in her service. Together they finally manage to circumvent the heavies.

PATHE EXCHANGE INC.

"The Red Circle," No. 9. (Balboa. Two reels.)—June Travis, the wealthy girl, who secretly bears the red circle brand of a criminal family, finds herself in even closer quarters with the police in this episode.

Charles Gordon, an attorney falsely accused of embezzlement, is sought by the police. While walking on the beach with Lamar, the detective, they see Gordon making his way to a deserted shack in which he is hiding. The man has assisted Lamar, and the detective in return puts the police on a false scent.

They eventually find the shack, but June warns Gordon, who escapes while she hurls a lighted lamp at the officers, setting the shack on fire. She also escapes, but not until the police have seen that red circle on her hand. Ruth Roland and Frank Mayo are featured in the cast.

"New York." (Gold Rooster. Five reels.)—Reviewed at length elsewhere in this issue.

"Pathé News," No. 10. (Pathé.)—W. J. Bryan at his winter home at Miami, Fla.; Louis D. Brandeis, appointed to Supreme Bench, is congratulated by his neighbors at Boston; Canadian regiment gets taste of winter conditions in camp at Quebec; canoe football at Venice, Cal.; Carranza welcomes Obregon at Celaya, Mex.; President Wilson speaks for preparedness at Pittsburgh; latest fashions shown by Pearl White; eight-mile petition to Congress to prevent shipment of arms abroad is shown at Washington; cyclists practice on Chicago Hotel roofs for six-day race; incidents in President Wilson's visit to Cleveland; Charlestown Navy Yard, whose fate is now being debated by Congress.

UNIVERSAL PROGRAM

Universal Animated Weekly," No. 6. (Wed., Feb. 9.)—Canadian House of Parliament destroyed by fire; several pictures of the Appam, the German war prize; war steeds shipped from Watertown, Mass.; winter sports in Truckee, Cal.; alligator farm in Florida; Mexican generals Jose Rodriquez and Baca de Valle; hockey contest at Sault Ste. Marie, Mich.; Filippinos aid war sufferers by charity show; advance spring styles in American gowns; a view of some of the U. S. submarines; Henry van Dyke, minister to Holland, returns to U. S.; James Whitcomb Riley and Col. Henry Watterson bathe at Palm Beach; Boston returns confederate banner to South; Hong Kong policemen arrive in London to enlist; English cavalrymen in training; Hy Mayer's cartoons.

"When the Looser Won." (Nestor. Mon., Feb. 14.)—One of Al Christie's that sets the record for the number of kisses ever given and received in the short space of one thousand feet of film. The comedy commences with a rather disagreeable situation but works out to a funny finish. It is by Warren and Mae Frost, and Betty Compson, Eddie Lyons, Lee Moran and Ethel Lynn, besides a number of other familiar Nestorites appear.

"Mrs. Alston's Butler." (Gold Seal. Two reels. Tues., Feb. 15.)—There is delightful comedy in this, when the young society man poses as a butler and gets a job working for his father's fiancee, and there is suspense and love interest furnished respectively by his act of frustrating a blackmailer and winning the hand of the widow's daughter. The scenario, one of the best of recent Universals, was prepared by James Dayton, and transferred to the screen by William Worthington. There are Herbert Rawlinson, Agnes Vernon, C. Norman Hammond and others who contribute good work to one of the best comedy-dramas from the West Coast studios.

"The Lumber Yard Gang." (Rex. Tues., Feb. 15.)—This detective picture is intended to hinge on a hot series of fights between gangsters and policemen, the sort of stuff that Francis Ford knows well how to put on, but in "The Lumber Yard Gang" his fighters attack each other with less spirit than is customary. The action is rather stilted besides, because the ending and the entire story for that matter is so obvious. Grace Cunard wrote the scenario, in which Ford appears, supported by Jack Ford, and Elise Maison.

"Cinders." (Imp. Tues., Feb. 15.)—A comedy-drama on ancient lines, but Edith Roberts as the little waif who suddenly comes in contact with luxury, creates a portion of humor that is really delightful. William Courtleigh Jr., Frank Smith and Sydell Dowling give good support. Robert Hill wrote and directed.

"Elevating Father." (L-Ko. Two reels. Wed., Feb. 16.)—The work of Ray Griffith, Dan Russell and Louise Orth is as usual very good, but "Elevating Father" makes entirely too much of the same incidents to really amuse. It has some novel stuff in it, at that, but virtually the story is a one-reeler.

"As Fate Decides." (Laemmle. Wed., Feb. 16.)—One might term this an excellent dramatic number. It has a good story, strong in suspense, well acted and void of the unnecessary. We mention this last because the story presented many opportunities to employ the vision scene, fading out into preceding action, but the cast has brought out the significance of such thoughts by facial expression. Rupert Julian, Ernest Shields, Elsie Jane Wilson and Edward Brown are the leads. The picture moves with rapidity, and recalls in this respect as well as in many others of a Griffith-Biograph release.

"In the Night." (Victor. Three reels. Thurs., Feb. 17.)—Reviewed at length in the issue of Feb. 12.

"Building Up the Health of a Nation." (Powers Split reel. Thurs., Feb. 17.)—Number 4 takes up the measurements of Bernarr MacFadden, his chest and muscular expansion, etc. There are also some instructive views of a heart in action, showing the effects of alcohol in moderation, used excessively and the result of constant smoking. A cartoon divides the reel.

"Plot and Counterplot." (Imp. Two reels. Fri., Feb. 18.)—A simple and obvious version of an old melodrama, in which the heroine through sheer pluck proves her sweetheart innocent and the villain false. It is handled in a way that accounts for suspense despite its minute familiarity. Matt Moore, Howard Crampton and Jane Gail are the leads. There is a comedy role, that of the swindler which is handled quite amateurishly.

"Borrowed Plumes." (Rex. Fri., Feb. 18.)—A well pictured story depicting the struggles of a cloak model to go straight and the ingenuity of her valiant employer in refuting the advances of her villainous employer. Ben Wilson directed a cast including himself, Dorothy Phillips, Joseph Girard and Charles Ogle.

"Flivver's Dilemma." (Nestor. Fri., Feb. 18.)—Charles Evans disports himself here in a very humorous reel. Its plot and situations have done yeoman service for several years but handled capably as it is here the story still amuses.

"A Recoiling Vengeance." (Bison. Three reels. Sat., Feb. 19.)—This is purely a melodramatic clash between a gentleman possessing papers of great importance, and a group of villains who desire them for a foreign government. The action is a bit tiresome in the first half of the picture, because of the constant repetition of events, but the climax in which wild animals are introduced is a thrilling one of its kind.

"Uncle Sam at Work," No. 9. (Powers. Sat., Feb. 19.)—This number is the best of those hitherto shown for the reason that it introduces scenes which, so far as we know, have never been before the camera lens. The Bureau of Standards with its work on weights, clocks, watches, scales, thermometers, cements, stones, fabrics, metals and radium occupies the entire reel, and interesting is no word for its effect.

"Dolly's Scoop." (Rex. Two reels. Sun., Feb. 20.)—To the general public newspaper stories always have a certain fascination, and so "Dolly's Scoop," a melodramatic number of that sort will doubtless appeal, despite the fact that judged from a reportorial standpoint it is unreal. The editor wants sensational stuff for his front page, and his special writer, a young lady, gets it, but it reflects on the editor's wife. Thanks to her brains she prints the story, leaving out the names, and runs another woman's picture, so all's well. Louise Welch (Carbasse), does well in the star part while Hayward Mack, Lon Chaney and M. K. Wilson are the other leads. The actress who plays the part of the editor's wife is not very good.

"Twenty Minutes at the Fair." (L-Ko. Sun., Feb. 20.)—This reel was made at the Fair, and shows some interesting views of it, but the action is altogether much too risque for a mixed audience. A model leg is brought into play, and it introduces much that is a little offensive. Billie Ritchie, Gene Rogers and Peggy Pearce are the leads.

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF CURRENT WEEK

REGULAR PROGRAM

Monday, February 14, 1916.

BIOGRAPH—Just Gold, D., 1000 (Re-issue)..... 20047
LUBIN—A Song from the Heart, D., 1000..... 20048
SELIG—The Black Orchid, D., 3000..... 20042
SELIG—Selig-Tribune, No. 13, Topical, 1000..... 20046
VITAGRAPH—You're Next, C., 1000 20043

Tuesday, February 15, 1916.

BIOGRAPH—His White Lie, D., 2000..... 20052
ESSANAY—Gold Dust, D., 2000..... 20049
KALEM—Ham Takes a Chance (Ham Comedy), 1000.. 20051

Wednesday, February 16, 1916.

BIOGRAPH—Piquc, D., 3000 20056
ESSANAY—Vernon Howe Bailey's Sketch Book of Chicago, with 500 ft. Scenic, Split reel..... 20055
KALEM—A Molar Mix-Up, C., 1000..... 20054

Thursday, February 17, 1916.

LUBIN—The Uplift, D., 3000..... 20059
SELIG—Selig-Tribune, No. 14, Topical, 1000..... 20062
VIM—One Too Many, C., 1000..... 20063

Friday, February 18, 1916.

KALEM—The Guiding Hand, D., 1000..... 20067
KNICKERBOCKER STAR FEATURE—Child of the West, D., 3000 20064
VIM—Pluck and Luck, C., 1000..... 20069
VITAGRAPH—In Arcadia, C., 1000..... 20068

Saturday, February 19, 1916.

ESSANAY—Politeness Pays, D., 3000..... 20070
KALEM—The Perilous Swing, D., 1000 (H. of H. Series) 20077
LUBIN—A Temporary Husband, C., 1000..... 20073
SELIG—Making Good, D., 1000..... 20078
VITAGRAPH—The Man He Used to Be, D., 3000..... 20074

UNIT PROGRAM

Week of February 14, 1916.

None Reported for this Week.

RELEASES OF COMING WEEK

REGULAR PROGRAM

Monday, February 21, 1916.

BIOGRAPH—His Mother's Son, D., 1000 (Re-Issue)...
LUBIN—The Repentant, D., 1000.....
SELIG—Selig-Tribune, No. 15, Topical, 1000.....
SELIG—Virtue Triumphant, D., 3000 .....
VITAGRAPH—Hughey, the Process Server, C., 1000...

Tuesday, February 22, 1916.

ESSANAY—Title Not Reported.
KALEM—Ham, the Diver, C., 1000.....
LUBIN—Four Narratives, D., 2000.....

Wednesday, February 23, 1916.

BIOGRAPH—The Guilt of Stephen Eldridge, D., 3000
ESSANAY—Title Not Reported.
KALEM—Earning His Salt, C., 1000.....

Thursday, February 24, 1916.

LUBIN—The Redemption of Helene, D., 3000.....
SELIG—Selig-Tribune, No. 16, Topical, 1000.....
VIM—Bungles Enforces the Law, C., 1000.....

Friday, February 25, 1916.

KALEM—The Night-Watch, D., 1000.....
KNICKERBOCKER STAR FEATURE — Who Knows?, D., 3000 .....
VIM—Love and Lather, C., 1000.....
VITAGRAPH—Freddy's Narrow Escape, C., 1000.....

Saturday, February 26, 1916.

ESSANAY—Title Not Reported.
KALEM—Drama, 1000, (H. of H. Series), Title Not Decided. .....
LUBIN—Billie's Revenge, C., 1000.....
SELIG—A Safe Risk, C., 1000.....
VITAGRAPH—The Road of Many Turnings, D., 3000

UNIT PROGRAM

Week of February 21, 1916.

None Reported for this Week.

VIM COMEDY FILMS

TWO REAL FEATURE FILMS OF FUN, EACH WEEK

"Vim Comedies head the list"—THEY say.

THURSDAY
FEBRUARY 17

"ONE TOO MANY"

featuring
BABE HARDY
AND
BILLIE RUGE

Two clean, fun-making slapsticks that have plots with points that please.

NO PROGRAM COMPLETE WITHOUT A VIM

FRIDAY
February 18
featuring
ROBERT BURNS
AND
WALTER STULL
in

"PLUCK & LUCK"

Some unusual one and three sheet posters designed by real artists. Posters that Pull

Vim Comedies are obtainable at all General Film Branch Offices

Calendar of Current and Coming Releases

MUTUAL

RELEASES OF CURRENT WEEK

Monday, February 14, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Tuesday, February 15, 1916.

AMERICAN—A Modern Sphinx, D., 3000..... 04475
FALSTAFF—No Release This Day.

Wednesday, February 16, 1916.

THANHOUSER—Outwitted, D., 3000..... 04479
BEAUTY—Ella Wanted to Elope, C., 1000..... 04482

Thursday, February 17, 1916.

VOGUE—At the End of His Rope, C., 1000..... 04483
FALSTAFF—No Release This Day.
MUTUAL—Mutual Weekly, No. 59, Topical..... 04485
MASTERPICTURE DE LUXE—See Feature Release Page.

Friday, February 18, 1916.

MUSTANG—When the Light Came, D., 3000..... 04486
CUB—Too Proud to Fight, C., 1000..... 04489

Saturday, February 19, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Sunday, February 20, 1916.

GAUMONT—See America First, No. 23, Sc., and Keeping Up with the Joneses, Cart., Split Reel..... 04490
BEAUTY—The Battle of Cupidovitch, C., 1000..... 04491
VOGUE—Heaven Will Protect a Woiking Goil, C., 1000 04492

RELEASES OF COMING WEEK

Monday, February 21, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Tuesday, February 22, 1916.

AMERICAN—Life's Harmony, D., 3000..... 04493
FALSTAFF—Ruth's Remarkable Reception, C., 1000... 04496

Wednesday, February 23, 1916.

THANHOUSER—The Reunion, D., 3000..... 04497
BEAUTY—Too Much Married, C., 1000..... 04500

Thursday, February 24, 1916.

VOGUE—Comedy (Title Not Reported) 04501
FALSTAFF—Perkin's Peace Party, C., 1000..... 04502
MUTUAL—Mutual Weekly, No. 60, Topical..... 04503
MASTERPICTURE DE LUXE—See Feature Release Page.

Friday, February 25, 1916.

MUSTANG—Double Crossed, D., 3000..... 04504
CUB—Comedy (Title Not Reported) 04507

Saturday, February 26, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Sunday, February 27, 1916.

GAUMONT—See America First, No. 24, Sc., and Keeping Up with the Joneses, Cart., Split reel..... 04508
BEAUTY—Cooking His Goose, C., 1000..... 04509
VOGUE—Comedy (Title Not Reported)..... 04510

UNIVERSAL

RELEASES OF CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—The Harbor Transportation Trust (Tenth of "Graft" Series), D., 2000 01212

Monday, February 14, 1916.

RED FEATHER PHOTO-PLAYS—The Sphinx, D., 5000 01195
NESTOR—When the Losers Won, C., 1000..... 01196

Tuesday, February 15, 1916.

GOLD SEAL—The Family Secret, Com.-D., 2000..... 01197
REX—The Strong Arm Squad, D., 1000..... 01198
IMP—Cinders, D., 1000..... 01199

Wednesday, February 16, 1916.

LAEMMLE—As Fate Decides, D., 1000..... 01200
L-KO—Elevating Father, C., 2000..... 01201
UNIVERSAL ANIMATED WEEKLY—Weekly, No. 6 01202

Thursday, February 17, 1916.

VICTOR—In the Night, D., 3000..... 01203
POWERS—Building Up the Health of a Nation (Lesson 4) and Joe Boko's Adventures, Cart..... 01204

Friday, February 18, 1916.

IMP—Plot and Counterplot, D., 2000..... 01205
REX—Borrowed Plumes, D., 1000..... 01206
NESTOR—Flivver's Dilemma, C., 1000..... 01207

Saturday, February 19, 1916.

BISON—A Recoiling Vengeance, D., 3000..... 01208
POWERS—Uncle Sam at Work, No. 9 (Bureau of Weights and Measures), Ed., 1000..... 01209

Sunday, February 20, 1916.

REX—Dolly's Scoop, D., 2000..... 01210
L-KO—Twenty Minutes at the Fair, C., 1000..... 01211

RELEASES OF COMING WEEK

UNIVERSAL SPECIAL FEATURE—The Illegal Bucket Shop (Eleventh of "Graft" Series), D., 2000 01230

Monday, February 21, 1916.

RED FEATHER PHOTO-PLAYS—Sons of Satan, D., 5000 01213
NESTOR—The Disappearing Groom, C., 1000..... 01214

Tuesday, February 22, 1916.

GOLD SEAL—The Dupe, D., 3000..... 01215
VICTOR—The Pipe Dream, C., 1000..... 01216

Wednesday, February 23, 1916.

VICTOR—Madam Cubist, D., 2000..... 01217
REX—Turtle Doves, Com. D., 1000..... 01218
UNIVERSAL ANIMATED WEEKLY—Weekly No. 7 01219

Thursday, February 24, 1916.

LAEMMLE—John Pellet's Dream, Com. D., 1000..... 01220
BIG-U—A Beast of Society, D., 3000..... 01221

Friday, February 25, 1916.

IMP—"I'll Get Her Yet," C., 2000..... 01222
VICTOR—After the Play, D., 1000..... 01223
NESTOR—Her Friend the Doctor, C., 1000..... 01224

Saturday, February 26, 1916.

BISON—The Stampede in the Night, D., 2000..... 01225
POWERS—"Preparedness" (U. S. at Work, No. 10).... 01226
JOKER—Married on the Wing, C., 1000..... 01227

Sunday, February 27, 1916.

LAEMMLE—Her Greatest Story, D., 1000..... 01228
L-KO—Dad's Dollars and Dirty Doings, C., 2000..... 01229

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Snub	Harry Pollard
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FOR PARTICULARS SEE PAGE 555-556 OF M.P. NEWS
STUDIO NUMBER ISSUED UNDER DATE OF JAN. 29TH

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Producing successful dramas re-enacted before the recording eye of the camera by actors and under directors who have created artistic and box office successes in the "legitimate."

EIGHTEEN EAST FORTY-FIRST STREET, NEW YORK — WILLIAM L. SHERRILL, President

IVAN FILM PRODUCTIONS

PRODUCING MONTHLY, FEATURE DRAMAS OF DISTINCTIVE MERIT IN WHICH "THE PLAY'S THE THING"; PRESENTING FAMOUS SCREEN STARS UNDER FILMDOM'S MOST ARTISTIC DIRECTORS

IVAN FILM PRODUCTIONS INC. 126 WEST 46TH ST. NEW YORK

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

1—24. An Adventure in the Autumn Woods (Reissue), D. 1000
1—26. Stronger Than Woman's Will, D.....3000
1—31. When Kings Were the Law (Reissue), D. 1000
2— 1. The Chain of Evidence, D.....2000
2— 2. The Smugglers, D.....3000
2— 7. A Chance Deception (Reissue), D.....1000
2— 9. The Iron Will, D.....3000
2—14. Just Gold, D. (Reissue).....1000
2—15. His White Lie, D.....2000
2—16. Pique, D. 3000

ESSANAY

1—15. Pieces of the Game, D.....3000
1—18. The Book Agent's Romance, D.....2000
1—19. Cannimated Nooz Pictorial, No. 4, C..1000
1—22. The White Alley, D.....3000
1—25. Folly, D. 2000
1—26. Fable of Flora and Adolph and a Home Gone Wrong, C. 1000
1—29. Destiny, D. 3000
2— 1. The Rough Neck, D.....2000
2— 2. Dreamy Dud Lost at Sea, Cart., and Scenic .....Split reel
2— 5. The Primitive Strain, D.....3000
2— 8. The Man in Him, D.....2000
2— 9. The Fable of the Grass Widow and the Mesneree, and the Six Dollars, C..1000
2—12. Golden Lies, D.....3000
2—15. Gold Dust, D.....2000
2—16. Vernon Howe Bailey's Sketch Book of Chicago, with 500 ft. Sc.....Split reel
2—19. Politeness Pays, D.....3000

KALEM

1—22. The Open Track (An Episode of the H. of H. Series), D.....1000
1—25. Snoop Hounds, C.....1000
1—26. The Villain Worshipper (Tenth of the "Stingaree" series), D. 2000
1—28. The Fate of America (Fourteenth of Ventures of Marguerite), D.....1000
1—29. Tapped Wires (An Episode of the H. of H. series), D. 1000
2— 2. The Moth and the Star (Eleventh of the Stingaree Series), D.....2000
2— 4. The Lurking Peril (Fifteenth of the "Ventures of Marguerite"), D.....1000
2— 5. The Broken Wire (An Episode of the H. of H. Series), D.....1000
2— 8. Weurra-Weurra, C. 1000
2— 9. The Darkest Hour (Twelfth and Last of the "Stingaree" Series), D.....2000
2—11. The Trail's End (Sixteenth of the "Ventures of Marguerite" Serics), D.1000
2—12. The Peril of the Rails (An Episode of the H. of H. Series), D.....1000
2—15. Ham Takes a Chance (Ham Comedy)..1000
2—16. A Molar Mix-Up, C.....1000
2—18. The Guiding Hand, D.....1000
2—19. The Perilous Swing, D. (H. of H. Series) 1000

KNICKERBOCKER STAR FEATURES

1—14. The Wood Nymph, D.....3000
1—21. Houses of Mystery, D.....3000
1—28. The Heart Breakers, Com.-D.....3000
2— 4. The Crime of Circumstance, D.....3000
2—11. The Big Brother, D.....3000
2—18. Child of the West, D.....3000

LUBIN

1—22. Insomnia, C. 1000
1—24. Two New Items, D.....1000
1—25. The Dragoman, D.....2000
1—27. The Embodied Thought, D.....3000
1—29. Cured, C. 3000
1—31. A Reformation Delayed, D.....1000
2— 3. A Modern Paul, D.....3000
2— 5. The Election Bet, C.....1000
2— 7. The Diamond Thieves, D.....1000
2— 8. The Last Shot, D.....2000
2—10. Sold to Satan, D.....3000
2—12. Billy's Lucky Bill, C.....1000
2—14. A Song from the Heart, D.....1000
2—17. The Uplift, D.....3000
2—19. A Temporary Husband, C.....1000

UNIT PROGRAM—LUBIN

1— 5. *Sorrows of Happiness, D.....4000*
1— 5. *His Lordship, C.....1000*
1—12. *The City of Failing Light, D.....4000*
1—12. *A Bath Tub Mystery, C.....1000*
1—26. *The Evangelist, D.....4000*
1—26. *Fooling Uncle, C.....1000*

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

1— 3. The Buried Treasure of Cobre, D....3000
1— 8. Spooks (Seventh of the Chronicles of Bloom Center), C.....2000
1—10. The Devil in Chief, D.....3000
1—15. No Sir-ee Bob (Eighth of the Chronicles of Bloom Center), C.....1000
1—17. Why Love Is Blind.....3000
1—22. When the Circus Came to Town (Ninth of the Chronicles of Bloom Center), C. 1000
1—24. Tom Martin—A Man, D.....3000
1—29. Apple Butter (Tenth of the Chronicles of Bloom Center), C.....1000
1—31. Diamonds Are Trumps, D.....3000
2— 5. The Desert Calls Its Own, D.....1000
2— 7. The Dragnet, D.....3000
2—12. A Mix-Up in Movies, C.....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Selig, Selig-Tribune, Vitagraph, Vitagraph-Unit.
Tuesday—Biograph, Essanay, Kalem, Selig.
Wednesday—Biograph, Essanay, Kalem, Lubin-Unit.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Essanay, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Falstaff, Novelty.
Tuesday—Thanhouser, Gaumont (Cart. and Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Cub.
Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.
Sunday—Reliance, Casino, Thanhouser.

UNIVERSAL FILM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

VIM

1—21. Frenzied Finance, C.....1000
1—27. A Special Delivery, C.....1000
1—28. Busted Hearts, C.....1000
2— 3. A Sticky Affair, C.....1000
2— 4. The Getaway, C. 1000
2—10. Bungles Rainy Day, C.....1000
2—11. The High Sign, C.....1000
2—17. One Too Many, C.....1000
2—18. Pluck and Luck, C.....1000

VITAGRAPH

1—10. When Linn Came Home, D.....1000
1—14. When Two Play a Game, C.....1000
1—15. By Love Redeemed, D.....3000
1—17. Them Was the Good Old Days, C...1000
1—21. A Telegraphic Tangle, C.....1000
1—22. The Secret Seven, D.....3000
1—24. The Cold Feet-Getaway, C.....1000
1—28. Peace at Any Price, C.....1000
1—29. The Ruse, D.....3000
1—31. Jane's Bashful Hero, C.....1000
2— 4. The Wrong Mr. Wright, C.....1000
2— 5. Bill Peter's Kid, D.....3000
2— 7. Betty, the Boy and the Bird, C.....1000
2—11. Freddy's Last Bean, C.....1000
2—12. From Out of the Past, D.....3000
2—14. You're Next, C.....1000
2—18. In Arcadia, C.....1000
2—19. The Man He Used to Be, D.....3000

UNIT PROGRAM—VITAGRAPH

1— 3. *When Hooligan and Dooligan Ran for Mayor, C. 1000*
1—31. *The Surprises of an Empty Hotel, D..4000*
1—31. *A Cripple Creek Cinderella, C. 1000*
2— 7. *The Surprises of an Empty Hotel, D..4000*
2— 7. *A Cripple Creek Cinderella, C.....1000*

MUTUAL FILM RELEASES

AMERICAN

1— 3. Matching Dreams, C-D.....2000
1— 7. Time and Tide, D.....1000
1—10. Viviana, D. 2000
1—14. The Secret Wire, D.....2000
1—14. Spider Barlow Meets Competition, D..1000
1—16. The Gamble, D.....2000
1—18. The Silent Trail, D.....2000
1—21. The Thunderbolt, D.....1000
1—25. The Man in the Sombrero, D.....2000
1—28. A Sanitarium Scramble, C.....1000
2— 1. The Broken Cross, D.....2000
2— 4. Mammy's Rose, D.....1000
2— 8. Lillo of the Sulu Seas, D.....3000
2—15. A Modern Sphinx, D.....3000

BEAUTY

1— 1. Settled Out of Court. C.....1000
1— 4. Billy Van Dusen's Shadow, C.....1000
1— 8. To Be or Not to Be, C.....1000
1—11. The First Quarrel, C.....1000
1—15. Getting in Wrong, C.....1000
1—19. Johnny's Birthday, C.....1000
1—23. Mischief and a Mirror, C.....1000
1—26. Some Night, C.....1000
1—30. Walk This Way, C.....1000
2— 2. Billy Von Duesen's Wedding Eve, C..1000
2— 6. The Laird o' Knees, C.....1000
2— 9. Won by One, C.....1000
2—14. Billy Van Deusen and the Vampire, C.1000
2—16. Ella Wanted to Elope, C.....1000
2—19. The Battle of Cupidovitch, C.....1000

CASINO

1— 2. Leave It to Cissy, C.....1000
1— 9. Alias Mr. Jones, C.....1000
1—16. Ham and Eggs, C.....1000

CENTAUR

1— 6. The Homesteader, D.....2000
1—13. Marta of the Jungles, D.....2000

CLIPPER

1— 1. The Wrath of Haddin Towers, D....3000
1—28. The Smugglers of Santa Cruz, D.....3000

CUB

1— 7. Jerry in the Movies, C.....1000
1—14. Jerry in Mexico, C.....1000
1—28. Around the World, C.....1000
2—4. The Defective Detective, C.....1000
2—11. Jerry's Millions, C.....1000
2—18. Too Proud to Fight, C.....1000

FALSTAFF

1— 3. The Optimistic Oriental Occults, C...1000
1— 6. Hild's Husky Helper, C.....1000
1—10. Belinda's Bridal Breakfast, C.....1000
1—13. Reforming Rubbering Rosie, C.....1000
1—18. Grace's Gorgeous Gowns, C.....1000
1—20. Pete's Parisian Princess, C.....1000
1—25. Lucky Larry's Lady Love, C.....1000
1—27. Beaten at the Bath, C.....1000
2— 1. A Clever Collie's Coming Back, C....1000
2— 3. Harry's Happy Honeymoon, C.....1000
2— 8. Booming the Boxing Business, C.....1000
2—10. Snow Storm and Sunshine, C.....1000
2—20. See America First, No. 22, Sc., and Keeping Up with the Joneses, Cart., Split reel
2—22. Ruth's Remarkable Reception, C.....1000
2—24. Perkin's Peace Party, C.....1000

GAUMONT

1— 4. See America First, No. 17, Sc., and Keeping Up with the Jones, Cart. Split reel
1—11. See America First, No. 18, Sc., and Keeping Up with the Joneses, Cart. Split reel
1—23. See America First, No. 19, Sc., and Keeping Up With the Joneses, Cart .....Split reel
1—30. See America First, No. 20, Sc., and Keeping Up with the Joneses, Cart. Split reel
2— 6. See America First, No. 21, Sc., and Keeping Up with the Joneses, Cart. Split reel
2—13. See America First, No. 22, Sc., and Keeping Up with the Joneses, Cart. Split reel

CLUNE'S Premier Production

(Clune's Auditorium Theatre, Los Angeles, Monday, Feb. 7)

"RAMONA"

Adapted from the Historical Romance of California by

HELEN HUNT JACKSON

THE STORY COMPLETELY TOLD IN 14 SECTIONS	COMBINED IN A PROLOGUE AND TWO ACTS	THREE MASSIVE ATMOSPHERIC STAGE SETTINGS	A COMPLETE AND ORIGINAL MUSICAL SCORE

A Cinema-Theatrical Entertainment

Produced by the Clune Film Producing Co.

STUDIO AT MELROSE AND BRONSON STS., LOS ANGELES

RELEASE DATES FOR READY REFERENCE

MUSTANG

12—31. The Cactus Blossom, D.....2000
1916.
1— 7. The Hills of Glory, D.....2000
1—15. Water Stuff, C.-D.....3000
1—21. Wild Jim Reformer, D.....2000
2— 4. The Extra Man and the Milk-Fed Lion, C.-D.....3000
2—11. According to St. John, D.....3000

MUTUAL WEEKLY

Issued every Thursday.

RELIANCE

12—12. The Wayward Son, D.....2000
12—19. The Bankhurst Mystery, D.....2000
12—26. The Law of Success.....2000
1916.
1— 1. The Law of Success, D.....2000
1— 5. The She Devil, D.....3000

THANHOUSER

1— 4. The Bubbles in the Glass, D.....3000
1— 8. The Woman in Politics, D.....1000
1—11. The Name of the Law, D.....3000
1—19. The Phantom Witness, D.....3000
1—26. The Burglar's Picnic, D.....3000
2— 2. The Knotted Cord, D.....3000
2— 9. The Spirit of the Game, D.....3000
2—16. Outwitted, D.....3000

VOGUE

1—20. Sammy's Doughful Romance, C.....1000
1—23. A Baby Grand, C.....1000
1—27. Bungling Bill's Burglar, C.....1000
1—30. He Thought He Went to War, C.....1000
2— 3. Sammy Versus Cupid, C.....1000
2— 6. Fickle Madge, C.....1000
2—10. Paddy's Political Dream, C.....1000
2—13. Igorrotes' Crocodiles, and a Hat Box, Split reel
2—17. At the End of His Rope, C.....1000
2—20. Heaven Will Protect a Woiking Goil, C..1000

For MASTERPICTURES—De Luxe Edition
See Feature Release Page

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of January 17, 1916.

Railroad Construction on the Dark Continent, Ed., and Lizards, Ed., Split reel...Globe
Luke Rolls in Luxury, C., 1000.....Phunphilms
The Red Circle, No. 6.....Balboa
The Love Trail, D., 5000.....G. R. Plays
Riding the Goat, C., 1000.....King Cole

Week of January 24, 1916.

The Horrors of War, Topical, 3000.....Pathé
Head-dresses of Holland—Colored, and the Ausable Chasm—Picturesque America, split reel .....Photocolor-Globe
Hazel Kirke, D., 5000.....G. R. Plays
The Red Circle, No. 7 (The Third Degree), D., 2000.....Balboa
Shooting at Random, C., 1000.....Starlight

Week of January 31, 1916.

Movements the Eye Misses, Col. Ed., and Glimpses of Java, Sc., Split reel.....Pathé
Luke, the Candy Cut-Up, C., 1000.....Phunphilms
New York, D., 5000.....G. R. Plays
The Red Circle, No. 8 (Peace at Any Price), D., 2000.....Balboa

Week of February 7, 1916.

The Matsushima Islands, Col. Sc., and Engineering Feats in Oregon, Sc., Split reel..Pathé
Hapless Happenings, C., 1000.....Starlight
The Precious Packet, D., 5000.....G. R. Plays
The Red Circle, No. 9 (Dodging the Law), D., 2000 .....Balboa

Week of February 14, 1916.

Siberia, the Vast Unknown, Sc., and Watching Flowers Grow, Ed., Split reel.....Pathé
Luke Foils the Villain, C., 1000.....Phunphilm
The Shrine of Happiness (Col.), D., 5000, G. R. Play
The Red Circle, No. 10 (Dodging the Law), D., 2000 .....Balboa

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

12— 9. The Sacrifice of J. Jonathan Gray, D..3000
12—16. Col. Steele, Master Gambler, Com.-D..1000
12—30. Babbling Tongues, D.....1000
1916.
1— 2. The Honor to Die, D.....3000
1—13. "X 3," D. 3000
1—28. Nan Good for Nothing, D.....1000

BISON

12—18. His Real Character, W.-D.....2000
12—25. When Rogues Fall Out, D.....3000
1916.
1— 1. The Dawn Road, D.....2000
1— 8. On the Trail of the Tigress, D.....2000
1—15. Across the Rio Grande, D.....3000
1—22. Buck Simons Puncher, D.....2000
1—29. A Daughter of Pennance, D.....2000
2— 5. Phantom Island, D.....2000
2—12. His Majesty, Dick Turpin, D.....2000
2—19. A Recoiling Vengeance, D.....3000

BROADWAY UNIVERSAL FEATURES

12— 6. The White Scar, D.....5000
12—13. The Primrose Path, D.....5000
12—20. "Father and the Boys," Com.-D.....5000
12—27. The Nature Man or a Struggle for Existence, D. 5000
1916.
1— 3. Landon's Legacy, D.....5000
1—10. Love's Pilgrimage to America, D.....5000
1—17. The Man Inside, D.....5000
1—24. A Soul Enslaved, D.....5000

GOLD SEAL

12—21. "Christmas Memories," D. 3000
12—28. As the Shadows Fall, D.....2000
1916.
1— 4. The Gray Sisterhood (Advent. No. 2 of Lord John's Journal), D.....3000
1—11. The Boob's Victory, C.-D.....2000
1—18. The Reward of Chivalry, D.....3000
1—25. Discontent, D 2000
2—1. Three-Fingered Jennie (No. 3, Lord John) 3000
2— 8. Yust from Sweden, D.....3000
2—15. The Family Secret, Com.-D.....2000

IMP

12—14. Almost a Papa, C.....1000
12—17. The Vacuum Test, D.....1000
12—21. When Love Laughs, C.....1000
12—31. A Tribute to oMther, D.....2000
1916.
1— 7. The Law of Life, D.....3000
1—21. Vanity, Thy Name Is———, C. D....2000
1—25. Hired, Tired and Fired, C.....1000
2— 4. The Soul Man, D.....1000
2— 8. Artistic Interference, C.....1000
2—11. The Trail of the Wild Wolf, D.....2000
2—15. Cinders, D.....1000
2—18. Count and Counterplot, D.....2000

JOKER

12—18. The Opera Singer's Romance, C.....1000
1916.
1— 1. Lemonade Aids Cupid, C.....1000
1— 8. Those Female Haters, C.....1000
1—22. The Whole Jungle Was After Him, C.1000
1—29. Mrs. Green's Mistake, C.....1000
2— 5. Wanted—A Piano Tuner, C.....1000
2—12. Leap and Look Thereafter, C.....1000

LAEMMLE

12—22. The Great Fear, D.....1000
12—23. One Hundred Years Ago, D.....2000
12—28. The Evil of Suspicion, D.....1000
12—30. The Little Upstart, D.....3000
1916.
1— 5. The Underworld, C.-D.....1000
1— 6. Missy, D. 2000
1— 9. Blind Fury, D. 1000
1—20. Just Plain Folks, D.....3000
1—23. Her Dream Man, D.....1000
1—27. The Red Lie, D.....3000
1—28. The Inner Soul, D.....2000
2— 4. The Wise Man and the Fool, D.....2000
2—10. The Living Lie, D.....3000
2—13. Arthur's Last Fling, C.-D.....1000
2—16. As Fate Decides, D.....1000

L-KO

1— 2. Pants and Petticoats, C.....1000
1— 9. Billie's Reformation, C.....2000
1—12. Gertie's Busy Day, C.....1000
1—16. Flirting a la Carte, C.....1000
1—19. Saving Susie from the Sea, C.....1000
1—23. Mr. Idiot's Assassination, C.....2000
1—26. Knocks and Opportunities, C.....2000
1—30. Cupid at the Polo Game, C.....1000
2— 2. Sea Dogs and Land Rats, C.....1000
2— 6. A September Mourning, C.....2000
2— 9. Her Naughty Eyes, C.....1000
2—13. Firing the Butler, or The Butler's Fire, C. 2000
2—16. Elevating Father, C.....2000
2—20. Twenty Minutes at the Fair, C.....1000

NESTOR

1— 3. Jed's Trip to the Fair, C.....1000
1— 7. Flivver's Art of Mystery, C.....1000
1—10. The Boy, the Girl, and the Auto, C...1000
1—14. Flivver's Good Turn, C.....1000
1—17. Mingling Spirits, C.....1000
1—21. Flivver's Famous Cheese Hound, C...1000
1—24. Her Steady Carfare, C.....1000
1—28. Flivvers in the Dance of the Shivvers, C. 1000
1—31. When Aunt Matilda Fell, C.....1000
2— 4. Flivvers, the Smoke Eater, C.....2000
2— 7. Mixed Kids, C. 1000
2—11. A Quiet Supper for Four, C.....1000
2—14. When the Losers Won, C.....1000
2—18. Flivvers' Dilemma, C.....1000

POWERS

1— 1. Uncle Sam at Work, No. 2 ("How Uncle Sam Gets His Coin").....1000
1— 6. Physical Culture, Lesson No. 1, Ed., and Carl Emmy and His Dogs, Vaud. Split reel
1— 8. Uncle Sam at Work, No. 3 ("Are We Prepared?") 1000
1—13. The Rubber Rompers, Vaud., and Transporting Timber in Sweden, Ed..Split reel
1—15. Uncle Sam at Work, No. 4 (Uncle Sam's Proteges at Work and at Play).1000
1—20 Physical Culture Lesson, No. 2, and the Ariel Buds, Vaud, Act.....Split reel
1—22. Uncle Sam at Work, No. 5 (Protecting the Ships at Sea), Ed.....1000
1—27. Sammie Johnsin, Hunter, Cart., and Fishing River Lampreys, Ed....Split reel
1—29. Uncle Sam at Work, No. 6 ("Saving Wealth and Building Health"), Ed..1000
2— 3. Building Up the Health of a Nation (Lesson 3), and Polar Bears...Split reel
2— 5. Uncle Sam at Work, No. 7 (Uncle Sam's Children), Ed. 1000
2—10. A Hot Time in Iceland, Com.-Cart.Split reel
2—12. Uncle Sam at Work, No. 8. (Uncle Sam—Fisherman—Postmaster—Health Officer), Ed. 1000
2—17. Building Up the Health of a Nation (Lesson 4) and Joe Boko's Adventures, Cart.....
2—19. Uncle Sam at Work, No. 9 (Bureau of Weights and Measures), Ed.....1000

REX

12—24. The Terrible Truth, D.....1000
12—26. Stronger than Death, D.....2000
1916.
1— 4. Shattered Nerves, C.....1000
1—11. His Return, D.....1000
1—14. Her Defiance, D.....2000
1—16. The Little Mascot, D.....2000
1—18. The Silent Member, D.....1000
1—30. His Own Trap, D.....3000
2— 1. In Dreamy Jungle Town, C.....1000
2— 4. A Child of Circumstance, D.....1000
2—11. The Missing Locket, D.....1000
2—15. The Strong Arm Squad, D.....1000
2—18. Borrowed Plumes, D.....1000
2—20. Dolly's Scoop, D.....2000

VICTOR

12—24. "The Tale of the C," Com.-D.....3000
12—29. Father's Child, C.....3000
1916.
1— 5. The Heart of a Mermaid, D.....3000
1—12. Man and Morality, D.....3000
1—14. The Ring and the Rajah, D.....1000
1—19. Her Better Self, D.....2000
1—21. A Sea Mystery, D.....1000
1—26. Across the Line, D.....1000
2— 2. Son o' the Stars, D.....3000
2— 9. High Flyers, C.-D.....2000
2—17. In the Night, D.....3000

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is the celebrated war picture that broke all records in New York City. It ran six weeks at the Park Theatre to bigger business than any war picture ever shown

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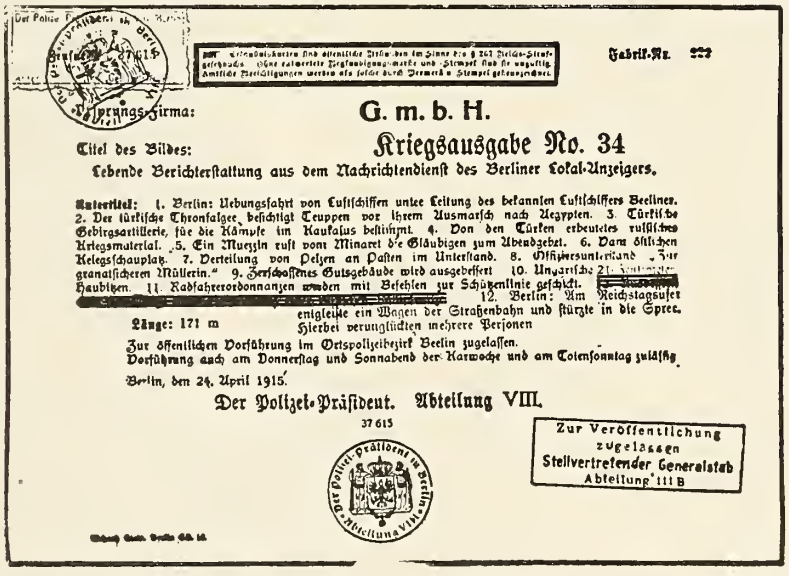

Der Polizei-Präsident in Berlin

Fabrik-Nr. 222

Ursprungsfirma: G. m. b. H.

Titel des Bildes: Kriegsausgabe No. 34

Lebende Berichterstattung aus dem Nachrichtendienst des Berliner Lokal-Anzeigers.

Untertitel: 1. Berlin: Uebungsfahrt von Luftschiffen unter Leitung des bekannten Luftschiffers Beelitzer. 2. Der türkische Thronfolger besichtigt Truppen vor ihrem Ausmarsch nach Aegypten. 3. Türkische Gebirgsartillerie, für die Kämpfe im Kaukasus bestimmt. 4. Von den Türken erbeutetes russisches Kriegsmaterial. 5. Ein Muezzin ruft vom Minaret die Gläubigen zum Abendgebet. 6. Dem östlichen Kriegsschauplatz. 7. Verteilung von Pelzen an Posten im Unterstand. 8. Offiziersunterstand „Zur granatsicheren Müllerin." 9. Zerschossenes Gutsgebäude wird ausgebessert. 10. Ungarische [illegible] Haubitzen. 11. Radfahrerordonnanzen werden mit Befehlen zur Schützenlinie geschickt. 12. Berlin: Am Reichstagsufer entgleiste ein Wagen der Straßenbahn und stürzte in die Spree. Hierbei verunglückten mehrere Personen

Länge: 171 m

Zur öffentlichen Vorführung im Ortspolizeibezirk Berlin zugelassen.
Vorführung auch am Donnerstag und Sonnabend der Karwoche und am Totensonntag zulässig.

Berlin, den 24. April 1915.

Der Polizei-Präsident. Abteilung VIII.

37615

Zur Veröffentlichung zugelassen
Stellvertretender Generalstab
Abteilung III B

Der Polizei-Präsident in Berlin Abteilung VIII

Don't be misled by similar titles—make them show you the official authority.

It has played the following theatres:

Park Theatre, New York
Colonial Theatre, Baltimore
Lyceum Theatre, Buffalo
Pitt Theatre, Pittsburg
Majestic Theatre, Brooklyn
Colonial Theatre, Cleveland
Orpheum Theatre, Milwaukee
Metropolitan Opera House, Minneapolis
Metropolitan Opera House, St. Paul
Lyceum Theatre, Duluth
Shubert Theatre, New Haven
Park Place Theatre, Newark
Park Theatre, Bridgeport

Wire the managers of these theatres—they will corroborate our statement. 6000 FEET OF REAL FIGHTING PICTURES—NO FAKES OR MANEUVRES. It pleases every one—No propaganda. Just a thrilling, interesting history of the war. Every celebrated character shown on the firing line. No war correspondent collection. Taken by 106 official cameramen operating under government supervision.

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KULEE FEATURES, 220 West 42nd Street NEW YORK CITY

FEATURE RELEASES—CURRENT AND COMING

BLUEBIRD PHOTOPLAYS

1—24. Jeanne Dore (Sarah Bernhardt)...5 parts
1—31. Secret Love (Helen Ware).....6 parts
2— 7. Undine (Ida Schnall).....5 parts
2—14. Hop, the Devil's Brew (Lois Weber).....5 parts
2—21. The Wrong Door (Carter DeHaven).5 parts
2—28. The Grip of Jealousy (Louise Lovely).....5 parts
3— 6. Rupert of Hentzau (Jane Gail and Henry Ainley).....5 parts
3—13. Strength of the Weak (Mary Fuller).....5 parts

FOX FILM CORPORATION

12—12. Her Mother's Secret.....5 reels
12—19. A Soldier's Oath.....5 reels
12—26. Destruction.....5 reels
1916.
1— 2. Green-Eyed Monster.....5 reels
1— 9. A Parisian Romance.....5 reels
1—16. The Fourth Estate.....5 reels
1—23. The Serpent.....5 reels
1—30. The Ruling Passion.....5 reels
2— 6. Merely Mary Ann.....5 reels
2—13. Fighting Blood.....5 reels
2—20. The Fool's Revenge.....5 reels
2—27. Spider and the Fly.....5 reels
3— 6. Gold and the Woman.....5 reels

IVAN FEATURE PRODUCTIONS

11—A Mother's Confession (Chrystine Mayo and Austin Webb).....5 reels
12—Concealed Truth (Gertrude Robinson and James Cooley).....5 reels
1916.
1—Forbidden Fruit (Everett Butterfield and Paula Shay).....5 reels
2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke)....5 reels
3—The Immortal Flame (Maude Fealy)..5 reels

KLEINE-EDISON FEATURE SERVICE

EDISON

1—12. The Catspaw.....5 reels
1—26. The Innocence of Ruth.....5 reels
2— 9. The Martyrdom of Philip Strong...5 reels
2—23. When Love Is King.....5 reels

GEO. KLEINE

1— 5. The Devil's Prayer Book.....5 reels
1—19. Wild Oats.....5 reels
2— 2. The Final Curtain.....5 reels
2— 9. When Love is King.....5 reels
2—16. The Scarlet Road.....5 reels

METRO PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION

1—10. The Turmoil (Valli Valli and Geo. Le Guere).....5 reels
1—24. Her Debt of Honor (Valli Valli)...5 reels
2—14. Dimples (Mary Miles Minter).....5 reels

POPULAR PLAYS & PLAYERS

1— 3. What Will People Say? (Olga Petrova).....5 reels
1—17. The Lure of Heart's Desire (Edmund Breese).....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

12—13. The House of Tears (Emily Stevens).....5 reels
12—27. Black Fear (Grace Elliston).....5 reels
1916.
2— 7. The Upstart (Marguerite Snow)....5 reels

QUALITY PICTURES

12—20. Rosemary (Marguerite Snow).....5 reels
1916.
1—31. Man and His Soul (Francis X. Bushman and Beverly Bayne).....5 reels
2—21. The Bribe (Francis X. Bushman)..5 reels

MUTUAL MASTERPICTURES

DE LUXE EDITION

1—24. As a Woman Sows (Gertrude Robinson), D., Gaumont.....5 reels
1—27. Lord Loveland Discovers American (Arthur Maude), D., American...5 reels
1—29. Betrayed (Grace De Carleton), D., Thanhouser.....5 reels
1—31. Vengeance Is Mine (Crane Wilbur), D., Centaur.....5 reels
2— 3. The Idol of the Stage (Malcolm Williams), D., Gaumont.....5 reels
2— 5. The White Rosette (E. F. Taylor and Helen Rossen), D., Thanhouser..5 reels
2— 7. The Drifter (Alexander Gaden and Lucille Taft), Gaumont, D.....5 reels
2—10. Powder (Arthur Maude and Constance Crawley) D., American...5 reels
2—12. The Soul's Cycle (Margaret Gibson), Centaur.....5 reels
2—14. Life's Blind Alley (Harold Lockwood and May Allison), D., American.....5 reels
2—17. The Dead Alive (Marguerite Courtot), D., Gaumont.....5 reels
2—19. Silas Marner (Frederick Warde), D., Thanhouser.....7 reels
2—21. I Accuse (Gertrude Robinson and Alexander Gaden), D., American.5 reels
2—24. The Oval Diamond (Barbara Gilroy and Harris Gordon), D., Thanhouser.....5 reels
2—26. The Craving (William Russell and Helene Rosson), D., American..5 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS

1—17. My Lady Incog, Com.-D.....5 reels
1—20. Nearly a King, C.....5 reels
1—27. The Spider, D.....5 reels
2—24. Out of the Drifts (Marguerite Clark), D.....6 reels
3— 2. Poor Little Peppina (Mary Pickford), D.....5 reels
3—20. The Man Who Found Himself (John Barrymore), D.....5 reels
3—23. The Longest Way Round (Hazel Dawn), D.....5 reels
3—27. Audrey (Pauline Frederick), Com.-D..5 reels

JESSE LASKY COMPANY

1—13. The Golden Chance, Com.-D.....5 reels
1—31. Pudd'nhead Wilson, Com.-D.....5 reels
2— 3. Tennessee's Partner, D.....5 reels
3— 6. To Have and to Hold (Mae Murray), D.....5 reels
3—13. For the Defence (Fannie Ward), D..5 reels
3—30. The Sowers (Blanch Sweet), D.....5 reels

MOROSCO PHOTOPLAY COMPANY

1— 6. Tongues of Men, D.....5 reels
2— 7. Madame La Presidente, C.....5 reels
3—16. Code of Maria Gray (Constance Collier), D.....5 reels

PALLAS

1—24. The Call of the Cumberlands, D..5 reels
2—17. He Fell in Love with His Wife (Florence Rockwell).....5 reels
3— 9. Ben Blair (Dustin Farnum), D.....5 reels

RED FEATHER PRODUCTIONS

1—31. The Path of Happiness (Violet Merscreau).....5 reels
2— 7. A Knight of the Range (Harry Carey).....5 reels
2—14. The Sphinx (Kelcey and Shannon).5 reels
2—21. Sons of Satan.....5 reels
2—28. The Lords of High Decision (Cyril Scott).....5 reels
3— 6. The Target (Hobart Bosworth)....5 reels
3—13. The Pool of Flame (J. Warren Kerrigan).....5 reels
3—20. Drugged Waters (William Dowlan and Gloria Fonda).....5 reels

TRIANGLE FILM CORPORATION

KAY-BEE-INCE PRODUCTIONS

1—16. The Beckoning Flame (Henry Woodruff).....5 reels
1—23. The Conqueror (Willard Mack).....5 reels
1—30. The Green Swamp (Bessie Barriscale and Bruce McRae).....5 reels
2— 6. D'Artagnan (Orrin Johnson).....5 reels
2—13. Honor's Altar (Barriscale, Stone, Edwards).....5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

1—16. The Missing Links (Norma Talmadge, Robert Harron).....5 reels
1—23. The Wood Nymph (Marie Doro)...5 reels
1—30. The Price of Power (Orrin Johnson).5 reels
2— 6. Acquitted (Wilfred Lucas).....5 reels
2—13. His Picture in the Papers (Fairbanks).....5 reels

KEYSTONE-SENNETT PRODUCTIONS

1—16. Because He Loved Her.....2 reels
1—16. A Modern Enoch Arden (Joe Jackson).....4 reels
1—23. Perils of the Park (Harry Gribbon and Alice Davenport).....1 reel
1—23. A Movie Star (Mack Swain and Polly Moran).....2 reels
1—30. He Did and He Didn't (Arbuckle and Normand).....2 reels
1—30. Love Will Conquer (Fred Mace)....2 reels
2— 6. His Hereafter (Charles Murray)....2 reels
2— 6. His Pride and Shame (Ford Sterling).....2 reels

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VITAGRAPH

1— 3. Thou Art the Man.....6 parts
1—10. Green Stockings.....5 parts
1—17. My Lady's Slipper.....5 parts
1—24. The Island of Surprise.....5 parts
1—31. A Night Out.....5 reels
2— 7. The Crown Prince's Double.....5 reels
2—14. The Writing on the Wall.....5 reels
2—21. Kennedy Square.....5 reels
2—28. One Night.....5 reels
3— 6. The Hunted Woman.....5 reels

LUBIN

1—20. The Wonderful Wager.....2 parts
1—24. Gods of Fate.....5 parts
2—14. Dollars and Cents.....5 reels
2—28. Her Bleeding Heart.....5 reels

SELIG

1—10. No Greater Love.....5 parts
3— 6. Unto Those Who Sin.....5 reels

ESSANAY

1—17. Captain Jinks.....5 parts
2—14. Vultures of Society.....5 reels
2—28. The Discard.....5 reels

WORLD FILM CORPORATION

BRADY

12—20. Over Night.....5 reels
12—27. The Rack.....5 reels
1916.
1—10. Life's Whirlpool.....5 reels
1—24. The Ballet Girl.....5 reels
1—31. Fruits of Desire.....5 reels

EQUITABLE

1— 3. The Dragon.....5 reels
1—10. Her Great Hour.....5 reels
1—17. The Ransom.....5 reels
1—24. Babette of the Bally Hoo.....5 reels
1—31. The Clarion.....5 reels
2— 7. The Woman in 47.....5 reels
2—14. The Question.....5 reels

SHUBERT

12— 6. A Modern Camille.....5 reels
12—13. The Siren's Song.....5 reels
1916.
1— 3. Camille.....5 reels
1—17. The City.....5 reels

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"THE HEART OF NEW YORK"

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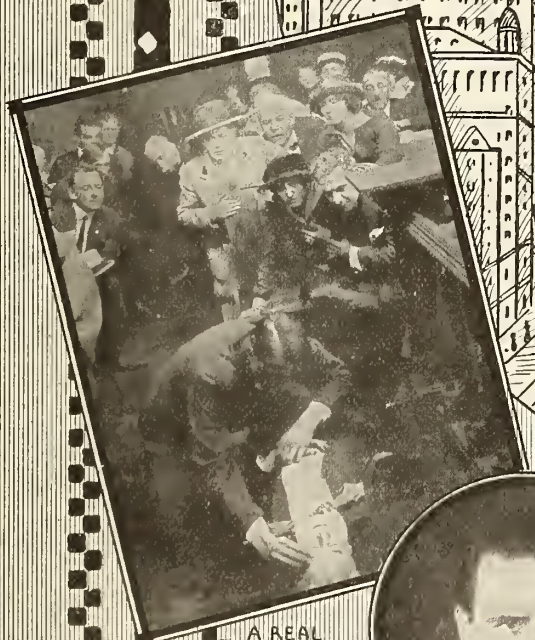

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AMERICAN CORRESPONDENT FILM CO.
The Battles of a Nation.....6 parts

CALIFORNIA MOTION PICTURE CORPORATION
Feb.—The Unwritten Law.....5 reels
The Woman Who Dared.....5 reels

CLARIDGE FILMS, Inc.
Heart of New York.....5 reels

CONTINENTAL PHOTOPLAY CORPORATION
Sept.—A Continental Girl.....5 reels

CORT FILM CORPORATION
The Melting Pot.....5 reels
The Whirl of Life (The Castles)....6 parts

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs.....4 parts
Liberty Hall .....4 parts
The Black Spot.....4 parts
Victoria Cross .....4 parts
O-18 .....4 parts
His Vindication .....4 parts

E. & R. JUNGLE FILM CO.
From Jungle to Trouble.....1 reel
Uncle's Little Ones.....1 reel
The Jungle Cure.....1 reel
What D'ye Think of That?.....1 reel
Pa's Family Tree.....1 reel
The Adventures of Sally.....1 reel
The Jungle Kid.....1 reel

JOS. W. FARNHAM
Race Suicide .....6 parts
The Awakening of Bess Morton....5 reels

GREAT NORTHERN FILM COMPANY
Sins of Great Cities (Ebba Thomsen).4 reels
The Man with the Missing Finger (Alfred Hertel) .....4 reels
For Her Son (Betty Nansen).....4 reels
A Woman's Honor (Elsie Frolich)...4 reels
The Doctor's Secret (Betty Nansen)..4 reels
A Woman's Conquest (Elsie Frolich).4 reels

HANOVER FILMS
Dec.—Marvellous Maciste .....6 parts

HERALD FILM CORPORATION
1—31. Charlie's Busted Romance, Com.-Cart. .....1 reel
2— 7. Charlie in Cuckoo Land, Com.-Cart..1 reel
2—14. Charlie Throws the Bull, Com.-Cart..1 reel
2—21. Charlie in India, Com.-Cart.....1 reel
2—28. Charlie the Chef, Com.-Cart.....1 reel

ITALA FILM COMPANY
Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent .....3 parts

ARTHUR S. KANE
Somewhere in France.....5 parts

KULEE FEATURES
Germany On the Firing Line.....6 parts

LIBERTY MOTION PICTURE COMPANY
Oct.—For $5,000 a Year.....5 reels
Oct.—The Struggle .....5 reels

LINICK AND MELCHIOR
Was She to Blame? (*Elm Features*)..5 parts

WILLIAM MORRIS
On the Battlefields of France.....5 parts

MUTT AND JEFF INC.
Mutt and Jeff, Cartoon comedies...1 reel

THE NEW YORK WORLD
Fighting in France.....5 parts

F. O. NIELSEN
Guarding Old Glory .....5 reels
Just Out of College .....5 reels
Thorns of Passion .....4 reels
Little Sunset .....4 reels
The Spoilers .....9 reels
All for a Girl .....5 reels

OCEAN FILM CORPORATION
Nov.—Life Without a Soul.....5 parts

PHOTODRAMA COMPANY
How Molly Made Good.....6 reels

PROHIBITION FILM CORPORATION
Prohibition .....5 parts

RAVER FILM CO.
The Other Girl.....5 reels

STANDARD NEWSFILM, INC.
Are We Ready? .....4 reels

STERLING CAMERA & FILM CO.
Land o' the Lost.....5 reels
The Game of Three.....5 reels

SUN PHOTOPLAY CO., Inc.
The Princess of India.....5 reels

SUPREME FILM CO.
The Cowpuncher .....6 parts

WAR FILM SYNDICATE
On the Firing Line with the Germans .....6 parts

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JACK PICKFORD and FRITZI BRUNETTE enact the leading roles in "VIRTUE TRIUMPHANT," a Selig multiple reel drama of stage life. A distinguished cast of players support the principals, who enact joint leads for the first time in motion pictures. Released through General Film service on Monday, February 21st.

THE SELIG-TRIBUNE

Imitation is the sincerest form of flattery and even the Selig-Tribune posters have been imitated. Get in line and book this up-to-the-minute news pictorial through General Film. Appears twice weekly.

"A SAFE RISK"

A rip-roaring comedy featuring SIDNEY SMITH, supported by "Fatty" McComas. Something doing every minute. Released through General Film service Saturday, February 26.

SELIG POLYSCOPE CO., CHICAGO
AND EVERYWHERE

A Plain Statement of Facts Pertaining to the Development of Your Business

There isn't an exhibitor in the business to-day who has not, at some time, felt the injustice of the demands made upon him in regard to the prices he has been compelled to pay for his pictures, be they good, bad, or indifferent. Such a state of affairs is all wrong! There should be no compulsion regarding what the exhibitor should or should not show, when he is paying good money for his merchandise.

OPEN MARKET

AT LAST THE DAY HAS COME when he can go into the open market with every confidence of finding the particular kind of pictures that will meet the demand and merit the approval of his patrons.

The following is a fair sample of what you may expect at regular intervals from the

TOPNOTCH MOTION PICTURES, INC.

"DENISE"

By Alexander Dumas

Being an adaptation of the international stage success of the same name.
In Four Parts.

"THE RED CROSS NURSE"

By Abel Gance

A Drama in Five Parts. A vivid story of the hardships a noble woman endures in serving humanity at the front.

"CLAUDIA"

By M. Thiery

A Drama in Four Parts. Depicting the trials and tribulations besetting a beautiful songbird in her struggle for fame.

"TEN O'CLOCK MYSTERY"

By Abel Gance

A Drama in Three Parts. A rapid-fire, sensational mystery drama replete with startling situations.

"THE REDEMPTION OF A ROGUE"

By M. Thiery

A Drama in Three Parts. A revelation in photography and perfect lighting effects.

"PADDY'S HEROISM"

By Abel Gance

A Drama in Five Parts, which tells a tender love story amid the horrors of the great world war!

"UNDER THE MASK"

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A Drama in Five Parts. Outrivals "Camille" in dramatic intensity.

"THE FATAL HOUR"

By M. Lacroix

A Drama in Three Parts. From first to last a series of dramatic surprises!

"THE SHE-WOLF"

By M. Lacroix

A Drama in Three Parts which justifies the title.

AUTHORS FILM CO., INC., 1432 Broadway, New York

DISTRIBUTOR

The AUTHORS FILM CO. INC. invites correspondence from film distributors in every State. Only those of the highest financial and business responsibility need respond.

Triangle Theatres Are Playing to Big Business

When the Triangle Theatre of Detroit, Michigan, was opened the crowds were enormous.

Mr. P. P. Craft, of this theatre, reports on the business of January 26th last: "In spite of inclement weather, the crowds lasted all night, and hundreds were turned away on the final night's showing of "Let Katy Do It."

There is a reason for the success of "Triangle" Plays.

The reason is—

Because—

Triangle actors and actresses like Mabel Normand, the popular Keystone Star, draw the crowds into your theatre like a magnet.

Because—

People appreciate and are willing to pay money to see stars of the Triangle calibre—

And—

Triangle plays give you the class of stars and the kind of picture that make your audience leave with the thought that they have received more than their money's worth.

This is the reason TRIANGLE Theatres are continually playing to capacity houses.

But, TRIANGLE Service goes further and offers more than just the best talent, and the best pictures—

It means—

That you have at your disposal all the facilities of a thoroughly equipped organization that can help you solve your individual problems.

The Publicity Department is ready to supply you with advertisements of current releases for your local newspapers, which will take into the homes of your patrons the message of TRIANGLE Plays.

It will help you meet local conditions and has ready for use all manner of attractive slides, heralds, lobby display and other advertising material.

All over the country TRIANGLE Theatres are a success. Why don't you communicate with

Triangle Film Corporation

1457 Broadway, New York

BRANCHES: Los Angeles, San Francisco, Denver, Atlanta, Chicago, Boston, Minneapolis, Kansas City, St. Louis, Buffalo, Cincinnati, Cleveland, Philadelphia, Pittsburgh, Dallas, Seattle.

Because—

"Let Katy Do It," a typical TRIANGLE Production, in which JANE GREY and TULLY MARSHALL appear, is the kind of a play the moving picture public love—and talk about.

And—

The Corner
—the gripping TRIANGLE Play, with Willard Mack and George Fawcett, touches the very heart strings as you watch the tense and exciting moments of this wonderful play.
So true to life is the story, so realistic is the acting, and so strong are the personalities flashed on the screen, that you almost feel yourself an integral part of the thrilling drama as you watch the powerful financier build up a wonderful money making machine only to crush himself beneath its weight.
The powerful theme, the gripping manner in which it is told, and the marvelous acting combine to make one of the strongest TRIANGLE Pictures. See it tonight without fail!
Name of Local Theatre
Address

BRUCE F. BUNDY

PRESENTS

ELDORADO

Feature Production

MASTERFUL IN EXECUTION

CONSISTENT IN QUALITY

PRODUCED BY

HARRIS L. FORBES

First Release Now in Preparation

ADDRESS ALL INQUIRIES TO

HARRIS L. FORBES, Managing Director

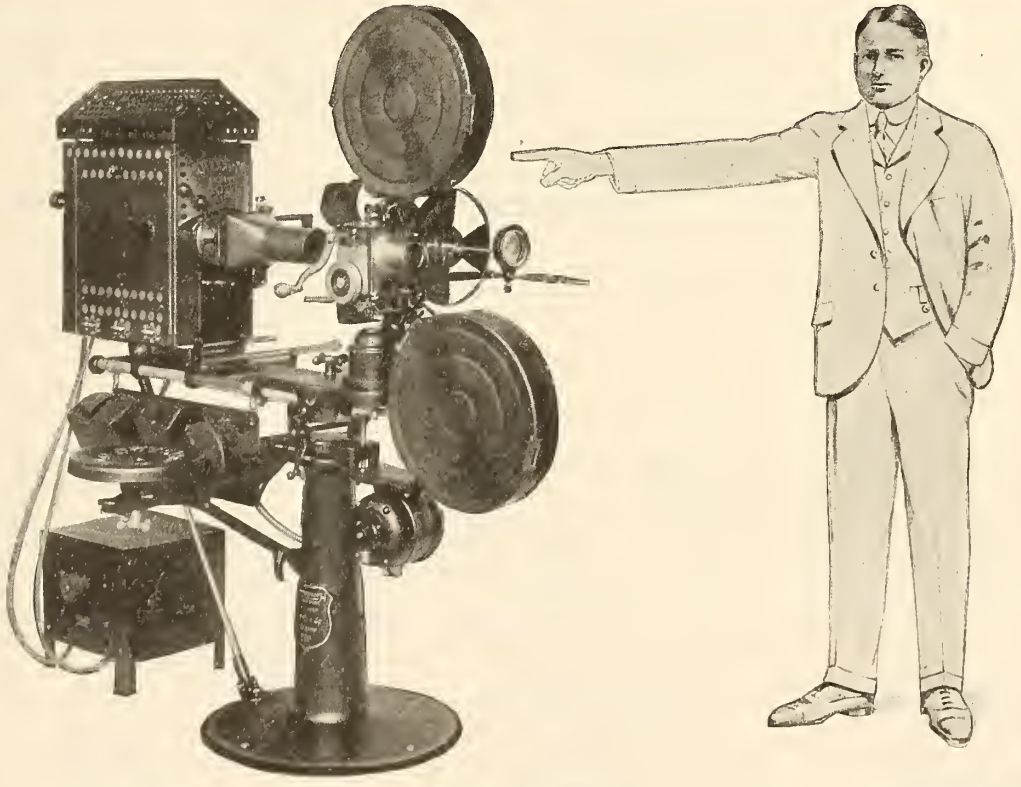
ELDORADO FILM COMPANY

STUDIO AND EXECUTIVE OFFICES

40 West Mountain Street - - PASADENA, CALIFORNIA

Accessory News

SECTION OF MOTION PICTURE NEWS DEVOTED TO THE
CONSTRUCTION, EQUIPMENT AND OPERATION OF THEATRE, EXCHANGE AND STUDIO



MR. BUYER—JUST A MOMENT!

If you will make a comparison of material used, pictures projected and price, your selection of a projecting machine will be easy. It will be a LATE MODEL MOTIOGRAPH.

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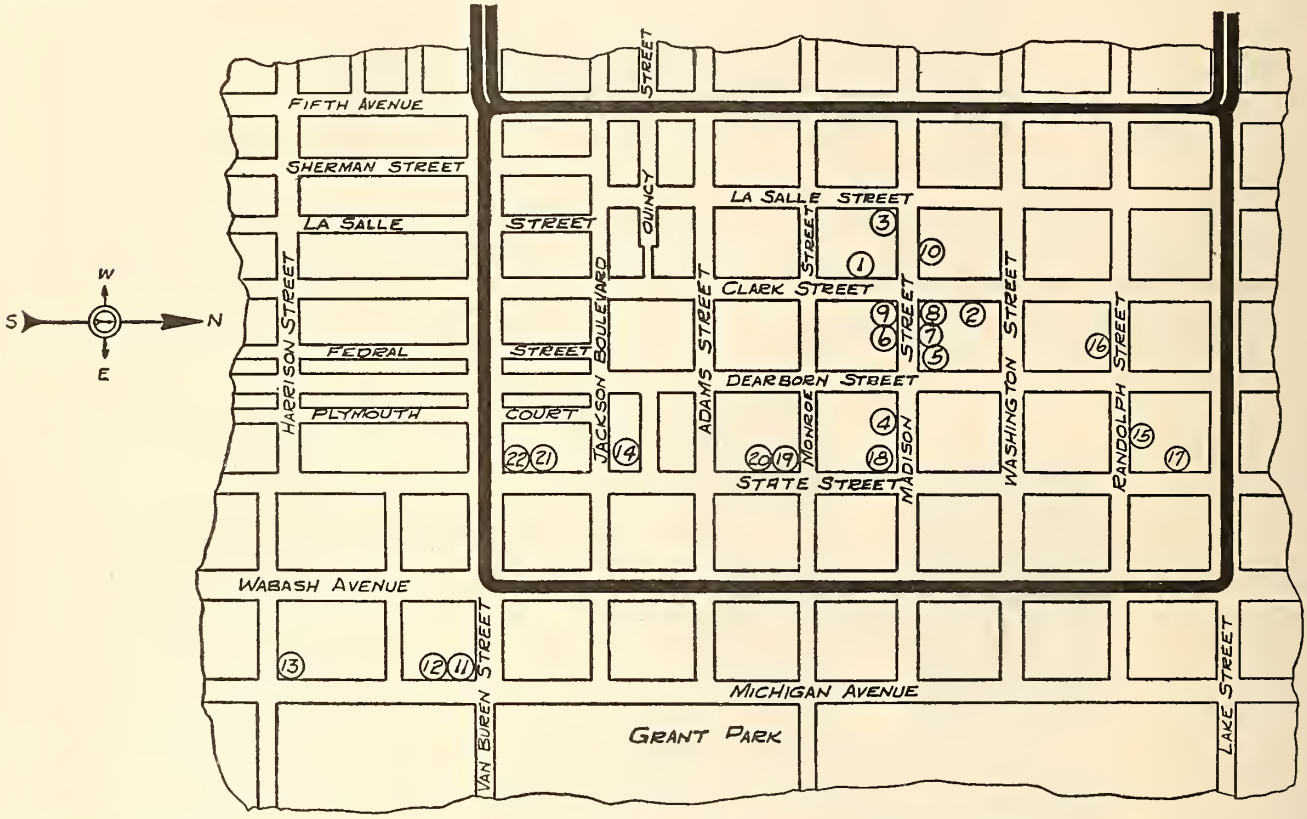
THE ENTERPRISE OPTICAL MFG. CO., 568 W. Randolph St., Chicago, Ill.

Eastern Office
19 West 23rd St., NEW YORK CITY

Western Office
833 MARKET ST., SAN FRANCISCO, CAL.

THE CHICAGO LOOP

Every Motion Picture Theatre in this centre of commercial and amusement activity is using SIMPLEX PROJECTORS EXCLUSIVELY!



MOTION PICTURE MACHINES USED IN CHICAGO { 485 SIMPLEX. 356 ALL OTHER MAKES.

This remarkable proportion in favor of SIMPLEX PROJECTORS in the City of Chicago is INCREASING almost daily and the number of other machines diminishing.

THEATRES IN THE LOOP DISTRICT USING SIMPLEX PROJECTORS

No. 1 Cozy Theatre
No. 2 Boston Theatre
No. 3 Band Box Theatre
No. 4 McVickers Theatre
No. 5 Casino Theatre
No. 6 Rose Theatre
No. 7 Pastime Theatre
No. 8 Star Theatre
No. 9 Alcazar Theatre
No. 10 La Salle Theatre
No. 11 Fine Arts' Theatre
No. 12 Studebaker Theatre
No. 13 Ziegfeld Theatre
No. 14 Gt. Northern Hippodrome
No. 15 Colonial Theatre
No. 16 World Theatre
No. 17 Theatorium
No. 18 Castle Theatre
No. 19 Orpheum Theatre
No. 20 Bijou Dream Theatre
No. 21 Premier Theatre
No. 22 Lyric Theatre

ALL GOVERNMENT DEPARTMENTS DEMAND

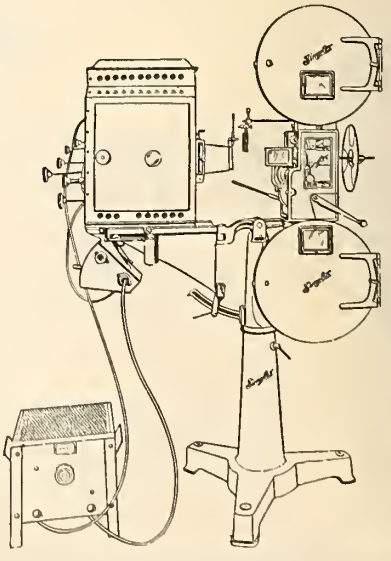
Simplex
TRADE MARK

THE PROJECTOR THAT RECEIVED
GRAND PRIZE—PANAMA-PACIFIC INTERNATIONAL EXPOSITION
Send for Catalog "N"

MADE AND GUARANTEED BY

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York



Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

By J. H. Hallberg

54—What precaution must then be taken in guarding against rupture of the arc or unsteady burning with the higher amperages?

Ans.—In the first place you must use a larger diameter carbon to maintain the higher amperage, and in the second place, you must use a different carbon setting, that is, when the arc has a tendency to blow forward, due to the magnetic pressure back of it, as illustrated by the lines of force in Fig. 38, in which the centre of the magnetic circuit is at point "A." With 30 amperes, the upper carbon may sit slightly back of the lower, whereas with 60 amperes flowing through the arc, the number of lines of force through the centre "A" have been doubled, therefore, the pushing effect on the arc is double and the upper carbon must be moved forward, sometimes ahead of the lower carbon, in order to prevent the blow out effect, pushing the arc out of the upper crater which will destroy its illuminating effect.

In Fig. 39, I illustrate the arc looking at it from the condenser side of the lamp house and line "A," is the centre of the magnetic field, showing the lines of force emerging from the centre line, creating the magnetic field which has already been referred to.

55—Please go back to Fig. 35 and give further explanation to the difference in effect with the transformer and the rheostat.

Ans.—With the understanding which you must have gained from the foregoing references to the magnetic blow out effect on the arc, you realize that if we can increase the lines of force, acting magnetically upon the arc as we shorten the arc separation, the tendency will be to crowd the arc forward, burning off the front edges of the carbons so as to expose the upper and lower crater even though the rear part of the carbon points should be considerably cooler and consume slower, almost touching each other.

With the ordinary rheostat and also with the ordinary choke coil which was commonly used up to a few years ago and often sold as a transformer, which it is not, this increase in magnetic effect cannot be obtained, due to the fact that the choke coil and the rheostat will absorb more readily the voltage reduction at the arc.

The transformer increases the amperes within a reasonable limit and gives additional ampere turns, back of the arc to push it forward, still consuming the carbon points and maintaining the same or slightly higher wattage, across the arc to do the work of heating the carbon points, thus giving perfect combustion.

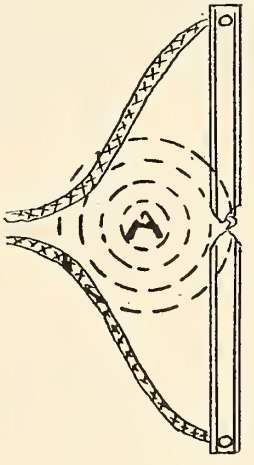


FIG. 38

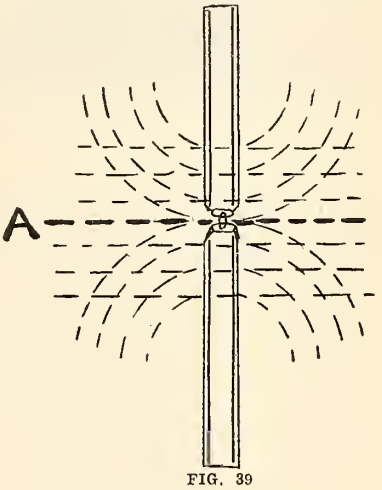


FIG. 39

MOTION PICTURE POSTER BUSINESS FOR PAST YEAR REACHED $300,000 MARK

THOMAS QUILL, of the Goes Lithographing Company, of Chicago, states that during 1915 its motion picture poster business amounted to $300,000.

One of the largest individual orders received during this time was the one given it by Col. Selig for paper on the "Ne'er-Do-Well." This contract was taken over by Sol. Lesser when he secured the United States rights for this picture.

The Goes Lithographing Company is furnishing four different styles of one-sheets, two different styles each of three, six and twenty-four sheets, one style of eight sheets, and window cards for the "Ne'er-Do-Well."

These are all taken from real scenes and likenesses of the stars and are shown in four and five colors.

The Goes Lithographing Company have recently opened offices at 266 Broadway, New York.

EXHIBITORS WITH 600 SEAT HOUSES IN DETROIT CONFRONTED BY $75 INCREASE IN LICENSE FEE

PROPRIETORS of the larger motion picture theatres in Detroit, seating upward of 600, are strongly opposing the passage of a city ordinance recently introduced into the council, which would require them to pay a license fee of one hundred dollars. The present fee is twenty-five dollars and covers all theatres, irrespective of size.

Copyright, 1916, by J. H. Hallberg.

Liberty Management Strives for Comfort to Patrons

Pittsburgh Theatre, Recently Opened Under the Direction of Raymond H. Allen, Is Provided with All Conveniences in Heating, Ventilating and Seating Arrangement—Proper Elevation of Chairs Eliminates Eye Strain—Interior Decorative Scheme Italian in Effect

VIEWS OF THE EXTERIOR, LOBBY AND STAGE SETTING OF THE LIBERTY THEATRE, PITTSBURGH

ONE of the most attractive theatres in Pennsylvania has recently been completed and opened in the East Liberty business district of Pittsburgh. It is appropriately named the Liberty, and is owned by the East Liberty Theatre Company.

The exterior of the theatre is imposing, the dimensions being one hundred feet wide by one hundred and seventy-nine deep. Fireproof materials were used in the construction throughout. The front is of terra cotta. H. E. Kennedy was the architect.

Every detail for the convenience and comfort of patrons has been looked after. The Sturdevant ventilating system was installed, affording an intake of fresh air every few minutes.

For heating, the hot and cold blast system was selected, and this has been found to give excellent results. The seating capacity of the theatre is 1,467, divided into a main floor and balcony. The seats were manufactured by the Wisconsin Seating Company. The theatre is lighted throughout by electricity.

In arranging the seats, the architect had in mind one of the prime necessities of motion picture theatre construction—a clear view of the screen from any part of the house. Care was also taken that the elevation of the seats was correct with regard to the position of the screen, so that eye strain might be eliminated.

The Liberty management prides itself upon the cleanliness of its theatre, and caters to patrons who appreciate a clean, well conducted house.

The general interior decorations are Italian in effect, and a harmonious color scheme lends dignity to the auditorium and various departments of the house.

In this regard, the Liberty compares very favorably with the best type of modern picture theatres, where beauty of surroundings receives as much attention as the selection of pictures and their proper projection. When the picture-goer enters the theatre he is struck at once by the quiet dignity and good taste of the interior.

Music receives special attention, the equipment consisting of an Austin organ, which was installed at a cost of $10,000, and a Parlor Grand Chickering piano.

The musicians are thus able to provide effective accompaniment for any kind of pictures, whether dramas, comedies, travel films, or what not. This feature of the conduct of the house is emphasized by the management, and is proving a distinct drawing card.

Projection is also carefully looked after. A Baird machine is used, the pictures being thrown on a Gold Fibre screen. The length of the throw is sixty feet.

Realizing that no matter how good the pictures, or how attractive the house, the greatest number of patrons can be attracted only through advertising of the right sort. The Liberty employs newspaper space freely, and this has been found to give excellent results.

It does not confine itself to newspapers alone, however, but issues circulars, heralds, and a house organ. Other publicity schemes will also be used from time to time.

The lobby also comes in for its part as an attendance promoter. Posters of current and coming attractions find their place in it, and other methods of display are utilized.

Triangle films are shown, each showing consisting of seven reels. Because of its location in the East Liberty business district, the Liberty has found it most advantageous to run six shows a day. Ten cents admission is charged for matinee performances, while the night prices are ten, fifteen and twenty-five cents.

The theatre opened on December 27, and has already attracted a large following. Raymond H. Allen is the manager.

MOTIOGRAPHS PLACED IN BROADWAY-STRAND, DETROIT, AND THE TRIANGLE, DETROIT

THE Broadway-Strand Theatre, one of Detroit's finest and largest photoplay houses, and also the Triangle Theatre in Detroit, have recently installed 1916 model Motiographs.

These two theatres were equipped by the enterprise Theatre Equipment Company, of which Ray Branch is manager.

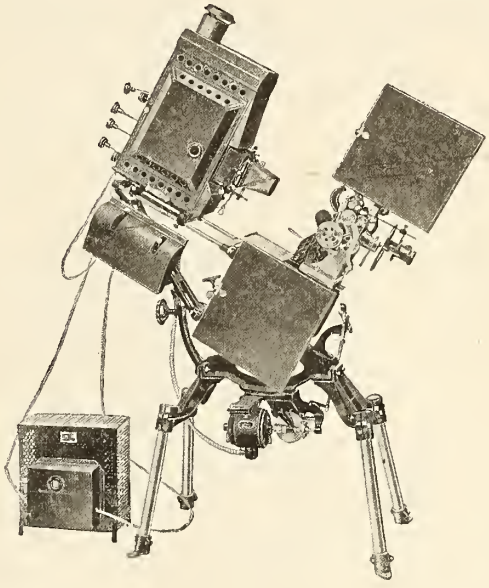
GOODS DELIVERED SAME DAY ORDER RECEIVED

We carry a very heavy stock of Power's machines and parts and can fill your order without a moment's delay. We can supply you with everything that is needed in a Modern Picture Theatre.

We are Agents for the Famous VELVET GOLD FIBRE SCREEN which is truly a revelation as a projection surface. Let us demonstrate to you.

American Slide Co., 165½ N. High St., Columbus, O.

"Sixteen Years N.P.Co. of Knowing How"



WHY
IS THE HOUSE OF POWER FOREMOST?

BECAUSE an estimated 65 to 70 per cent of exhibitors and all users have realized that the Power product has for years consistently delivered the best in projection and conclusively proven its dependability.

Write for Catalog N

NICHOLAS POWER COMPANY

Ninety Gold Street New York City

Projection

Operating Electricity

Questions Answered

Repairing Equipment

Edited by J. H. Hallberg

Who Will Answer All Questions You Send in, No Matter How Simple or How Difficult

WHEN ENGINE IGNITES, VOLTAGE GOES UP, CAUSING LIGHTS AND ARC TO GET BRIGHTER

E. C. S., Laurel, Iowa:—*We are using a 60 volt 42 ampere D. C. dynamo driven from a balanced jack shaft, which is driven by a 6 h. p. hit and miss type of governor gasolene engine.*

The trouble is here every time the engine ignites the charge the voltage goes up, causing lights and arc light to get brighter for an instant. This in turn causes an unsteady light for the pictures.

Is there a device such as a coil of some kind on the market that could be connected in the line to hold the voltage steady? Possibly I could use storage batteries of about 40 volt capacity and by sending the current through them it would do away with the rise in the voltage.

I can get several 6 volt 80 ampere hour automobile batteries that are in good shape, and connected up to 7 or 8 of these in series it would give me voltage enough possibly, but as they are generally charged at about 5 to 15 ampere rate I don't see how I could use these as amperage, as it would be twice as much.

Of course, we only run an arc for about one and a half hours at a time, so possibly a heavy charging current would be all right.

Understand that I don't mean to run the arc light from storage batteries, but by having the current sent through them to the arc it would do away with the flicker.

The picture machine is an Edison of 1913 design. I find it will jerk the lower loop out quite often, causing the picture to jump all over the screen until the loop is again. set.

I don't know just where this trouble is, and I find by holding my fingers on lower tension device which works on to lower sprocket that it will not jerk out the loop.

From this I think the sprocket is worn so as to allow too much space between the roller and the sprocket, letting the film jump over the teeth and lose the loop.

Kindly advise your opinion of the trouble with the machine and a possible remedy for voltage rising.

Ans.—The operation of an electric generator by a "hit" and "miss" type governor control gasoline engine is under the best conditions an unsatisfactory arrangement.

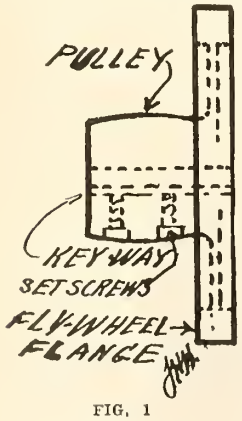


FIG. 1

I am not surprised that you notice a decided increase in the voltage and consequent brilliancy of the illumination at the instant of ignition.

This is a common fault with all plants of this kind, but your suggestion of the use of a storage battery in connection with the installation is a very good one.

Most parties are not so fortunately situated that they can get hold of the storage batteries without considerable expense.

In fact, the expense for storage batteries under ordinary circumstances would be almost as great as the expense for a new engine with throttling governor.

However, before discussing the battery condition I want to offer one suggestion which is cheaper and simpler, which may help you if you have not already tried it.

The variation in the illumination is due to the increase in the speed of the engine at and after the explosions. If you provide a mechanical arrangement whereby the engine, generator and shafting is maintained in motion during the period when the engine has no explosions, your trouble can no doubt be minimized.

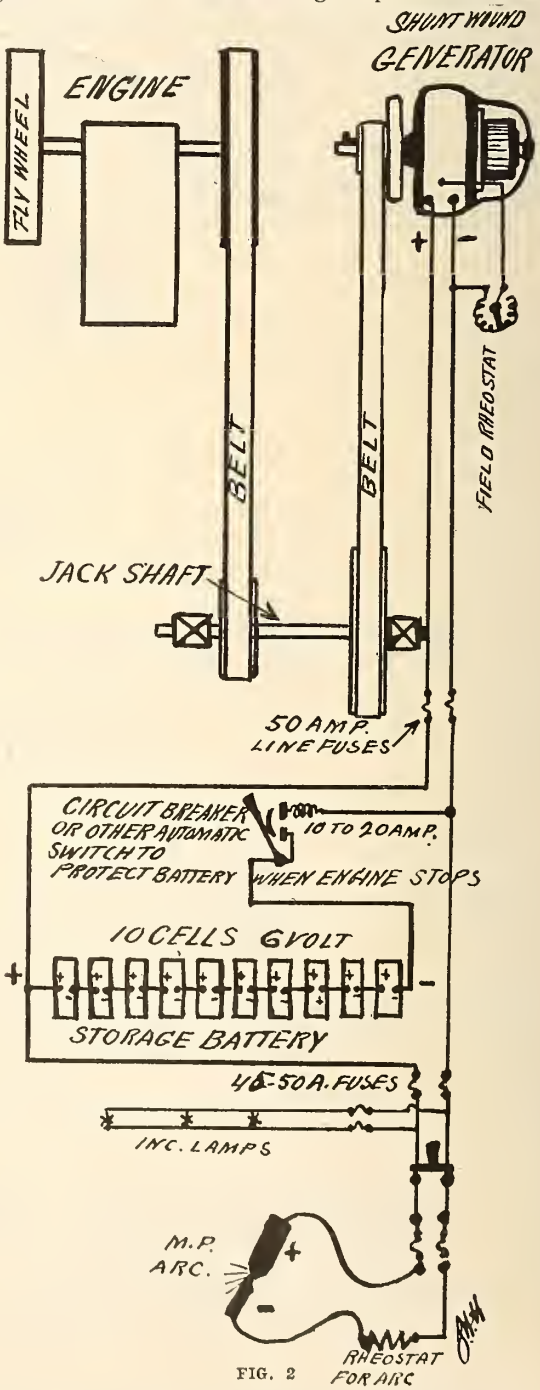
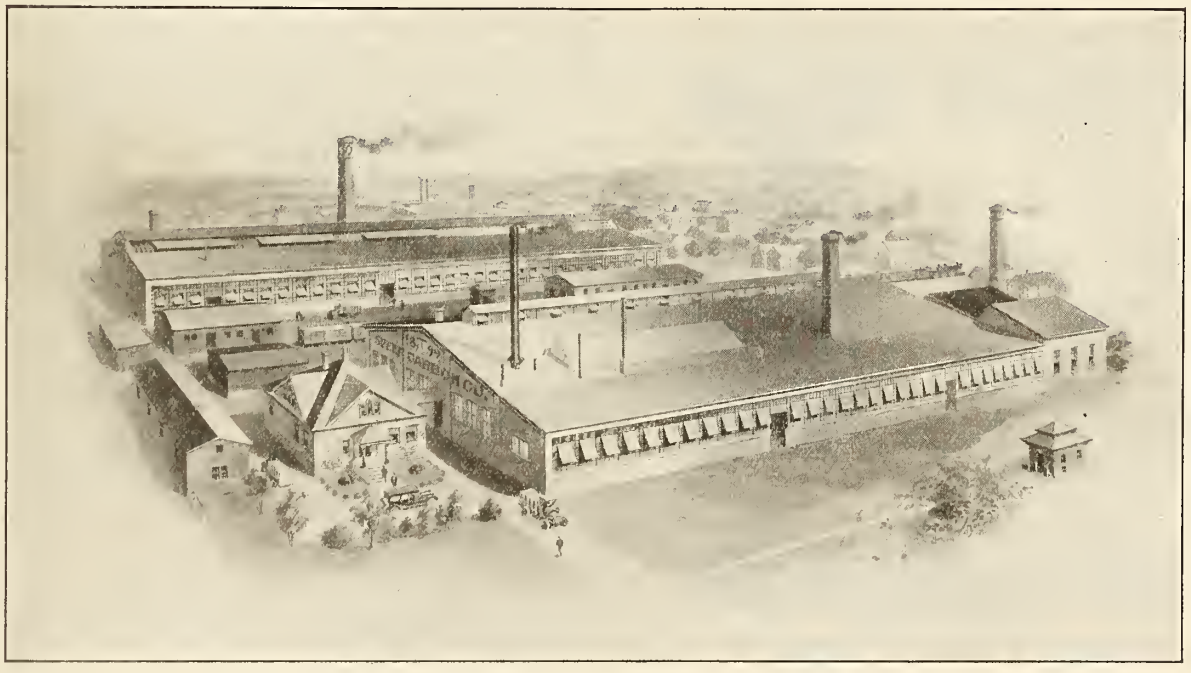


FIG. 2

The simplest way to accomplish this result to a certain extent

THE HOME OF

SPEER PROJECTOR CARBONS



THE MOST MODERN CARBON PLANT IN THE WORLD

THE BEST CARBON AT THE BEST PRICE!

Speer Carbon Company Dept. "N"

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Saint Mary's, Pa.

For Sale by Leading M. P. Machine Distributors, Including the Following:

J. H. Hallberg, 36 East 23rd St., New York, N. Y.
E. E. Fulton Co., 154 W. Lake St., Chicago, Ill.
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QUALITY SERVICE RELIABILITY

When you want the best in machines or supplies in a hurry, get in touch with us. **BY QUICK SERVICE, HONEST REPRESENTATION, BIG VALUES** and **COURTEOUS TREATMENT,** we have become the **ACKNOWLEDGED LEADERS** in our line.

Let us tell you of **OUR PLAN** for **BIGGER PROFITS** and **BETTER SERVICE.**

We are the leading dealers in Moving Picture Machines and Supplies and can fill your every need. Drop us a line today for our complete catalog and special bargains.

WE SELL ON THE INSTALMENT PLAN

AMUSEMENT SUPPLY CO.

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Distributors of the
Motiograph, Power's, Simplex, Edison and other Machines and Genuine Parts

FEASTER

NO-REWIND

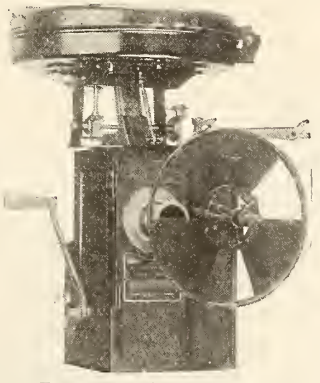
Fewer Breaks

Better Projection

Less Danger of Fire

Makes work easy for the operator.
WRITE YOUR DEALER

Feaster Corporation
1482 Broadway, New York



Feaster on Simplex head

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(Made in Switzerland)

The Quality Carbons of the World

Reflex D. C. Carbons have a Specially Constructed Negative with Copper Coated Core.

Do not be alarmed about a carbon shortage. Try REFLEX carbons and solve all your difficulties.

Send us your order now. REFLEX results will please and surprise you.

¾ x 12 plain cored, $10.00 per 100 carbons
⅝ x 12 plain cored, $7.50 per 100 carbons
⅝ x 6 copper coated cored, $3.75 per 100 carbons
½ x 6 copper coated cored, $2.75 per 100 carbons

If your dealer cannot supply you with REFLEX carbons, send cash with your order or instruct us to ship C. O. D. and we will fill sample orders in lots of not less than fifty each in all the above sizes.

Write us for descriptive circular.

JONES & CAMMACK, Sole Importers
12 Bridge Street New York City

WE ARE HEADQUARTERS FOR

Hallberg's 20th Century Motor Generator

Changes A. C. to D. C. at less cost, yet greater efficiency than any other. Ask for descriptive circular

Power, Simplex and Baird Machines and Minusa Gold Fibre Screens

LEWIS M. SWAAB
1329 VINE STREET, PHILADELPHIA, PA.

is to provide a pulley with a flanged type fly-wheel for your dynamo.

If your dynamo shaft and the pulley end bearing is substantial and heavy you may replace the present pulley with a new one provided with a flange and a rim measuring approximately 12 to 15 per cent. in diameter and weighing between 50 and 60 pounds.

This pulley and rim must be cast in one piece, carefully turned and balanced and bored out, and fit in the shaft exactly; then it must be securely keyed and fastened to the dynamo shaft.

This arrangement will act as a storage of power and will materially assist the engine in maintaining more constant speed.

An improvement can be effected by making the fly-wheels of the engine heavier, or you may place a fly-wheel on the jack shaft, but the most effective position for the fly-wheel will be on your dynamo, as there the speed is higher, and that is the part of the equipment which carries the load.

Figure 1 illustrates the fly-wheel suggested above, but the size of the rim can be decided upon by your local mechanic, and the weight should not be over sixty pounds, and most of the weight should be at the rim of the wheel, as the weight near the shaft is of disadvantage, increasing the weight without proportionately increasing the fly-wheel effect.

Your storage battery proposition, while costing more money, would undoubtedly be the better one. You are wrong in thinking that it is necessary to run the storage batteries in series with the arc or the other lamps.

The storage battery must be connected across the line, and if you use 6 volt, 80 ampere hour automobile batteries you should provide ten of them, if your circuit is 60 volts, connected in series with each other but across the wires coming from the generator, as illustrated in Figure 2.

This system of connecting the battery is the same as used in the large power stations throughout the country, and a battery so connected is said to be "floating" on the line.

The action of the batteries, which should be charged before you connect them, is as follows:

When the engine is running at proper speed and producing 60 volts the batteries are practically floating on the line, maybe discharging slightly, because a normally charged storage battery gives about 6.2 volts, and when ten are connected in series they would deliver 62 volts.

Now, when you put the load on the generator, the tendency of the load is to lower the voltage. The battery will then pick up part of the load, but when the explosion takes place in the engine the generator will speed up and would probably deliver 62 to 70 volts for a second.

Then the battery takes the extra current, and the next instant, when the engine misses the battery, will again deliver the current to the arc or incandescent lamps, relieving the generator.

You will understand that this makes a perfect balanced system, the battery taking a charge the moment the voltage goes above 62 volts or so and discharging the stored current the moment the voltage falls below 60 volts or thereabout.

There is no danger in the use of this kind of a system, but you must provide an automatic cut-out to be connected in a similar manner as the cut-outs used on automobiles and motor boats, where small generators are used for charging the battery.

The function of this cut-out is to disconnect the battery when the generator is stopped so that the battery will not discharge itself through the generator when it falls way below speed or when the engine and generator are shut down.

Automatic cut-outs of this kind can be had from any storage battery concern or a circuit breaker of 10 to 25 amperes capacity may be used, as shown in Figure 2.

The loosing of the lower loop on your Edison machine may be due to the sprocket being worn, or probably the spring which pushes the idler roller on to the sprocket not being stiff enough, having lost some of its tension.

Another reason may be that the lower loop is too long. It is not good to carry the loops too long, because if you do there will be a snapping or whip effect which will kick the idler away from the sprocket.

I suggest that you place a new sprocket, new tension spring on the roller and keep the loop shorter, and also, last but not least, make sure that your take-up is not adjusted too tight.

If it is, it will pull too hard on the film and pull it right off the lower sprocket teeth, especially during the first quarter or half run of the reel, when the tension is the greatest.

PICTURE THEATRE PROGRESS IN CALIFORNIA

THE Globe theatre at San Pedro, which was closed for a short time, has been leased by Frank Dorner, who has made a number of improvements and reopened it. Included in the new equipment is a Baird projecting machine, furnished through the Los Angeles branch of the George Metealfe Company.

Work is being rushed on the remodeling of the old American theatre on Market street, near Seventh, and it is anticipated that this structure will be ready for occupancy early in March, adding to the list of first-run houses in San Francisco. This property has been leased for twenty years to a new corporation, the Western Theatre Company, and the new house will be known as the Rialto theatre. It is planned to show high class feature productions in conjunction with a symphony orchestra.

The Commercial Central Realty Company has leased the Washington Square theatre on Stockton street, facing Washington Square, San Francisco, to the Washington Square Theatre Company, a newly organized corporation, for a period of ten years. This house is the largest in the North Beach district, having a seating capacity of 1,620, and the present policy of showing feature motion pictures will be continued.

M. A. Gallagher and Bert Steward have leased the Majestic theatre at Porterville, and will open this as soon as it can be remodeled and renovated.

W. Eliget has disposed of his one-half interest in the Francis theatre at Corcoran to his former partner, A. J. Cates, who is now manager and owner.

Contracts have been awarded for the erection of structural steel for the addition to the Lorin Photoplay theatre at Berkeley. L. F. Hyde, of Oakland, is the architect. It is expected that the house will have to be closed for a short time during the rebuilding operations.

A. Rattenbury, of Dixon, who recently purchased the moving picture theatre of J. F. Ormiston at Winters, is having the front remodeled, and will install new chairs, a new projection machine, and make other improvements. The house has been conducted by Mr. Ormiston for the past six years.

Frank Lacy, of San Francisco, was a recent visitor at Watsonville, and contemplates taking over the Lyric theatre at that place if arrangements can be made for the desired improvements.

A moving picture theatre has been opened at Hobart Mills by O. Barton.

The Masonic Temple at Truckee has been leased by W. M. Englehart, of that place, and will be opened shortly. This mountain town is the headquarters for winter sports in California.

L. B. Sovy has taken over the interests of C. Hillard in the moving picture theatre conducted in Cory Hall at Etna.

C. F. Roberts, manager of the Hanford Opera House at Hanford, appeared before the city council recently and asked for the privilege of installing an airdome at Redington and Seventh streets during the summer. He was instructed to make a plan of what he proposed to do, and to submit it to the fire marshal.

The Star theatre at Colusa is now being conducted under the management of Nicholas Chiuras.

City Superintendent of Schools C. C. Hughes has purchased a motion picture screen to be installed at the William Land School at Sacramento.

PROGRAM FOR BALL OF BALTIMORE OPERATORS CARRIED BIG ADVERTISING

FOR their sixth annual ball held January 24, the Motion Picture Operators' Protective Union of Baltimore issued an attractive program of forty pages and cover.

A large amount of advertising, in which were represented manufacturers, theatres, screen players, accessory firms, and a number of Baltimore business houses, was carried.

MOTION PICTURE NEWS congratulates the Baltimore operators on this enterprising stunt.

MICHIGAN FIRE DEPARTMENT MAKES SEMI-ANNUAL INSPECTION OF THEATRES

THE Michigan state fire marshal's department has started on its semi-annual inspection of motion picture theatres to see that the buildings conform with the new requirements governing fireproof construction and exits.

The inspection started in Detroit, February 1. There are over seven hundred theatres in Michigan to be inspected.

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EMPIRE STATE IS SCENE OF MANY THEATRE ACTIVITIES

THE Allendale theatre in Buffalo will close in the near future, it is unofficially stated. This closing is one of the results of fever-heat competition, larger houses and too many of them in Buffalo. The Sun theatre has also closed during the past week. This theatre is on Broadway and has not been open a year.

Frank L. Mueller, a civil engineer of College Point, L. I., has purchased the Besio Theatre Company, the Regent theatre, a motion picture playhouse in Thirteenth street, College Point. The theatre was built five years ago and seats 600.

Heyman Schnitzer and Louis Goldberg have purchased the Bon Ton theatre on Colden street, Newburgh. They will make changes which will increase the seating capacity to 425, 100 more than at present. The price paid was stated as $1,000.

The recently completed New Hartford moving picture house at Utica has opened. The seating capacity of the house is 450 persons. W. A. Hooks, of New Hartford, is the manager.

A big New York theatrical syndicate, operating theatres in fifty of the large cities of the country, has secured options on two large business properties on lower State street, Schenectady, with the intention of erecting thereon a magnificent new theatre, the estimated cost of which will be about $200,000.

The Cumberland theatre, Greene avenue and Cumberland street, Brooklyn, reopened its doors recently as an up-to-date photo playhouse under direction of Francis A. Mangan, who is also director of the Dyckman and Crescent theatres in Manhattan. The house has been thoroughly redecorated and an organ installed at a cost of $4,700.

The Wardwin Realty Company, John Shelberg, secretary, has filed plans through Julius Harden for a theatre and store building, 149.7 x 149.9, at the southeast corner of Webster avenue and 167th street, New York. The improvement will cost $35,000.

Belfast is to have a new motion picture theatre. Frank James and W. W. Dealing and families of Shinglehouse, Pa., have leased the Grand Army hall for one year for that purpose, where they have installed a $1,500 electric plant.

A picture theatre to cost $30,000 will soon be erected in the vicinity of Averell garden, Ford and Caroline streets, Ogdensburg.

SOCIETY WOMAN IS GENERAL MANAGER OF EIGHT THEATRES AND RUNS THEM WITH THE EFFICIENCY OF A MAN

MRS. STEPHEN MORRIS, the young society woman who entered the motion picture field a short time ago, was recently made general manager of the Central Market Street Company which controls the Stanley and Broadway theatres in New York as well as the Globe, the Victoria, Savoy, Princess, Market and Auditorium in Philadelphia.

The managers of the Philadelphia theatres are in the sequence above, David Sablosky, William K. Goldenberg, Morris Solomon, Fred Hammond, E. C. Long, Emory Austin.

All of the offices of the company are now housed under one roof in the Globe Building at Juniper and Market streets.

The offices occupying the whole floor are furnished throughout in handsome golden oak, attractive rugs and substantial fittings.

Such accessories as an aquarium and growing plants give a "homey" touch without interfering with the efficiency of the spacious private office of the "lady manager."

A systematic campaign of renovation is being carried on in all theatres of the syndicate.

The Savoy has been completely overhauled, the walls decorated in soft tints of grey and rose, stencilings of silver completing the artistic scheme.

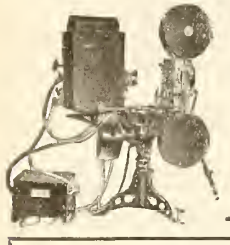
Harmonious hangings have been used and American Seating Company's chairs put in at a cost of over $1,000. A new screen, new lighting system, new projection machines form part of the equipment, while the outside has been made new by fresh paint.

The Victoria is still in the throes of its transformation. A Kimball organ has been ordered and will soon be installed.

The first run of the Blue Bird's "Undine" with Ida Schnall held the screen a week at the Victoria. The Central Market Company books all houses through the Stanley Booking Company.

Frank Buhler, right hand man to Al. Boyd of the Arcadia and Bijou Dream is now right hand man to Mrs. Morris.

The Bijou Dream will soon pass out of existence as a theatre. It has been purchased by a "Five and Ten" company and will become part of the latter's store when its lease is up.



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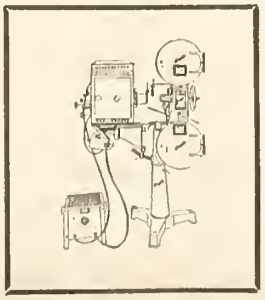

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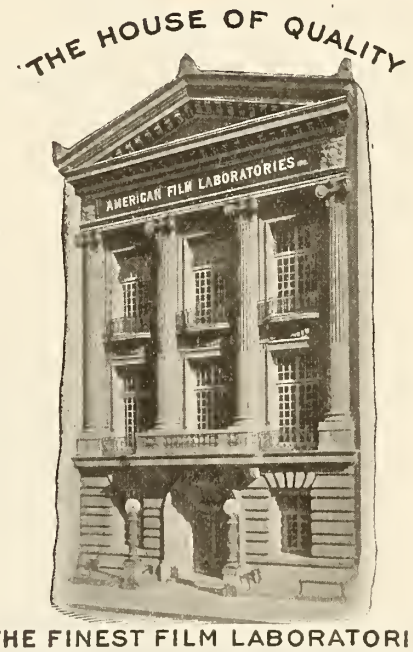

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Building and Furnishings

Edited by Nathan Myers

Work Begins on Circle, Indianapolis, 3,000 Capacity

Picture House Controlled by Business Men of the City Is Expected to Become Show Place—Novel Features of Construction Include a Plate Glass Railing in Rear of the Main Floor—Interior Decorations in Style of the Brothers Adam

PLANS for the new Circle Photoplay theatre, which is to occupy the site of the Horace Wood site in the southeast segment of Monument Place, Indianapolis, have been completed and work on the razing of the old buildings has begun.

The new theatre will be novel in many details and the promoters have given much thought to eliminating all the defects of previously built auditoriums.

The Circle, when completed, will represent an investment of approximately half a million dollars and have a seating capacity of 3,000. There will be broad aisles, exits to three streets and a heating and ventilating system modern in every detail.

The building and operating company is styled the Monument Realty Company, with A. L. Block, president; Robert Lieber, vice-president; Meyer Efroymson, treasurer, and Ralph Norwood, secretary.

Added to these in the board of directors are Isidor Feibleman, A. L. Strauss, Morris Cohn, the latter of Denver and the only out-of-town member of the board. The theatre is to be ready for opening about the middle of June.

Indianapolis Business Men Asked to Make Bids

Much interest centers in the new amusement house, a feeling based largely on the fact that Indianapolis men are the builders and the majority of the contracts have gone to constructors in that city. Indianapolis merchants have been asked for bids on the furnishings. The basic construction materials will be steel and concrete.

The new theatre will have a frontage of eighty feet in the Circle and will run back to Court and Scioto streets, a distance of 154 feet. The general width of the house will be 110 feet. The front will have an entrance lobby forty feet wide.

The lobby will be bordered by two storerooms. The entire facade is to be of white terra cotta ornamented at the crest with a frieze of allegorical figures in Rookwood pottery.

Four firepots, which will serve for electrical illumination, crown the structure and will be one of the novel electrical features of Indianapolis theatres.

A marquee, practical in design, will give the theatre entrance an added charm. Panels inclosed in glass are to ornament the lobby and serve to advertise the attractions.

There will be a box office for general admission in the center of the lobby. On the side will be another box office for reservations. The lobby is to be inclosed in storm doors of the automatic closing type, thus insuring the prevention of much-dreaded drafts through the theatre.

On entering the main floor the visitor will be confronted by six broad aisles, which will make the large main seating section easy of access.

Across these aisles will run a transverse aisle that will enable persons entering or leaving the theatre to do so without scurrying through the seats. There will be about 2,000 chairs on the main floor.

Plate Glass in Rear of Main Floor

A feature that will be popular is the plate glass railing in the rear of the main floor. This will be constructed so that no drafts will strike the audience as the glass will run sufficiently high to prevent that disagreeable feeling. The glass will be tastefully hung with draperies. There will be no boxes on the first floor.

The balcony is to be deep, but easy of access because of stairways that will lead from a mezzanine floor. The balcony also will have a transverse aisle that will separate the loges from the main seating section.

There are to be seven loges, each with a seating capacity of eighteen persons. Six boxes, also reached from the mezzanine, will seat six persons each.

A delightful surprise in theatrical attractiveness is promised in the various novel details of the mezzanine floor. Here will be the rest rooms, specially designed for the comfort of the patrons.

On one side will be an adequately equipped retiring room for the women, the same to be in charge of a matron. Opposite will be the lounge and smoking room for the men.

This, too, will be equipped for the full enjoyment of men patrons of the house. The lounges will be easily reached from any part of the theatre.

The architects have tried to give the Circle every good effect. The loge section, for instance, has been designed to resemble the famous diamond horseshoe of the Metropolitan theatre of New York.

The boxes also have been devised to give full comfort to the occupants and a perfect view of the stage. One of the beautiful architectural effects of the mezzanine floor is to be a big, old-fashioned fireplace.

Proscenium Arch Forty-Two Feet Wide

The stage will have a proscenium arch 42 feet wide and 30 feet high, with a stage depth of 35 feet. It is the intention of the builders to equip this stage so that it will be able to accommodate any metropolitan theatrical attraction.

It will have a steel gridiron in the loft, and the dressing rooms are to be adequate and numerous. In the section below the stage the company will have clubrooms for those employed as entertainers.

In front of the stage will be the console for the great organ that is to be one of the splendid features of the new amusement house.

Much care has been exercised in considering the heating and ventilating equipment. A department has been created to give special attention to these details. It will occupy a large room to the right of the stage.

In it will be machinery for washing all air, both in summer and winter. Electrical devices will serve to keep the pure air constantly driving out the bad.

One fine ventilating feature is an air well that will keep the air pure and wholesome under the balcony ledge. This well opens into the roof, and will keep a constant current of fresh air working under the balcony. Pneumatic cleaning devices have been provided for throughout the house, and these will be used daily. There will be no electric fans.

Decorated in Style of the Brothers Adam

The decorative effects are to be in the Adam style, shading from canestone to a light gray and finally assuming a beautiful ivory tone in the ceiling. Rose effects will be used in the hangings, and the seats are to be upholstered in velour of that shade. The seats will be of the same standard throughout the house.

The projection room is to be on the main floor at a point directly opposite the screen, thus making it possible for the operator to

project the picture squarely on the screen and giving a square-set effect from all parts of the house.

It will require 1,800 yards of carpet to cover the main floors, foyers and stairways, a fact that gives some idea of the scope of the theatre. The stairways are to be of concrete and steel. It was the intention to use marble on the stairways, but, in order to produce quiet effects, the architects recommended carpets.

The builders say they will be ready for the opening of the new theatre not later than June 25 and that the attractions will be of a high order.

STAGE SETTINGS OF STRAND IN INDIANAPOLIS MAKE THEATRE DISTINCTIVE

NOTHING has ever been attempted in the way of a stage setting in any Indianapolis theater, like the stage setting of the Strand theatre, which originally was intended for the Chicago Strand, but which has been put in the Indianapolis Strand.

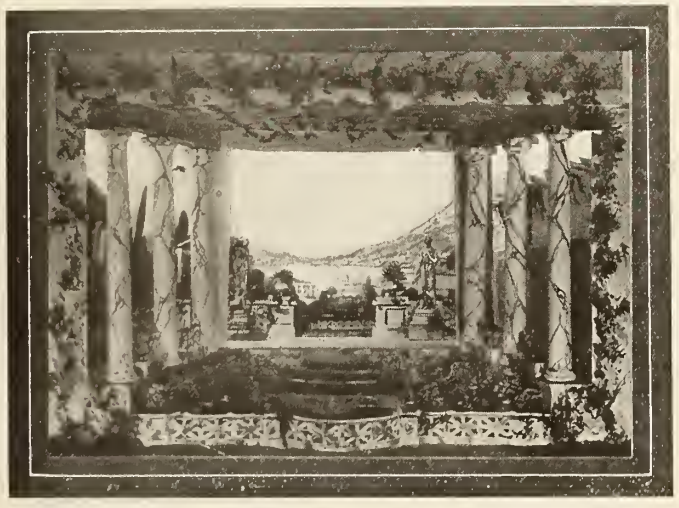
No other Indianapolis theatre has a stage setting, and the Strand, which is the old Lyceum theatre, and previously the Park, is the largest theatre in the downtown district which is devoted to a musical and photoplay entertainment.

The stage setting was built by the scenic art firm of Sossman and Landis, of Chicago. It represents an Italian pergola, with massive pillars on each side and a view overlooking the bay in the rear.

The lighting effects are by Raymond Q. Dalton, and the stage setting gives Dalton's lighting scheme full scope.

The curtain rises on a moonlit stage, clouds float slowly across the sky, where the moon and twinkling stars reflect their light on the rippling water.

Slowly, as the symphony orchestra plays the overture, the faint light of dawn steals over the horizon, the moon and stars fade,



STAGE SETTING OF THE STRAND THEATRE, INDIANAPOLIS

and the day blooms into brilliant sunshine. All these light effects are produced by Mr. Dalton's light scheme.

Effective Revelation of Screen with Music

At the end of the overture, plush curtains in the center of the stage setting draw together, the picture screen is dropped and, as the curtain unfolds, the first photoplay of the performance is revealed.

As the musical numbers are presented from time to time, in the entertainment, the screen is removed and brought on just as in the opening, and during the various solos and musical features, full scope is given to the varied and rare lighting effects Dalton has worked out.

All the old lighting equipment in the theatre was removed. The principal means of illumination on the stage is a huge "U" shaped metal trough or reflector, studded with hundreds of electric bulbs of various color, which are dimmed or brightened to produce the desired light.

Three large cloud projecting machines and an ingenious water ripple projector, are among the unusual equipment.

The members of the Symphony orchestra are grouped on the apron in front of the stage setting and the soloists stand at the back of the stage setting, on the landing, in the center of the picture.

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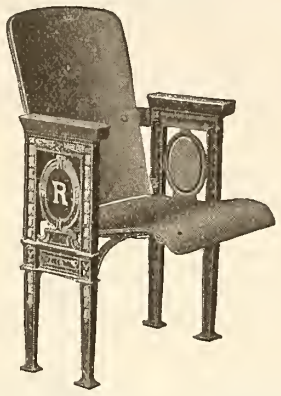

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PARAGON THEATRES CORPORATION ORGANIZES CHAIN OF THEATRES FOR TOWNS IN NEW YORK

THE Paragon Theatres Corporation, incorporated under the laws of Delaware, has begun active work in organizing its chain of theatres.

The plan, if followed to logical conclusions, is a good one for it means co-operation in every town where a theatre is located by the people in the town.

They will be actually financially interested in their own particular house, while at the same time they are interested in the other houses in the chain. In other words, each theatre is not incorporated separately. Every stockholder in the corporation is interested in every theatre.

It is a co-operative scheme, very similar to that in force in the United Cigar Stores Company, Riker-Hegeman drug stores, Woolworth stores and others where the entire organization is actually run from one central office.

The owners of the corporation will comprise people living in the various cities where the theatres are located, thus making each one a living, walking and talking booster for his own individual theatre.

By this means each theatre has a guaranteed clientele before it opens its doors, and the influence which can be exerted by the numerous owners is practically a guarantee of success.

Another feature which is particularly interesting is the fact that the board of education in various cities where theatres are projected have been offered the use of the house on Saturday mornings for educational purposes for the benefit of the school children. This should be a means of helping the various boards solve the perplexing question as to how pictures can be used in connection with various courses of study.

The officers of the company are:

President, Louis B. Jennings, who is also president of the American Film Laboratories, Inc.; vice-president, George T. Sharp, who has had several years' experience in the actual running of motion picture theatres; secretary and treasurer, Edward Everett Chase, who is also secretary and treasurer of the American Film Laboratories, Inc.

The engineer and architect is James P. Whiskeman, formerly chief engineer of the building department of New York City and also formerly chief engineer of the New York state factory commission, and a member of the American Society of Civil Engineers. The attorney is Roderick Begg, of the law firm of Begg, Begg and Begg.

The company has thus far taken title to a plot of ground on Main street, Beacon, New York, and has contracted to purchase a plot on Grand street, Newburgh, N. Y. Sites are also under consideration in North Newburgh, Kingston, Waldon, Port Jarvis, Haverstraw and West Wappinger's Falls in the Hudson Valley.

The present offices are in the American Film Laboratories building, 69 West Ninetieth street, New York City.

OPERATORS IN WACO, TEXAS, DEMAND INCREASE

FOLLOWING a strike at Waco, Texas, on January 24, of the union operators employed at a moving picture show, Edgar Momand, proprictor of one of the theatres was tried in the Corporation Court on a charge of operating a moving picture machine without a license.

He was acquitted after testimony had been introduced to the effect that operators are required to give two weeks notice before quitting, in accordance with their contract, when higher wages are asked. The operators who struck demanded an increase of from eighteen to twenty dollars per week.

MINUSA PLACES SCREEN IN HAVANA THEATRE

THE Minusa Cine Products Company reports that through George C. Gates, director of the Universal Film Company in Havana, Cuba, it has placed a screen 18 x 24 feet, to be used in the Teatro Maxim, in that city.

SPAHR RETURNS TO CHICAGO

O. F. SPAHR, general manager of the Enterprise Optical Manufacturing Company, of Chicago, has just returned from a short trip, having visited the dealers in Detroit, Mich., and Cleveland, Ohio.

BILL INTRODUCED IN KENTUCKY TO PREVENT USE OF BUILDINGS WITH COMBUSTIBLE WALLS FOR THEATRES

A BILL providing that no picture show shall be given in any building in Kentucky having combustible exterior walls and regulating the installation and operation of picture machines has been introduced in the Kentucky General Assembly.

The bill also provides that no public exhibition of motion pictures shall be given in a building which does not abut directly upon a street nor where the main floor is more than four feet above or below the street level.

Relative to the machine booth, the proposed law specifies that it must be not less than six by eight feet, and seven feet high, the frame of which shall be composed of angle iron.

Other provisions relating to chemical fire extinguishers and exits are similar to those now observed in all the large cities of the state in compliance with the fire laws.

The State Fire Marshal is empowered to inspect all theatres for the purpose of ascertaining if they are equipped and operated in accordance with the provisions of the act.

For a certificate of approval, the bill provides, that a fee of twenty-five dollars be paid by the exhibitor to the State Fire Marshal to be applied to the funds of that office.

A violation carries the penalty of a fine of not less than five dollars nor more than fifty dollars.

COMMITTEE FROM DETROIT LEAGUE PROTESTS AGAINST ELECTRIC LIGHT RULING

AT a recent meting of Detroit motion picture exhibitors, a committee was appointed to call on the members of the public light commission to point out to them that it would be unfair and would put many of them out of business if they enforced their new ruling that all theatres must have their electric wires in underground conduit.

To do such a thing would cost about seven hundred dollars—more than most of the small theatres can stand.

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SCREENS "BUILT BY BRAINS"

Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres. If you are building, selling, leasing or renovating, kindly communicate it at once for publication.

ALABAMA

THE Majestic Theatre, one of the largest legitimate houses in Alabama, in Birmingham, was sold in January to Lewis Pizitz for $150,000. The purchase was in the nature of an investment, and it is understood that the house probably will become a motion picture theatre.

H. M. Newsome's new theatre in Third avenue, Birmingham, Ala., has been named the Rialto.

ARKANSAS

W. C. Floyd is the new manager of the Nusho theatre at Leslie.

The Princess theatre at Batesville has been leased by W. L. Landers. This gives Mr. Landers control of the two theatres in that city, as he was manager of the Gem.

A motion picture house is being erected at Pine Bluff by O. C. Hauber.

W. L. Landers, manager of the Gem theatre at Batesville, has leased the Princess theatre from William Hardy and will run the same in connection with the Gem. The Princess has been closed temporarily for repairs.

J. A. Jamison has taken over the lease of the Dunlap theatre at Clarksville from Laster Brothers.

Louis Rosenbaum opened the new Princess theatre at Argenta February 1.

CALIFORNIA

The Mason Street Theatre Company is arranging to erect a moving picture theatre, with a seating capacity of about 1,200. on Mason street, near Market, San Francisco, at an estimated cost of $65,000.The house will be ready for use about next August.

The Market street theatre announces a change in its long-established policy, and henceforth feature productions will be shown in this popular San Francisco house in place of a regular program.

The Hayward theatre at Hayward has been purchased by G. Madsen, who conducts a theatre in the Richmond District of San Francisco.

Because of the expiration of a lease for their present location on February 1, the Palace theatre, at 638 South Broadway, Los Angeles, will move their theatre to a location on Seventh street, between Broadway and Hill. The building at this place is being remodeled for the theatre and will afford space for 700 seats.

CANADA

Edward Glassco has leased the Empire theatre, Windsor, Canada, across the river from Detroit, and has spent several thousand dollars for improvements. He will run it strictly as a motion picture house.

The Bijou theatre in Edmonton, Alberta, is now called the Strand, and reopened a short time ago with numerous improvements. The whole house has been painted and brightened up, and several minor changes have been made. Mutual pictures are now being shown, and the management have since the opening been drawing particular attention to the projection.

COLORADO

Harold N. Desky is now in active charge of the recently completed Emerson theatre in Brush. While the population of the town only totals 1,500, Mr. Desky's theatre seats 400, while a small balcony providing a hundred more seats is installed and will be thoroughly equipped when necessary.

The house is equipped in up-to-date style, with a first-class ventilating system in addition to other worthy features.

CONNECTICUT

Another moving picture theatre ouened to the public of New Haven on February 3. It is the new Winchester avenue theatre, located on Winchester avenue, near Starr street. This theatre is built of fire-proof material throughout and measures 50 feet by 100 feet. It has a beautiful stone front and seats 800 persons, and will be under the management of Adolph Juul.

Bert E. Hatch, who has conducted the Scenic theatre, Willimantic, since August 31, 1914, has sold the equipment to Joseph R. Goldsborough. Mr. Goldsborough took possession Monday, January 31.

James F. McLean, one of the former managers of the Delphi theatre, is planning to re-lease A. O. U. W. hall in Groton and to reopen a moving picture theatre there. Arrangements are practically completed and the theatre will open within a few days.

The new Palace moving picture theatre on Grove street, Windsor Locks, opened for business Saturday, January 22, under the management of George J. Rice.

DISTRICT OF COLUMBIA

John H. Miller has assumed the management of the Leader theatre, Washington, since the resignation of Nat Glasser, who is now located in Philadelphia.

The Paramount program has been installed with changes three times a week, and success has been showed by capacity houses. Under George Emmens an orchestra of three pieces gives excellent accompaniments to the pictures. The Leader has recently put on a new pearl-colored dress, with the decorations outlined in black, making a very distinctive front to this popular photoplay house.

The lease on the moving picture theatre at the southeast corner of Ninth and O streets northwest, Washington, known as the Raphael, has been transferred from James Holloway to Mrs. Lena Haga, who will hereafter conduct the business. The structure has a seating capacity of 500.

ILLINOIS

The Majestic theatre at Peoria, after being completely renovated and remodeled has reopened. The stage was changed and a big screen of the latest type was installed. A new operating booth was installed on the lower floor and the projection department otherwise improved. The entrance was rebuilt and a new ticket office constructed. Girl ushers in uniform are employed.

Manager J. B. Smith, of the opera house at Cuba, plans to show motion pictures on Wednesday night every week.

Mrs. E. E. Endicott, who operated an airdome motion picture establishment last summer, is having a motion picture theatre constructed at Woodriver.

INDIANA

Hugh Rapp and Walter Kyle have leased the Ladoga opera house, Ladoga, and will move their theatre to the new location. James Mangus, who has been manager of the theatre for the last three or four years, will retire. Rapp and Kyle have been operating a show in the Kyle building and the change means that only one picture show will be run in Ladoga.

Triangle pictures are being shown now at the Princess theatre, Frankfort, by manager J. C. Lockwood.

H. F. Burk, of Newcastle, is planning to build a new theatre on the site of the Phillips building in that city.

J. Shaw Grimes, of Leavenworth, Kansas, has bought the Corydon theatre, at Corydon.

The Starland theatre, of Anderson, has been bought from Earl Martin, of Cleveland, by a company composed of Judge T. F. Heiney, of Fort Wayne, and Frank Heller, who are the principal

stockholders. It is known as the Meridian Amusement Company. The price was $25,000. The Starland is one of the newer theatres constructed in the last few years.

Arthur Haggerty has sold the equipment of the Habit theatre, at Tipton, and the house has been closed, leaving the Matz theatre, managed by Mr. Jackson, as the only theatre operating in Tipton.

INDIANA

A new silver fibre screen has been put in the Violet theatre at Brookston.

B. F. Metcalf, proprietor of the Luna Lite theatre at Marion, heads the Washington Theatre Company, which recently filed articles of incorporation with the secretary of state for $35,000.

A number of Marion capitalists are interested in the company which plans to build a theatre in West Fourth street, on the site of the Mecca club. All the stock in the company has been subscribed.

The Tokio theatre at Flora has been reopened by Carl Voorhees, the new owner, after being closed for two weeks for repairs and alterations.

Frank S. Smith and Fred J. Tangeman have sold the Grand theatre building at Bluffton to Harry Lindley and Fred McGonigal, of Greentown. In the transaction Tangeman and Smith take a farm of 154 acres in Jay county. The deal involves property worth about $40,000. The Grand has been owned and operated by Smith and Tangeman for many years, and in the last few years has been used for moving pictures in addition to the road shows.

IOWA

The Anderson Brothers' company have taken out a permit at the city hall for the remodeling of the old Dohany opera house at Sixth street and Broadway, Council Bluffs. The cost of the alterations were fixed at $40,000 in the permit.

One of the finest and most complete moving picture theatres in Marshaltown threw open its doors January 22 at 112 East Main street.

The theatre is the Strand, and is located where Strub's cafe formerly was situated.

The remodeling and improving of the building, done by F. L. Meeker, the owner, F. J. Ingledue and S. I. Boysen, the latter of Carroll, lessees, cost approximately $9,000, but this does not include the furnishings added by the lessees, as well as new motion picture machines.

KANSAS

The Princess theatre at Neodesha is now owned and managed by Wilson and Williams. Both are experienced showmen.

LOUISIANA

G. B. Mars, owner of Mars theatre, New Orleans, has recently increased the seating capacity to 1,000, installed opera chairs and is featuring an occasional act of vaudeville.

Jimmy's theatre, James Van Lotten owner and manager, opened in Donaldsonville on January 23. The theatre occupies a prominent corner in the People's Bank building in Mississippi street.

MAINE

Mr. and Mrs. A. H. Welch have leased the Universal, formerly the Nickel theatre, Belfast, of Charles B. Eaton. The theatre had been run by H. H. Maddocks. Mr. Welch is a cornetist and Mrs. Welsh a pianist, and they can furnish their own music.

MASSACHUSETTS

Lexington hall, at the corner of Myrtle and Lawrence streets, Lawrence, formerly the meeting place of the local branch of the I. W. W., has experienced a change and has been opened to the Lawrence public as a moving picture house.

A new moving picture house is to be built in Lawrence. It will be located on Broadway, just north of the old Park hotel, and it will be erected by the Bicknell estate. James E. Allen is at work on the plans. The playhouse will be run by Jones and Colemen, the present owners of the Post Office bowling alleys.

William E. Furber, of Boston, general publicity representative of the Metro Pictures Corp., of Boston, the American Feature Film Co. and the Louis B. Mayer Enterprises, was recently in Lowell in the interests of the latter company, which will erect a new theatre in Middlesex street for the purpose of motion

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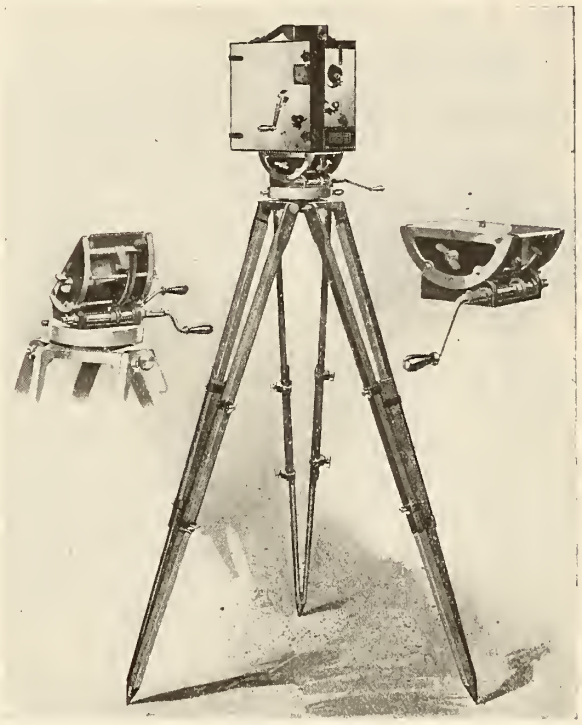

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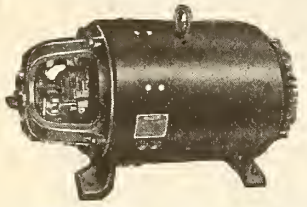

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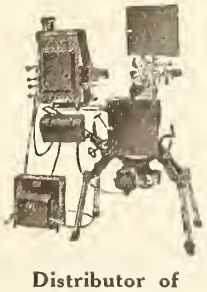

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picture exhibition. The company has secured land at 72 Middlesex street. The theatre will seat about 1,500 and will have one balcony.

Mrs. W. S. Kimball is remodeling the interior of her monitor block property, Springfield, to provide for a moving picture theatre, which will be carried on under local management.

The Park theatre, Attleboro, has reopened under new management. Louis Gerardi will be in charge and the new policy of the house will bring to Attleboro some of the best film features available.

James A. Brady, of Athol, has leased adjoining church property near the residence of St. Leos Parish, and it will be transformed into a moving picture theatre.

MICHIGAN

Pontiac is to have a new theatre that will seat 1,700. It will be along amphitheatre style, similar to the Majestic in Detroit. The property has already been secured at 1537 Gratiot avenue. Frank Farrington will build it and C. Howard Crane will design it.

The men who will own the theatre are Harry Goldstein, who was one of the original organizers of the Detroit-Majestic theatre; James O'Donnell, Detroit capitalist, and A. I. Marentette, of the Detroit-Palace theatre.

The property is 160 by 100 feet. Work will start in March and same is to be completed not later than the last of July.

F. A. Pelley, the new lessee of the Fuller theatre, Kalamazoo, is running motion pictures, with an occasional legitimate road attraction.

The new Robbins theatre, Grand Haven, is well under way and will be completed by spring. It will seat 500.

A theatre is to be erected at the corner of Mack and Holcomb avenues, Detroit, on the east side. It will have a large seating capacity accommodating at least 1,000. The architect who is now working on the plans is Christian W. Brandt.

Harry Nichols, formerly of the Majestic theatre, Washington, D. C., has been appointed manager of the Forest theatre, Detroit, recently leased to P. P. Craft and Fred Randall.

MISSOURI

The Pendleton theatre, on Pendleton avenue, in St. Louis, has been reopened by J. W. Cotter, former manager of the Kriterion exchange on Locust street.

The Arsenal theatre that opened last week on the corner of Grand and Arsenal streets, is the third of the Triangle houses to open in St. Louis.

The American, in the business district on Market street, shows the first run of Triangle pictures, after which they move out to the King's, on Kings Highway near Delmar, out in the west end of the city.

The Arsenal divides the big program, showing half of it at a time and changing twice a week.

John Ernie, who has just finished building his $12,000 theatre at 2841 Pestalozzi street, St. Louis, opened for business the last week in January. The new house is very modern in its equipment, with its two new motor driven Motiograph projecting machines, and its seven hundred comfortable seats for the patrons. In the spring Mr. Ernie proposes to build an airdome near the theatre.

H. S. Jewell, owner of the Jefferson theatre at Springfield, has let a contract that calls for extensive improvements in the building.

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Set No. 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.
Set No. 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert galop for the chase.
Set No. 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath.
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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Soft Music, Not Noise, Effective in Picture Playing

By EUGENE F. LICOME

Temptation to Introduce Ten or Twelve Climaxes in a Four of Five-Reel Feature Should Be Avoided—Orchestra and Organ Form Best Combination—Music Should Be Continuous—Cornet Should Not Be Used with Less Than Fifteen Musicians.

FOR a long time I have watched your music page hoping that some exhibitor would let us have his ideas regarding his music. I do not remember any exhibitor ever writing his opinions, although he is so vitally concerned. I presume it is because the exhibitor doesn't know much about music, yet he is engaging a certain orchestra, pianist or organist.

If his patrons do not make too strong complaint he thinks the pianist all right, but at the same time if he sought some really intelligent advice, he would have good music; so good that people would talk about it, and it would be the means of increased business instead of being met with indifference.

An exhibitor presumes that the music is good if his public does not complain frequently. That is not true; the average person does not like to register complaints—he simply goes to some other house.

Now it is most peculiarly characteristic of the exhibitor rarely to accept any advice regarding his music. All he thinks of is—how cheap can he get somebody to play the piano? Occasionally one hears of a musician being employed because he is artistic and can play the pictures; but this condition happens far too infrequently.

However, since organs and orchestra are being used so much, the music has improved in the better houses, but the ideas of either the manager or musicians are usually such that they do not help the picture, and we all know the pictures frequently require help.

Orchestra and Organ Form Effective Combination

The orchestra and organ form the most effective combination for pictures, for the reason that music can be selected to portray properly the action on the screen. When the orchestra is compelled to rest the organ can continue the main theme or a similar figure and the absence of the orchestra will not break the continuity of the music.

Music for the picture should be continuous. How disagreeable is a break either to complete silence or silence followed by the piano alone; how thin and weak the piano sounds after the orchestra; how perfectly the organ comes in.

I should like some orchestral conductor in a picture house tell me why he uses a cornet and frequently a cornet and trombone in a ten piece orchestra. Some music arrangers may be at fault. In my opinion the cornet should not be used in an orchestra of less than fifteen men.

The cornet stands out too boldly and is to me a disturbing element in a proper musical accompaniment for pictures. The brass of an orchestra is too apt to play above the picture, thereby making the music too prominent.

At the Strand theatre I sometimes feel that the pictures are secondary to the music and I have heard others express the same opinion.

At the Knickerbocker theater we heard some ludicrous music for a high class house. Think of paying one or two dollars to hear only a piano accompany a comic picture. This has been changed since Mr. Rothapfel has taken charge.

At the Broadway theatre the combination of organ and orchestra is most satisfactory. The organist and orchestra really follow the picture and the ability of the musicians is such that I am certain I voice the opinion of many music lovers that this is one of the best examples of playing for pictures.

Four Musicians and an Organ Satisfactory

What is accomplished at this theatre can be done just as satisfactorily in smaller houses. Three or four musicians with an organ can play the picture satisfactorily and make the entire performance artistic and entertaining to every patron.

Playing pictures properly does not allow noise. Soft music is most effective except for climaxes, but the musicians should resist the temptation of playing ten or twelve climaxes during a four or five-reel feature.

I have heard and seen some very peculiar ideas of musical accompaniment for pictures. Attending a performance recently in a theatre in Vermont, I was amazed the hear the orchestra of five, including a piano, play a selection of three minutes and then stop for two minutes; no music whatever during the two minutes. This continued throughout the evening.

I spoke to the manager about it and he frankly told me: "The leader says there isn't enough music to play for the pictures all the time." And the leader got away with it.

This manager comes to New York once a month and in most ways keeps abreast of the times and apparently knows when the music is good. He attends all the good plays and theatres in New York. But can any one explain his indifference to the value of a proper musical accompaniment for his pictures?

I presume if you sat down with him and talked it out his final remark would be: "Well, you don't know these people up here. They come to see the picture and would come even if we had no music."

How many times have I heard this from exhibitors? What a commentary on the intelligence of their public. When will the exhibitor get out of this class?

Who is going to help educate the exhibitor to a proper appreciation of the value of proper musical accompaniment? I am sure any of us who understand the music question would give advice to all those seeking it.

PHILADELPHIA PICTURE THEATRES MAKE STRONG BIDS FOR POPULARITY—WURLITZER AND AUSTIN ORGANS INSTALLED

THE Chestnut Street Opera House, Philadelphia, has for the past few weeks been under the management of S. H. Talbott, while Steve Talbott has charge of the publicity work.

The house, under a long lease by the Keith interests, has for

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the past year or more been definitely committed to the picture policy with more or less success.

Since the Talbotts, father and son, have taken hold a marked increase in attendance has been noted, due to consistent and persistent advertising combined with wide-awake publicity methods.

The orchestra has given way to a $10,000 Wurlitzer organ, made especially for picture houses, combining a complete orchestral equipment with a large pipe organ.

The Opera House used this organ about a year ago. Last autumn it gave way to the orchestra when Triangle pictures came to the theatre. Again, after complete reconstruction does the pipe organ come into its own. The music is in the hands of Professor John B. Hartranft, who made such a success of the Hope-Jones-Wurlitzer at the Germantown theatre.

The Fox feature, "The Serpent" had to be cancelled at the Opera House as the Censors banned it. "Carmen," with Theda Bara, was put in the breach and scored a hit.

Beginning next week "Behind German Battleship Lines" under the auspices of the Philadelphia North *American* is booked for a long run at this theatre.

W. H. Durborough the camera man who photographed these 8,000 feet of real war scenes, runs his war motor car up and down Chestnut street at the busy hours, firing a large gun at intervals, which novel advertisement is attracting much attention. A lecturer accompanies the pictures.

There will be continuous performances daily from 1 p. m., with prices twenty-five cents. The Palace, one of the big Stanley houses at 1214 Market street, of which Jay Mastbaum is manager, is putting the last touch to its recent overhauling by ordering a large Austin organ, which will be in readiness for the spring business. The orchestra will be retained in connection with the organ.

The newest picture house to be erected in Philadelphia has been dubbed the Fifty-sixth street, from its location in West Philadelphia at Fifty-sixth and Chestnut streets. Walter Jacobs, formerly of the Imperial, will manage the house which will open on Lincoln's Birthday, February 12.

H. M. Pedrick is architect for Louis Silberman who is asking for bids on a picture theatre at Seventy-ninth street and Eastwick avenue. This will be a two-story, brick and stone building.

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Music Plot for Pathe Gold Rooster Feature: "The Precious Packet"

By Ernst Luz. Projection Time Sixty-Six Minutes

THIS plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested need not be used; similar numbers, or numbers suggested by the Notes will do as well. It is intended that no unnecessary expense be added for exhibitor or musician.

	Description of Music	*Number Suggested*	*Cue to Stop Number*
		PART 1.	
1.	Rom. Intro & Waltz XXX	"Spirit of Love" (J. Remick)	"On the morning of the big race," etc.
2.	Inter. XX	"Galloper" (M. Witmark)	"A few tense moments," etc.
3.	Galop. XX	"Highstepper" (W. Jacobs)	"There's no hope for her, sir," etc.
4.	Dr. Andte. X	"A. B. C. Dramatic Set No. 4"—B. 2	"An evening of grave moment."
5.	Waltz XX (P)	"Tout-a-Vous" (Jos. W. Stern and Company)	Connects 1 and 2.
		PART 2.	
			"A shattered faith," etc.
6.	Desc. (Hy.-Path.) XX	"Fairy Tales" (C. Fischer)	"Allen Kingdom," etc.
7.	Waltz Lento (Hy.Leg.) XXX	"Minor and Major" (Ricordi and Company)	Roulette wheel spun around.
8.	Desc. (Hy.) XXX	"Adoration" (C. Fischer and Company)	Connects 2 and 3.
		PART 3.	
			"At Sea."
9.	Hy.-Dr.-Desc. X	"A. B. C. Dramatic Set No. 2"—A1 (Jos. W. Stern and Company)	After plotter making search in stateroom.
10.	Hurry	"A. B. C. Dramatic Set No. 2"—B2	Robber escapes from stateroom.
11.	Hy.-Intro. & Waltz XXX	"Unrequited Love" (Jos. W. Stern and Company)	"A strange land," etc.
12.	Inter XXX	"Curly" (Leo. Feist)	Party leaves auto at mansion.
13.	Desc. (Hy.) X	"Garden of Allah" (Shapiro-Bernstein)	Connects 3 and 4.
		PART 4.	
			"The Home Office," etc.
14.	Rom. Intro. & Waltz (Leg.) XXX	"Wedding Dance" (Jos. W. Stern)	"And with the passing days," etc.
15.	Desc. (Light Rom.) XX	"Cinema" (Ricordi and Company)	"But our love cannot continue," etc.
16.	Desc. (Hy.) XXX	"Twilight" (Chappell and Company)	Connects 4 and 5.
		PART 5	
			"Love is a dangerous plaything."
17.	Galop (Open PP) X	"Ringmaster" (W. Jacobs)	"Curiosity," etc.
18.	Desc. (Hy.) XXXX	"Sunshine and Shadow (C. Fischer)	Nigel and Princess escape through window.
19.	Galop. XX	"Whip and Spur" (W. Jacobs)	Auto falls over cliff.
20.	Waltz Lento (Leg.) X	"Druid's Prayer" (Jos. W. Stern and Company)	To end.

Note.—In music plots each reel of film is divided into 10 units of time, each unit denoted by one X representing about 1½ minutes. Consequently when a number is designated by XX it plays abont 3 minutes, XXXX about 6 minutes, etc.

When no X appears after musical description it means that the number is very short and does not play a minute or more.

When cues to stop numbers are in quotation "———" it means that the Cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes.

When the time of each 1,000 feet of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Effect Notes.—Horse hoofs on a soft pad are good during the hurdle race covered by number 3. Heavy crash should be given as auto falls over cliff at end of number 19.

Music Notes.—This picture is not difficult to play and affords excellent opportunities for the perfect rendition of good numbers. All cues are sufficiently long to make good musical programs a feature, each picture thought being worked out individually.

Nos. 1 and 14 should be long concert waltzes with classy introductions having a positive romantic appeal. Nos. 2 and 12 should be 2/4 lively numbers known as intermezzos.

Nos. 3, 17 and 19 should be light galops depicting hurried or excitable action. No. 4 should be a short andante movement. No. 5 must be a society dance waltz.

Nos. 6, 8, 13, 16 and 18 are slow and heavy serious numbers played legato and maintaining the appeal as designated in music plot. Nos. 7 and 20 must be classy waltz lento movements played legato and slow.

Nos. 9 and 10 are short melodramatic numbers. No. 11 must be a long concert waltz with a dramatic introduction. No. 15 should be a slow number with a light romantic appeal. A slow 6/8 number is preferred.

The picture can be played very nicely on the organ throughout. When orchestra and organ are used jointly, the first and last reels should be played by orchestra at **all times.**

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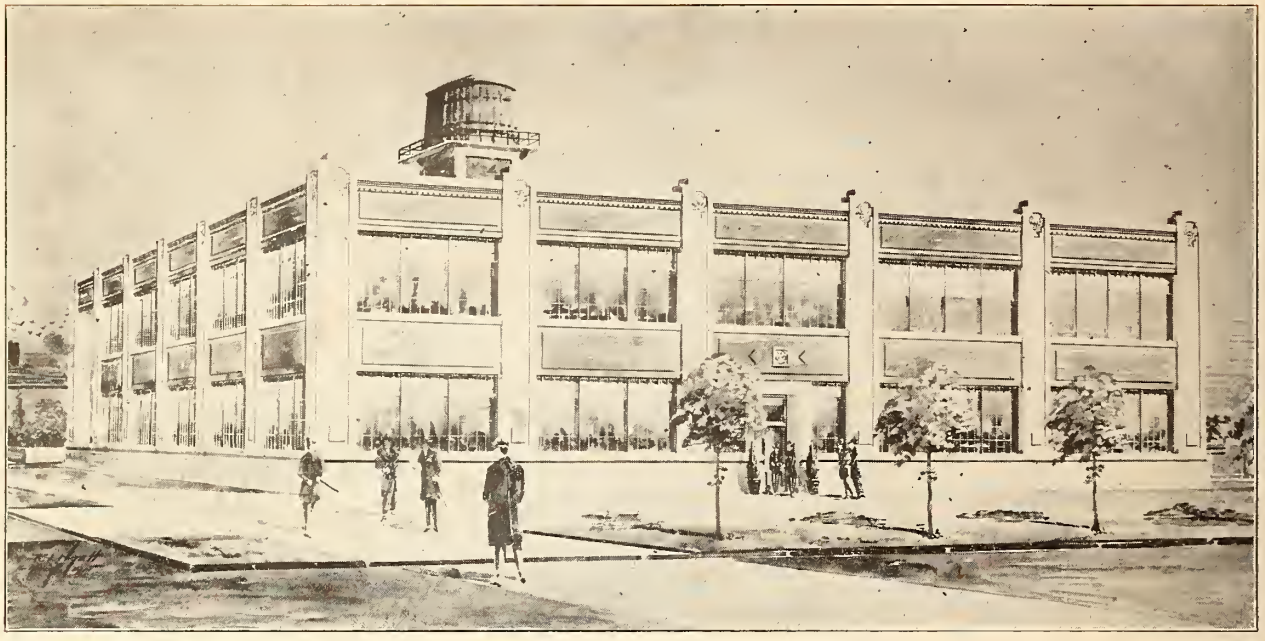

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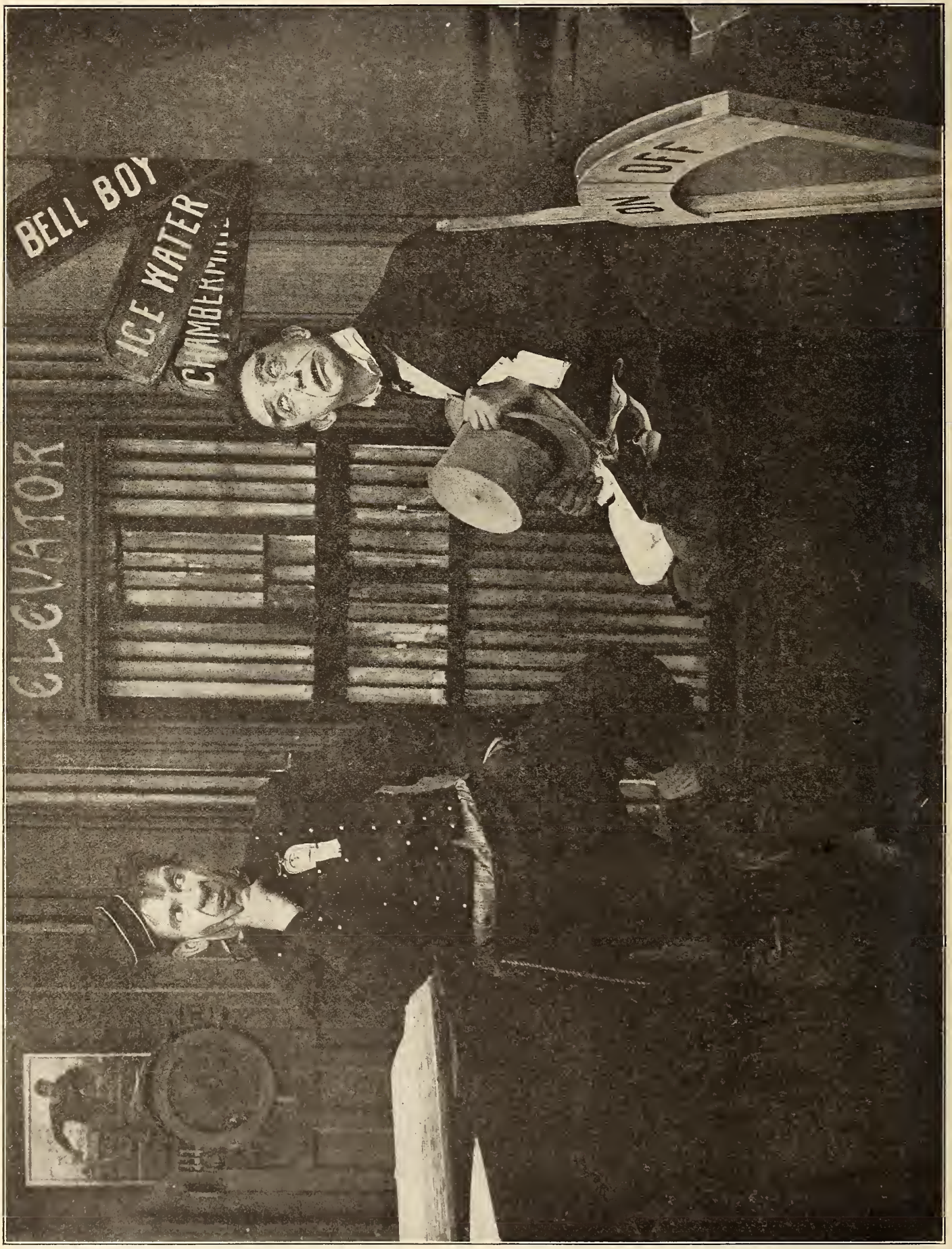

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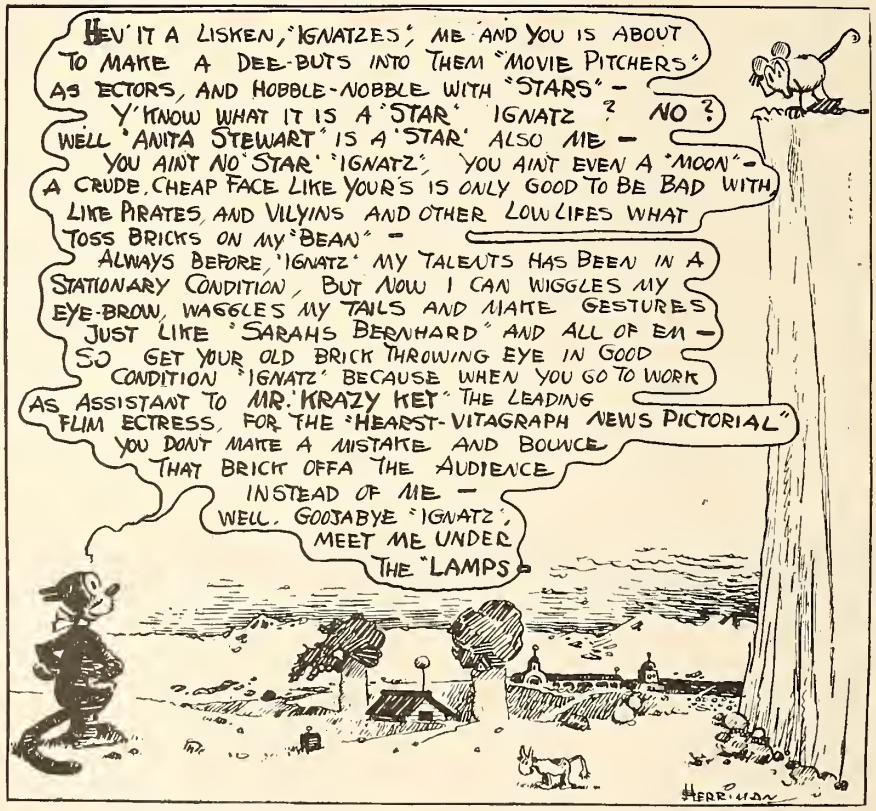
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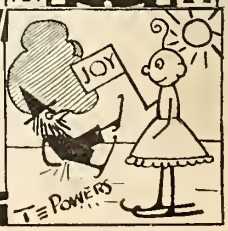

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

The Regular Vitagraph Program
Presents
Dramas that hold in tense suspense
Comedies that make the world laugh with you
Enacted by the greatest
Constellation of stars
Ever assembled.
High grade pictures
Of supreme quality
Standards of excellence and popularity.

REGULAR RELEASES

"HUGHEY, THE PROCESS SERVER"

One-part Comedy, Mon., Feb. 21st.
Featuring
Hughie Mack, Kate Price,
William Shea, Flora Finch,
and Robert Gaillard

* * *

"FREDDY'S NARROW ESCAPE"

One-part Comedy, Fri., Feb. 25th.
No. 2 of the "Freddy" Series.
Featuring
William Dangman, Helen Gurney,
Daisy DeVere, Frank Currier
and William Lytell, Jr.

* * *

"THE ROAD OF MANY TURNINGS"

Three-part Drama, Sat. Feb. 26th
Broadway Star Feature
Featuring
Leah Baird, Louise Beaudet,
Van Dyke Brooke, E. A. Turner,
Kalman Matus, Walter McGrail
and Gerald Gordon

RELEASED THRU THE GENERAL FILM CO.

The VITAGRAPH COMPANY of AMERICA
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YOU are wasting your opportunities if YOU ignore advertising.

VITAGRAPH

"FOR A WOMAN'S
FAIR NAME"

A story of ever impending danger—
Danger—fatal and uncertain
As the sword of Damocles

"FOR A WOMAN'S
FAIR NAME"

A story
Of innocents
Suffering at the super-cunning hand
Of a modern derelict

It is a
VITAGRAPH
BLUE RIBBON Release
Featuring
The eminent actor
ROBERT EDESON
And a cast of
Famous Vitagraph Players

Released February 28th
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
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VITAGRAPH

"THE HUNTED WOMAN"
—Is both huntress and hunted.
—Who goes from a loveless marriage
—In torpid India—
To a heart healing adventure
In the desolate North.

Based on the novel
of the same name by
JAMES OLIVER CURWOOD
Famous portrayer
Of men who live in the open—
Who draw quickly—
And shoot true.

"THE HUNTED WOMAN"
Is a Vitagraph
BLUE RIBBON Release
Featuring—
S. RANKIN DREW
and
VIRGINIA PEARSON
A Powerful picture
—Of a woman who strives—
—And of men who dare.

Released thru the V. L. S. E.
Monday, March 6th.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
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VITAGRAPH

Exhibitors know the drawing power of
Vitagraph One-Reel Comedies.

They also know the drawing power of
photoplay stories published in the newspapers.

Two great organizations realized what exhibitors wanted—

Then came the alliance of the greatest single motion
picture producing company in the world and the greatest
newspaper organization in history—

THE VITAGRAPH COMPANY and the HEARST SYNDICATE
Then came the HEARST-VITAGRAPH NEWS REEL

NOW COMES

THE ESCAPADES OF MR. JACK

The Funniest Stories—with the Funniest Actor—in
The Funniest One Reelers Ever Produced.
Each Reel is a Complete Story
ONE A WEEK— EVERY MONDAY
Following the Sunday Stories in all the
HEARST SYNDICATE PAPERS
For these one Reelers Vitagraph sought out
THE WORLD'S SUPERLATIVE COMEDIAN

FRANK DANIELS

Universally known as the inimitable
KING OF FUN
Adventure Number One

MR. JACK, A HALL ROOM HERO

Will be released Monday, February 21st
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

THE LIFE BLOOD OF BUSINESS

DESTROY competition and you strike a body blow to trade. Co-operation is a lubricant, but merit *is*, and must continue to be, the final test of value.

Not the least of the advantages of the "Open-Booking" policy is that it is the ***only*** method of distribution which permits competition between producing factors, and thereby insures the highest general average of excellence from them all.

Under this "Open-Booking" policy, as operated by the V-L-S-E, no one manufacturer's product is "tied" to that of another, and by reason of our "Minimum and Maximum" price basis, each must exert themselves to the utmost, not only to get the maximum number of bookings, but to gain the maximum price as well.

In other words, the exhibitor picks from the releases of all the manufacturers making up the Big Four, that which he believes has the greatest drawing power for his particular patronage, rather than being forced to take what is given him by reason of a closed contract.

And furthermore he pays for what he buys on the basis of each individual feature's box office value, instead of by a fixed flat rate, which is made to apply regardless of whether the film is good, bad or indifferent.

That such a system of booking makes for the keenest competition, and that this competition, in turn, promotes the ***utmost*** in picture quality, is best evidenced by the productions described on the succeeding pages.

V. L. S. E. Inc.

THE CROWN PRINCE'S DOUBLE

is a story of mistaken identity.

One man plays the parts.

He is

MAURICE COSTELLO

This Five Part Vitagraph Blue Ribbon Feature should be seen to be appreciated

THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

LUBIN

A Great Actress

NANCE O'NEIL

in her

Greatest Triumph

"SOULS IN BONDAGE"

An epic of self-sacrifice, in which love, abnegation and nobility are matched against viciousness, greed and iniquity

Specially written for her by the widely known author

Daniel Carson Goodman

And directed by that master of screen technique

Edgar Lewis

LUBIN FEATURE

Released through V.L.S.E. *Inc.*

"THOU SHALT NOT COVET"

Written by James Oliver Curwood

A SELIG Red Seal Play Thronged with Heart Throbs and Thrills
Featuring TYRONE POWER and KATHLYN WILLIAMS

"As the great ship shivered and groaned, a live thing—I thought of My Neighbor's Wife. I rushed to her state room and there found her helpless. I gathered her into my arms and with her, I leaped into the sea. When she awoke her mind was deranged from the shock and she thought I was her husband. In her strange madness she called me by her husband's name and gave me all the love she had for him. In the jungle we made our home and she came to me as she had always come to her husband, and I prayed for strength in my hour of dire temptation."

"THOU SHALT NOT COVET"

Kathlyn Williams battles with an enraged leopard! Bona fide scenes in Egypt and in Darkest Africa! A fight to death between a tiger and leopard! A gigantic ocean liner strikes a derelict in the night and sinks!

Produced by Colin Campbell who directed production of "The Rosary"

SELIG

Released through V.L.S.E. Inc.

ESSANAY

Presents

LILLIAN DREW
MARGUERITE CLAYTON
E. H. CALVERT
ERNEST MAUPAIN

in

"VULTURES OF SOCIETY"

in 5 Acts

By Richard Goodall
Directed by E. H. Calvert

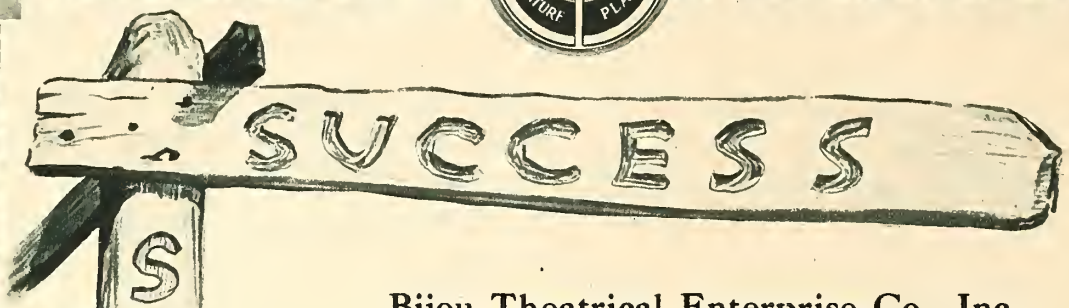
A realistic presentation of a phase of metropolitan life of today.

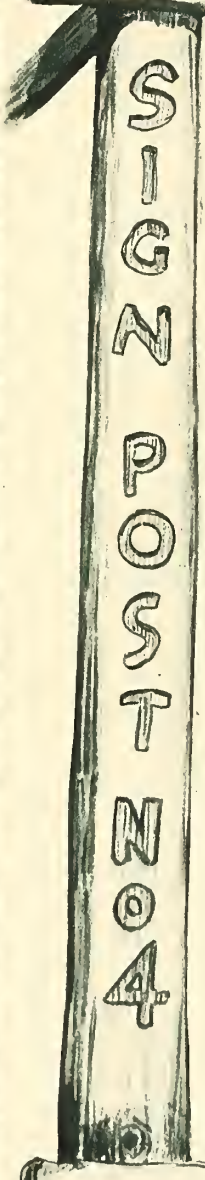
Showing the machinations of the masqueraders in society—the social outriders who prey on the rich; the vultures who hunt defenseless girls.

Picturing the startling adventures of a psuedo prince, the kidnapping of a real prince and the abduction of a wealthy girl for ransom.

Essanay
"FIRST TO STANDARDIZE PHOTOPLAYS"

Released through V. L. S. E. Inc.





Bijou Theatrical Enterprise Co., Inc.
Bijou Amusement Co., Inc.

AFFILIATED WITH
Western Vaudeville
Managers' Association
CHICAGO

MAIN OFFICE
Bijou Theatre Building
BATTLE CREEK, MICHIGAN

OPERATING
Michigan Circuit of
Vaudeville and
Combination Theatre

W. S. Butterfield
PRESIDENT AND GENERAL MANAGER

Garden Theatre,
Flint, Michigan.

The Vitagraph - Lubin - Selig - Essanay Co.
502 Peter Smith Bld'g
Detroit, Michigan.

Attention of Mr. Duncan, Mgr.

"As an exhibitor of only the best films on the market, I can always rely on the V. L. S E. service to get the big houses. This service has never yet failed to net me large profits even at the higher rate charged. Keep up the high standard of these wonderful productions and you soon will have more business than you can handle.

Very truly yours,

Garden Theatre,
Harold Leiss
Manager.

"I know not how to govern our own course save by the proven experience of others"

CHICAGO OFFICE
MAJESTIC THEATRE BLDG.,
9th Floor, Suite 904
CHICAGO, ILL.

V. L. S. E. Inc.

A FOOL'S PARADISE

An IVAN Production

Written and Directed by IVAN ABRAMSON

Truly, a "Better Than Program" feature, this Six-reel picture should properly be classed as a SPECIAL PRODUCTION.

It contains all the elements which go to make a Masterpicture. Acclaimed by critics as the most noteworthy feature of the month, it is destined to receive still greater praise from the photoplay theatre patrons.

Peter Milne, in "Motion Picture News," says: **"A Fool's Paradise" in regard to plot is one of the strongest features of the month."**

We repeat, get in touch with the Ivan exchange in your territory and book "A Fool's Paradise," the Ivan February release.

Ivan Film Productions, Inc.

126 West 46th Street, New York City

IVAN EXCHANGES

NEW ENGLAND—E. W. Lynch Enterprises, Boston and Worcester, Mass.

NEW YORK AND NORTHERN NEW JERSEY —Merit Film Corp., New York City.

WESTERN PENNSYLVANIA, WEST VIRGINIA—Liberty Film Renting Co., Pittsburgh, Pa.

OHIO—Standard Film Service Co., Cleveland and Cincinnati, Ohio.

MICHIGAN—Standard Film Service Co., Detroit.

INDIANA AND KENTUCKY—General Feature Film Co., Mallers Bldg., Chicago, Ill.

ILLINOIS AND SOUTHERN WISCONSIN—General Feature Film Co., Mallers Bldg., Chicago, Ill.

MINNESOTA, NORTH AND SOUTH DAKOTA, AND NORTHERN WISCONSIN—Zenith Feature Film Co., Lyceum Bldg., Duluth, Minn.

IOWA, NEBRASKA, MISSOURI, KANSAS AND OKLAHOMA—Monarch Feature Film Co., Kansas City, Mo.

CALIFORNIA, NEVADA AND ARIZONA—All Star Features Distributors, San Francisco and Los Angeles.

TEXAS, LOUISIANA AND ARKANSAS—Central Feature Film Co., Waco, Texas.

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SELZNICK SYSTEM

SELZNICK SUCCESS

Are You Aware That

LEWIS J. SELZNICK

the man who has always kept film-prices within the reach of the exhibitor, will now accomplish his life's big idea by the creation of an absolute guaranty of big business for you—the individual exhibitor—by standardizing pictures—a series of one a month—featuring in each one, the world's greatest motion picture actress,

Clara Kimball Young

under the supervision of the best international director and aided by the brainiest scenario writers.

STAR SYSTEM is SELZNICK SYSTEM

Miss Young Has Never Had a Failure

Hundreds of leading exhibitors from all parts of the country, by telegraph, telephone, personal call and special delivery letter, have applied for a ratification of their applications.

Here Are a Few of the Big Names:

Alfred Hamburger	Owner of a chain of high class theatres	Chicago, Ill.
H. M. Ortenstein	Vista Theatre	Chicago, Ill.
Aaron J. Jones	Jones, Linick & Schaefer Co	Chicago, Ill.
Roy Shelton	Strand Theatre	Nashville, Tenn.
William H. Wassmans	Knickerbocker Theatre	Nashville, Tenn.
Philip Miller	Republic Theatre	Annapolis, Md.
John H. Kunsky	Majestic Theatre	Detroit, Mich.
T. E. McLaughlin	Empire Theatre	Portland, Me.
George E. Simpson	Regent Theatre	Rochester, N. Y.
Isaac Victor	Savoy Theatre	McKeesport, Pa.
Strand Amusement Co.	Strand Theatre	Erie, Pa.
Ed. J. Rosenstein	Strand Theatre	Baltimore, Md.
T. A. Abernathy	Strand Theatre Co.	Birmingham, Ala.

Wake Up—Your Chance Will Be Gone

No State Rights
One Picture a Month

BEGINNING OCTOBER

We Deal With Exhibitors Direct

CLARA KIMBALL YOUNG FILM CORPORATION

Lewis J. Selznick, Pres. and Gen'l Mgr.
126 West 46th St., New York

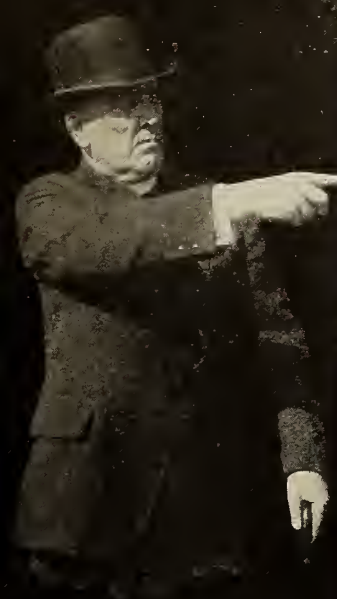
SELZNICK STANDARDS

SELZNICK SUPERIORITY

MUTUAL MASTERPICTURES

"DE LUXE EDITION"

"I ACCUSE!"



A Drama of Love and Murderous Intrigue...

by Marjorie Howe...

Starring

Alexander Gaden

RELEASED FEBRUARY 21st

Directed by

Wm. F. MADDOCK

GAUMONT CO.

FLUSHING, N.Y.

JACKSONVILLE, FL

MUTUAL PICTURES

EDWIN THANHOUSER

PRESENTS

THE REUNION

A 3-REEL DRAMA OF THE SOLDIERS OF YESTERDAY—A PATHETIC TRIBUTE TO THE OLD "BOYS" OF SHILOH AND GETTYSBURG.

FEATURING

J. H. GILMOUR

STAGED BY

WM. PARKE

FALSTAFF COMEDIES

RUTH'S REMARKABLE RECEPTION — 1 REEL — TUES. FEB 15

KUTE KID KOMEDY
AND A STORY THAT'S FULL OF GINGER

PERKINS' PEACE PARTY — 1 REEL — THURS. FEB 17

A MULTI-STAR OFFERING RILEY CHAMBERLIN, LOUISE EMERALD DATE, & WALTER HEIRS & BEAUTIFUL FLORIDA!

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

MUTUAL MASTERPICTURES
DE LUXE EDITION

EDWIN THANHOUSER

PRESENTS

The Film Version of
DAVID S. FOSTER'S
Story of Mystery & Adventure

THE DIAMOND

in 5 reels

With a corking cast
Including
BARBARA GILROY
& HARRIS GORDON

Staged by
W. EUGENE MOORE

THANHOUSER FILM CORP.
New Rochelle. N.Y.

MUTUAL SPECIAL FEATURE

THE GIRL AND THE GAME

Overwhelming EVIDENCE!

-pouring in from thousands of theatres

Guaranteed Thrills

—in *every* chapter! In chapter nine, now showing, Helen Holmes makes hair-raising dash in high-powered automobile and rescues three men from runaway freight car doomed to destruction on dizzy incline!

1000 Newspapers Publish Story

In itself, this is a gigantic testimonial to Frank H. Spearman's stirring railroad film novel—one never before given to any film serial.

New York World — Pittsburgh Press
Philadelphia North American
Atlanta Constitution — Omaha Bee
Memphis Commercial Appeal
Buffalo Courier — Indianapolis Star
New Orleans Times-Picayune
Chicago Evening Post — Detroit Journal
San Francisco Chronicle
Baltimore American — Boston Globe
St. Louis Globe Democrat
Cincinnati Times-Star — Dallas Journal
Seattle Post-Intelligencer
Kansas City Journal — Cleveland Leader
Los Angeles Tribune
Milwaukee Sentinel — Louisville Herald
and One Thousand Others.

"The Girl and the Game" has *outstripped* the greatest box-office records of other serials. Its success is *stupendous!* Read some of these exhibitors' letters—brimming over with enthusiasm. They *prove* the enormous *money-making, drawing power* of this famous railroad film—with fearless Helen Holmes and her great company.

ROSE THEATRE
Chicago.

Of all the serials I have run, this has been by far the most successful, both as far as the money is concerned and the satisfaction of my patrons.

Of course this serial is not completed as yet, but the first four that I have run certainly convinced me that you are producing a serial that will become more popular as it goes along.

WHITE EAGLE THEATRE
South Bend, Ind.

The picture is wonderful and everyone was more than satisfied. The advertising we gave the picture brought us wonderful results, in fact, more than we expected. The crowd got to us at 6:45 p.m. and at 9:30 we still had no time to breathe.

FULLER OPERA HOUSE
Madison, Wis.

I want to thank you for the arrangements we made to open "The Girl and the Game" last Monday, running Chapters 1 and 2. We played to capacity business and every one was very enthusiastic over the film, and I want to say personally that it gives promise of being the greatest serial ever placed on the market.

BIJOU THEATRE
Minneapolis, Minn.

Bijou-Jitney Theatre, Minneapolis, ran Chapter No. 4 of "The Girl and the Game" last Friday and played to 4,300 people, which is the biggest single day in the history of this theatre.

If you will remember, on the first chapter they opened up to 3,100 people, which broke all records for attendance on opening night for a serial or series photoplay and this increase in four weeks of 1,200 people certainly is a big boost for the quality of our production.

THE CRYSTAL THEATRE
Decatur, Ill.

I am well satisfied with my first day with "The Girl and the Game." A cold day and played against "The Birth of a Nation" with good house.

CASINO THEATRE
Cincinnati, O.

In reference to the serial picture, "The Girl and the Game," wish to advise that we have found same to be a very good attraction. The acting, directing, settings, etc., are very good and we would recommend same to other exhibitors as we have found same to be a very profitable picture.

GILGER THEATRE
Norwalk, Ohio.

I am writing to tell you of the great success "The Girl and the Game" made here when we ran the first episode Friday, 14th. Our expectations of this serial picture have been fulfilled, and our patrons are greatly interested and anxious to see the next episode.

We are expecting that this picture will rival the "Million Dollar Mystery" as a money getter.

COLONIAL THEATRE
Bloomington, Ill.

Our theatre only seats 214, but we played crowded houses continuously all afternoon and night with the first chapter. Look forward to good business again next Tuesday.

Book Fifteen Weeks of Big Money!

One two-act chapter released each week. Fifteen chapters in all. Enormous crowds fill your house, jam your lobby at each showing. Production cost over $500,000—a titanic triumph. Get this record-breaking money-maker. Let the splendid profits rush in—a golden stream of prosperity. WIRE your nearest Mutual Exchange *now.*

For booking information apply to "The Girl and the Game" department at any Mutual Exchange, or at Mutual Home Office, New York City.

SIGNAL FILM CORPORATION

SAMUEL S. HUTCHINSON, President

Publicity Offices: 222 South State Street Chicago, Illinois

MUTUAL PICTURES

The Happy Masquerader

A fascinating, powerful three-part "Flying A" drama that stamps an indelible impression on the mind.

The gold-greed of the surly chauffeur raised to the millionaire clubman's station for sixty days, stands out in *vivid contrast* to the clubman's adventures when transplanted to the chauffeur's job and squalid home.

The Sensational Club Wager—the Stock-gambling Guardian—the Sudden Wedding—the Heiress' Battle to Save Her Fortune—are *thrilling climaxes!*

Edward Coxen
Winifred Greenwood

Directed by Thomas Ricketts

Released February 29

Margy of the Foothills

Thrilling Three-Reel "Mustang" Drama

Art Acord—Dixie Stratton

Directed by Thomas Chatterton

Released Mar. 3

Johnny's Jumble

Rollicking One-Reel "Beauty" Comedy

Directed by Archie McMackin

Carol Halloway — John Steppling
John Sheehan

Released March 1

Dad's College Widow

—his "winning ways" are irresistibly funny!
One-Reel "Beauty" Comedy.
Directed by Phil Walsh

With Orral Humphrey **Released March 5**

Look for Separate Advertisement of "Embers," Big Five-Part Mutual Masterpicture—De Luxe Edition—Released March 2

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by Mutual Film Corporation

AMERICAN FILM COMPANY, Inc.

SAMUEL S. HUTCHINSON, President CHICAGO, ILL.

MUTUAL PICTURES

Flooded with Trouble

A *real flood* hits town—furnishes the *high-water level* of comedy with dripping, splashing Vogue comedians in a side-splitting jamboree of Aquatic Rescues, Family Mix-ups, Burglar-Catching! A Vogue baby acts his part like an old-timer. An overflow of merriment sixty times every minute! *Laughs by the gallon!*

Directed by Rube Miller

Released February 24th

They'll Never Stop Laughing When You Show—

The Candy Cook

Rapid-fire comedy! The most ridiculous stunts imaginable! A sensation in uproarious situations!

Released Feb. 27th

Vogue Comedies bring a golden torrent of profits pouring into your box-office. Patrons rush pell mell to see these unique slapstick concoctions — the funniest films known. Wild-fire successes! Book them *now!*

Slapsticks With a Reason

VOGUE COMEDIES

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

VOGUE FILMS INC.

Executives:
JOSEPH H. FINN
SAMUEL S. HUTCHINSON

Publicity Offices:
222 S. State St.
Chicago, Ill.

DIRECT BOOKINGS

THEATRES AND CIRCUITS IN THE PRINCIPAL CITIES WHO CAN OFFER TIME COMMUNICATE DIRECT WITH THIS OFFICE.

THE NEER-DO-WELL

REX BEACH

THE NEER-DO-WELL

REX BEACH

FILMED BY SELIG

SOL L. LESSER SOLE OWNER UNITED STATES RIGHTS
218 WEST 42nd STREET NEW YORK

ALBURT COMPANY

BEATRIZ MICHELENA IN "The UNWRITTEN LAW"

CALIFORNIA'S INITIAL RELEASE OF
BETTER THAN PROGRAM
FEATURES

BEATRIZ MICHELENA

Is the famous star whose clever work has made her one of the strongest drawing cards now in pictures.

We claim that her emotional work in the above production is a revelation.

We are willing, in short, to present this big dramatic production as the standard by which you may pass judgment upon our rights to a "BETTER THAN PROGRAM" slogan.

This picture will be released squarely on merit alone through ***STATE RIGHTS buyers.***

"THE UNWRITTEN LAW"

will be shown to the trade on Thursday, Feb. 24th, at 10 A. M. and 2.30 P. M. at Wurlitzer Hall, New York City.

You are cordially invited to attend and to judge the merits of this feature and its money making possibilities for yourself.

California Motion Picture Corporation
San Rafael, California

You'll Find Beauty in PATHÉ'S

ROMANTIC SERIAL SUCCESS

THE RED CIRCLE

AND LOTS OF MONEY TOO!

Produced by BALBOA. Scenarios by WILL M. RITCHEY. Newspaper stories by ALBERT PAYSON TERHUNE.

ADVERTISED EVERYWHERE!

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK

PATHÉ'
THE IRON

The most sensationally dramatic
duction ever made, with

PEARL WHITE
CREIGHTON HALE
SHELDON

who thrilled the world in

Packed with unusual and exciting scenes from
A record breaking newspaper advertising
Nation wide bill-board publicity—

ALL TO FILL YOUR THEATRE!

Produced by the FEATURE FILM CORPORATION: Directed
Written by ARTHUR STRINGER and GEORGE B. SEITZ.

RELEASED,

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

PRESENTS —

CLAW

serial pro-

and

LEWIS

"ELAINE"

start to finish;

campaign;

by EDWARD JOSÉ:

FEBRUARY 28th

PATHÉ presents

the five part GOLD ROOSTER play

The SHRINE OF HAPPINESS

featuring the charming

JACKIE SAUNDERS

A delightful romantic drama produced by Balboa, and superbly treated in

PATHÉCOLOR

RELEASED FEBRUARY 18th

The PATHÉ

EXECUTIVE
25 WEST 45th ST.

EXCHANGE inc.

OFFICES
NEW YORK

The more YOU read these advertisements the more useful to YOU we can make the "News."

A BOOK YOU'VE SEEN ADVERTISED

WITH the presses still rolling out the fiftieth thousand, this vivid "best seller" of the season's fiction has been secured in record time for a fascinating picture production of quaint and unusual possibilities.

"THEN I'LL COME BACK TO YOU"

From the fascinating novel by

LARRY EVANS

The story of love and resolve, centering in beautiful Adirondack surroundings, is in itself a superbly descriptive scenario. The wealth of situations and variety of action, separate it from the type of book which must be "adapted" for the screen. The thousands of readers of this book will find a camera presentation fully realizing their fondest mental pictures.

PRESENTING

ALICE BRADY

Supported by JACK SHERRILL

TO BE RELEASED THROUGH WORLD FILM CORPORATION

PRODUCED BY

THE FROHMAN AMUSEMENT CORPORATION

WILLIAM L. SHERRILL, President

18 EAST 41st STREET NEW YORK

leased on the METRO

Program Feb. 2

MME.

PETRO VA

IN A 5 ACT METRO WONDERPLAY DIRECTED BY FRANCIS J. GRANDON PRODUCED BY POPULAR PLAYS AND PLAYERS

THE SOUL MARKET

COMING METRO EVENTS

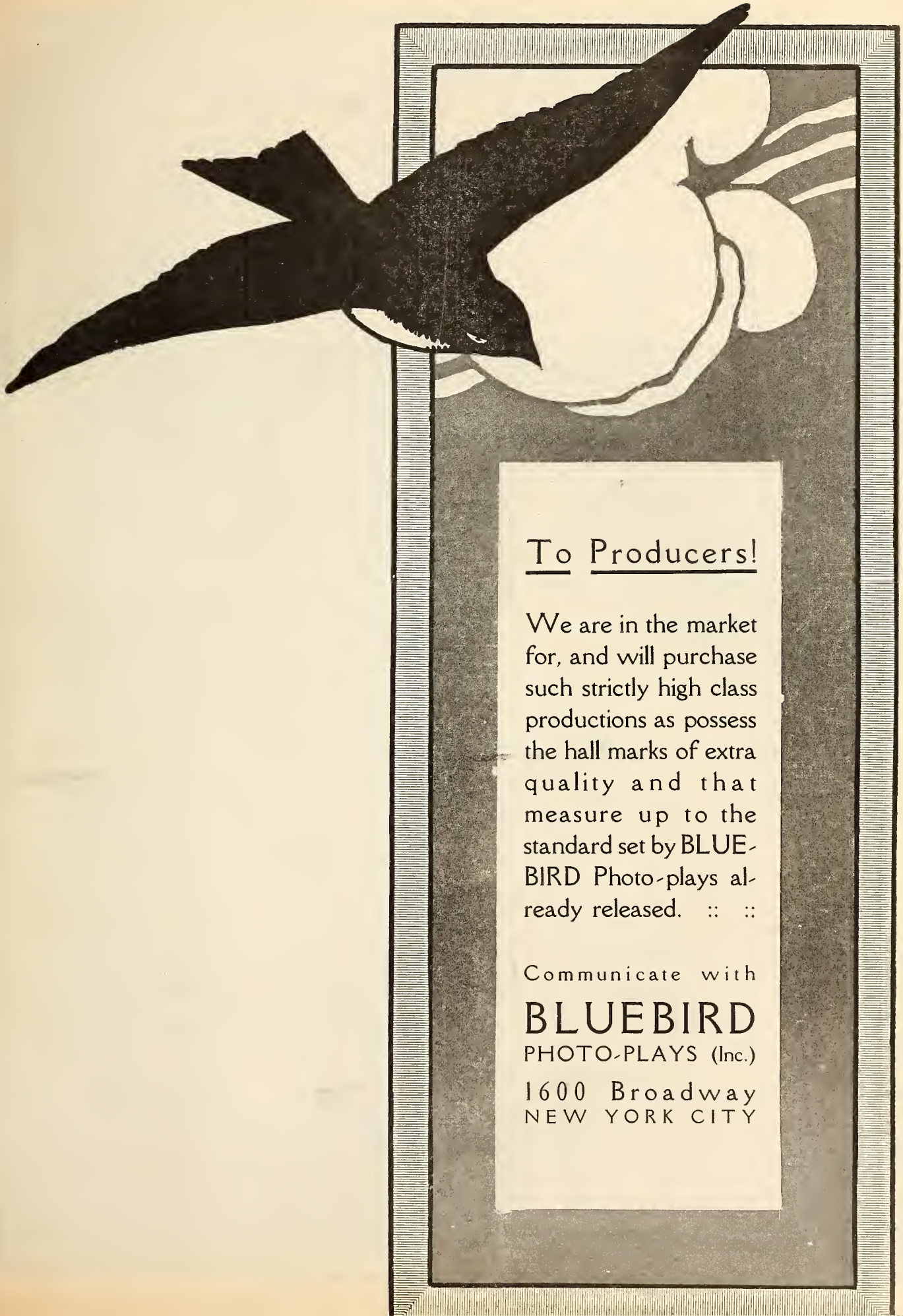
March 6 — **Julius Steger** *in*
"The Blindness of Love"

March 13 — **Mary Miles Minter** *in*
"Lovely Mary"

March 20 — **Francis X. Bushman** *in*
"The Wall Between"

March 27 — **Mabel Taliaferro** *in*
"Her Great Price"

April 4 — **Ethel Barrymore** *in*
"The Kiss of Hate"


To Producers!
We are in the market for, and will purchase such strictly high class productions as possess the hall marks of extra quality and that measure up to the standard set by BLUE-BIRD Photo-plays already released. :: ::
Communicate with
BLUEBIRD
PHOTO-PLAYS (Inc.)
1600 Broadway
NEW YORK CITY

The Strange Case of MARY PAGE

Featuring

HENRY WALTHALL and EDNA MAYO

Directed by J. Charles Haydon

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by life's immutable laws.

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famous Frohman star

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are
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in

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in 5 acts

By Charles Michelson

Directed by Lawrence Windom

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Essanay

GEORGE K SPOOR PRESIDENT

1333 Argyle St., Chicago

BIG FOUR FEATURE PLAY
V L S E

FEB 16 1916
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Motion Picture News

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Volume XIII FEBRUARY 26, 1916 No. 8

The Noose Begins to Tighten

THE censorship of motion pictures is one of the strongest proofs that Abraham Lincoln was right when he said, "You can fool all the people some of the time and some of the people all of the time, but you can't fool all the people all the time."

* * *

THE antiquated assumption by numerous groups of wiseacres and humbugs in various states that they have a commission from on high to think for their fellow beings, is beginning to be appreciated by their fellow beings for what it is really worth.

There are so many ways in which men can make fools of themselves that even the wisest err now and then on the side of the majority.

* * *

BUT the most glorious exhibition a man can give of his follies, his weaknesses, his caprices and peculiarities, is as a moral and artistic thinking-machine for his contemporaries.

Our friends the censors have had so much rope during the last year and a half that the noose is beginning to tighten around their necks. And the noose, in one or two states, is being fastened in place by the newspapers.

* * *

THAT is the position which Superintendent of Public Instruction Ross, of the Kansas Board of Censors, is now occupying.

Ross decided that "The Birth of a Nation" should not be exhibited in the state of which he professes to be the moral dictator. He found nothing immoral in the picture, nothing obscene, nothing corrupting. But the race prejudice idea danced before his eyes until it charmed him. On that he based his decision.

* * *

ONE might have supposed that Ross would have observed the career of the picture in other states, acquainted himself with its capacity for producing race riots, and shaped his judgment accordingly,—one might, that is, if one did not know Ross. But so reasonable an action was too much to expect from one who had been the author of so many fanatical decisions in the past.

Ever since his verdict was handed down, the newspapers of Kansas have been ransacking the English language for adequate means of expressing their opinion of the censor. As one of them expressed it, Kansas' reputation for stupidity is once more brilliantly vindicated.

* * *

OF course Mr. Ross can enforce his decision. The victory, such as it is, is his. But one is entitled to assume that even in Kansas the Ross species is in the minority.

A few more victories like this, and Mr. Ross will have opportunity of retiring to Florida, or some other rendezvous of outworn public officials, and writing the memoirs of his censorship for the benefit of posterity's public libraries.

* * *

THIS is not the first time the Kansas press has paid its compliments to the censor board. But it is the first time that it has been done so widely or in so unvarnished a manner.

It is also true that the press, as one of the nerve and brain centers of the body public, senses the meaning of this sort of thing in advance of the rest of the community.

But it doesn't take very many incidents like this to arouse something very similar to public resentment. On that day Mr. Ross will learn that there is one thing greater than private opinion, and that is public opinion.

* * *

A LIKE state of affairs exists in Ohio. There, too, "The Birth of a Nation" seems about to prove the stumbling block of Mrs. Maude Murray Miller and her humble servants.

Ugly rumors are in circulation. There is talk of political machination at the bottom of the ban against the Griffith picture. The exhibitors of Ohio,—the Max Stearn contingent this time,—have thought the occasion one for deliberation on their part, and an inquiry into the case.

* * *

SEVERAL exhibitors have openly declared that if politics is found to have been connected in any way with the prohibition of "The Birth of a Nation" from the state, they will abandon all belief in censorship.

Whatever the outcome of this agitation in the Buckeye state, one thing is certain; it will leave the censors on a much less secure foundation than they were before it occurred. It will set more of the citizenry to considering the real why and wherefore of the censors and censorship. It will bring more men and women to question, not only the necessity, but even the wisdom of it. It will hasten the day when a referendum will sweep the censorate into the discard with other politicians' and reformers' follies which have had their day and ceased to be.

But such performances as those with which we are being weekly regaled from the censorship centers make one wonder that any man in the business can deliberately endorse this travesty on law and justice as a method of protection.

It is very much like engaging a troupe of apes to take the place of watchdogs in your house. Undoubtedly they make noise enough to drive away the intruders, but once you have let them loose on your premises, you will very soon have no property worth protecting.

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Motion Picture News

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VOL. XIII February 26, 1916. No. 8

Newspaper Reviews of Pictures

EVIDENCES multiply on every hand that exhibitors and exchangemen, following an urgent suggestion made in MOTION PICTURE NEWS some months ago, are winning the newspapers to the cause of the motion picture.

We have also made the further suggestion that exhibitors urge their newspapers to review their pictures as a regular part of weekly newspaper routine. We have pointed out that this is possible, of course, only in the case of pictures which are shown more than one day. But the two and three-day run is becoming more popular, and this fact alone ought to stimulate exhibitors to seek newspaper criticism and comment.

* * *

NOT alone for the sake of the exhibitors have we made this suggestion. We make it also for the sake of the industry at large. Many newspapers—most newspapers, in fact—have a good deal to learn about the motion picture. Many of them do not yet seem to know that the motion picture is an individual art, to be appraised in an individual way. Some of the largest papers in the country inject into their picture reviews comparisons with stage plays in general. The tone of these reviews is: "The motion picture will never supplant the spoken drama."

This, of course, is banal nonsense. Nobody supposes that the motion picture *will* ever supplant the stage play. So far as we are aware, nobody wants it to. The sun will never supplant the moon, the novel will never supplant the poem, one star will never supplant another. Which proves, of course, that there is a distinct place in the universe for the sun, the moon, the novel, the poem, one constellation, another constellation.

* * *

THE motion picture will never destroy the spoken play any more than the spoken play will destroy the motion picture. And a critic who cannot look at a picture, or write about it, without feeling himself called upon to allege, by direct statement or inference, that the motion picture is a poor imitation of the stage may be a worthy gentleman, but he is a candidate for the kindergarten of photodramatic art.

This attitude of mind in the newspaper critic can be removed, and replaced by a healthy attitude, only if the critic learns something about pictures. Until he does his criticism is not worth the paper it is written on. And he will not learn very much unless he sees a good many pictures, studies them, and tries to find out what the art of the picture really is.

Newspaper reviews of pictures ought to be encouraged everywhere. The newspapers in the aggregate possess a tremendous amount of intelligence; they can review pictures properly, if they set their minds to it. Some newspapers, as it is, publish excellent reviews; when more of them fall in line the industry will receive distinct benefit.

The Industry and National Politics

A NEW and significant testimony to the importance of this industry has recently been given in Los Angeles, where a movement is now on foot to send a member of the industry,—an experienced, practical motion picture man,—to Congress to represent the motion picture as one of his constituents in the halls of the nation.

* * *

THERE is every reason why such a movement should receive the enthusiastic support of the entire business. Already a formidable section of the House and Senate are those members who are known to be more or less officially clothed with authority to speak and act and vote in behalf of some one of the nation's industries. "The Steel Senators," "The Sugar Senators," "The Cotton Senators," "The Railroad Senators" are familiar to everyone. Why not add to this number, charged with the perfectly legitimate mission of presenting the legitimate needs and rights of business to their fellow lawmakers, a Congressman who can plead the cause of and defend the name and reputation of the picture at Washington?

The legislative matters of the past two Congresses have shown how useful such a man could have been, had one been there to represent the business.

And no more fitting district in the country for such a man to take his seat from could be discovered than that around Los Angeles as a center. That city owes much to the producers who have established their manufactories in and around it and turned millions of dollars into its coffers. Los Angeles could not well afford to ignore the offer of one of the producers' group to represent her in Congress, nor is there any reason to believe such an offer would be ignored.

* * *

THERE is food for serious thought on the part of the eastern producers in this contemplated action of their western brothers. California is not the only state in the Union which could logically send a motion picture man to Congress. New York could consistently do so. It is by no means impossible to conceive of a representative from Illinois taking his seat in the House from the ranks of the motion picture industry.

The motion picture has had little or nothing to do with politics, it is true. But, unfortunately, politics has had entirely too much to do with the motion picture.

If there is no help for this,—if politics and the picture must henceforth be inseparable, why not take a long and important step toward making the relation as pleasant and as useful as possible?

George Kleine Outlines New Billie Burke Novel

President of the Kleine Feature Service Gives First Information Regarding Pictorial Serial Written by Rupert Hughes for American Stage Favorite—Films Being Made at New York City Studio—Kolker Will Play Lead, Walter Edwin Directing—Novel Will Contain Twenty Two-Reel Chapters

"I DO not believe that, in my entire career in the motion picture business, I have ever seen a production so lavishly treated—so carefully handled as to cast and details—as the new Billie Burke novel."

This is the gist of a statement made by George Kleine, head of the Kleine Feature Service, in response to a large number of queries for information regarding the new Kleine-Burke novel.

"Exhibitors have sought detailed information about this new play through our various offices, but, until now, we have been unable to give out any information.

"The new production is by Rupert Hughes. Mr. Hughes is probably the best known fiction writer in America today. In presenting this effort of Mr. Hughes' on the screen we will endeavor to establish the fact that the motion picture is a logical medium for original literary activity. We intend to demonstrate that a modern work of fiction can be presented quickly and clearly through the medium of the screen—that the novel in picture form is easily interpreted, entertaining, interesting.

Billie Burke Known Everywhere

"We have been very fortunate in securing our cast. Billie Burke is known almost everywhere. She is a great favorite. She deserves all credit. Her charming manner—her grace and beauty—make her an ideal screen subject. She photographs beautifully. Her method of interpreting the emotions—cheerfulness, anxiety, fear, hate—is distinctive and decidedly original.

"Our leading man is Henry Kolker. His successes on the speaking stage, as well as on the screen, are so numerous that his name suggests his power. Mr. Kolker is a star of great magnitude with exceptional dramatic talent.

"There has been much attention paid to the minor parts in the new novel. In order to interpret the roles properly we had to have certain types. We have given considerable time to our selection of these players. We have secured David Powell, whose work on the speaking stage for Charles Frohman and David Belasco won for him an enviable reputation. He has appeared in a number of Famous Players film productions. He will be cast as Richard Freneau in the new novel. We have also secured William Roselle—a great favorite on Broadway—to play the part of the heroine's brother. We have secured the operatic star, Wm. T. Carleton, to play the part of the heroine's father.

"Jule Power—who has been seen in many successes on the stage and screen, will interpret the role of Marcia, the sister of our heroine. You see, we have surrounded Miss Burke with an exceptionally strong supporting cast.

Story a Society Drama

"As to the story, it will be a society drama for which Rupert Hughes has become so well known. Miss Burke will be seen in the role of a youthful society girl whose father is a wealthy banker. Her engagement to a rich Wall Street broker and her subsequent love affair with a dashing young doctor form the basis of a mystery plot that is excitingly interesting. Throughout the play Miss Burke will wear gowns especially designed for this production. It is our intention to make the gowns a sort of 'fashion bazaar.'

"The action of the new novel will be logical. There will be numerous stirring adventures throughout to maintain strong interest. The play will have all the attention-holding elements that usually are found in the most successful magazine stories.

"In regard to production—the films are now being made at my studio in New York City. Those who have seen this studio know that it is thoroughly equipped with every modern convenience and invention known to cinematographic art. It shelters four of the largest of indoor stages as well as a large sun-light studio.

Walter Edwin Will Direct

"To insure proper direction of the pictures I have appointed my chief director, Walter Edwin, as director. Mr. Edwin has many novel photographic treatments in view for the new play and I am sure we will see great results from his effort.

"One of the 'unusual things' that will mark the new Billie Burke novel as an exceptional work of film craft is the method used in making the settings. We are building every set of *lumber*—just as substantially as though we were building for permanent use. We will not use wall board. All sets are being covered with house finish, oils, etc., just as though they were being permanently constructed. By this method we get better photography and natural shadows. Also, this gives us an opportunity to harmonize all our interiors—furniture and decorations. Each room is laid out in period style—furniture and wall decoration in perfect harmony. This work is in charge of Mr. Frederick Newton Williams, an expert interior architect and designer. We secured his exclusive services for this production.

"Everything is being done that will make this picture an example of thoroughness and perfection of detail. No expense is being spared to make this a work of filmcraft that will stand out as a mark. We have such an exceptional novelist—Rupert Hughes, such an exceptional cast headed by Billie Burke, and such an exceptional producing force, that I am certain we will secure wonderful results.

"The new novel will be presented in twenty chapters of two reels each. It will be released to exhibitors through the Kleine Feature Service Exchanges. No release date has been set."

Ohio Exhibitors Respond to "Family Program" Plan

McGown, Special Representative, Reads at Branch Meeting Number of Replies to Circular Letter of League Asking Co-Operation with Cleveland Federation of Women's Clubs

Special to MOTION PICTURE NEWS

Cleveland, O., Feb. 12.

AT the last meeting of the Northeastern Ohio Motion Picture Exhibitors League C. A. McGown, special representative, read a number of replies to the circular letter of the league asking for co-operation in the joint effort of the exhibitors and the Cleveland Federation of Women's clubs to arrange family programs.

The Edison Company replied that it was furnishing a reprint of "Gladioli," as requested. The Motion Picture Board of Trade congratulated the league.

The Universal, Kalem and Vitagraph companies promised co-operation. The Thanhouser Company promised to bring the matter before its president.

In furtherance of the effort to arrange "family programs" in Cleveland neighborhood motion picture houses, Cleveland exhibitors last week screened a number of old films in the presence of more than fifty representatives of the Federation.

The projection room of the General Film Company, 1022 Superior avenue, N. E., was used for the private demonstration. "Gladioli," "The Stoning" and Niagara Falls were among the pictures shown.

A grotesque comedy film passed by the Ohio censors was also shown as an example of what Cleveland exhibitors regard as unsuitable pictures to present to children and young people.

Attorney Ben J. Sawyer, president of the Cleveland Motion Picture Exhibitors League, explained the attitude of the motion picture men and pleaded for more active co-operation and greater tolerance toward pictures dealing with the vital problems of life by the club women of the city.

E. A. ROBERTS.

BROWNE TO FURNISH "PREPAREDNESS" VEHICLE FOR BRUCE

Clifford Bruce, who has been featured in several of the big Fox successes, has just made arrangements with Porter Emerson Browne, whereby that noted author is to furnish a number of picture exclusively for Mr. Bruce. One of these is to take up the question of national defense, and it is announced that Colonel Theodore Roosevelt is taking great interest in the production.

Mr. Browne was Col. Roosevelt's guest at luncheon at Oyster Bay February 3, and the subject was discussed at length. Some of the best known pictures in which Mr. Bruce has appeared thus far are: "A Fool There Was," "Children of the Ghetto," "Princess Romanoff," "Lady Audley's Secret," and "A Woman's Past."

"Exhibitor Is a Power in Anti-Censorship Fight"

President Freuler of the Mutual Film Corporation Declares That the Battle Is Not Merely a Selfish Effort on Behalf of Industry, but Is Made for Public

THE exhibitor can play a very large part in the education of the people to the rights of the motion picture as opposed to censorship.

President Freuler of the Mutual Film Corporation is making efforts to impress the exhibitors of the country with their power and the power of the screen in presenting the censorship issue to the people.

Mr. Freuler holds that the fight against censorship is not merely a selfish effort on behalf of the motion picture industry, but rather in a large sense one for the rights of the public which is served by the motion picture.

In an interview given out at his New York office Mr. Freuler said:

"It is up to the exhibitor to carry on a campaign against censorship among the people of the nations.

"He is in direct contact with them every day; they hear from him every day on his screen. When they think about the motion picture they think of his theatre.

"Because he is the publisher of the motion picture the problem of censorship is peculiarly his. I do not mean imply that we feel he should carry on the fight for the freedom of the picture art unaided.

"What I do mean is that he must come to realize just how much of the cause of the motion picture is his cause.

"The Mutual Film Corporation and most of the other great distributors and makers and motion pictures are aligned in the fight for the rights of the art and industry.

"Large sums of money and unrelenting effort are being put into this movement by those who make and deliver the picture to your theatre.

"But our efforts will count for little unless the exhibitor helps ; he takes advantage of his position to put the question up to the people.

"The fight against censorship is a fight for good pictures, true, unhampered art. If this industry is to be controlled by those who stand as the advocates of censorship the motion picture will not be art, or amuseor anything else that the censors' idea of the rules of conduct.

"Censorship of the motion picture which means—pre-publication judgment—means that somebody else is trying to do your thinking for you, is deciding whether you shall be permitted to think for yourself or not.

"The exhibitor must let the people know that there is a movement for censorship; that somebody or collection of somebodies is trying to dictate to them what shall be published on the screen for the people.

"The great mass of the people will not really understand that their rights are at stake in the censorship question unless the exhibitors know about it."

Famous Play Holding Boards Since 1864 a Pallas Film

"David Garrick," in Secret Production on West Coast and Just Completed for Paramount Program, with Dustin Farnum in Chief Role, Has Had Wonderful Stage Record

THE Pallas Pictures studio, Los Angeles, announces that this concern has just completed an elaborate production of "David Garrick," the famous classic which has been produced time and again on the speaking stage since 1864, when E. A. Sothern created the title character in England.

The production of "David Garrick" in films has been going on for the past several months at the Pallas studios, but has not been made public because of the fact that contemplation of its filmization was evident among other producers.

Not even the members of the New York offices of the company were aware of the fact that the staging of this famous subject was under way for the screen.

In the title role of the Pallas Pictures version, Dustin Farnum is presented in a part for which he is well suited as will be realized by the many thousands who are familiar with this subject.

The chief part of "David Garrick" has proved irresistibly attractive to many successors of the elder Sothern and only several weeks ago his famous son opened in a revival of the celebrated play with great success at the Booth theatre, New York City.

The part of the actor pursued at first by love and then himself in love with the young girl is one of appeal to every actor.

The success of this comedy in England has more than been duplicated here, its initial appearance in this country being presented with George C. Boniface at the Kelly and Leon theatre, New York, on March 8, 1872.

Ever since it has been repeatedly produced here starring such famous actors as Tomasso Salvini at the Academy of Music in 1873, Lawrence Barrett at the Star in 1886, Bogunie Davison at the New Stadt in 1868, Sir Charles Wyndham at Palmer's in 1889, Nat C. Goodwin at Miner's Fifth Avenue in 1895. Harrison L. Wolfe at Star in 1900, E. S. Willard at the Garden in 1901 and at the Harlem Opera House in 1905 and William J. Kelley at the Metropolis in 1908.

E. H. Sothern first appeared in the T. W. Robertson comedy on February 8, 1873, at Wallack's, New York, although at this time he did not appear in the role created by his father. It was only last month when Mr. Sothern first appeared in the main character.

The photoplay is entirely completed and ready for release on the Paramount program.

REAL BANK VAULTS IN "IRON CLAW" SCENES

Edward José, who is producing Pathé's next serial, "The Iron Claw," has obtained permission from a large Jersey City bank to make use of their vaults for several of his scenes.

This is a distinct departure from the rules of the bank, as large sums are constantly kept on hand in these vaults.

MANY MULTIPLE REELERS FROM SELIG THROUGH GENERAL FILM

The Selig Company, following its policy of improvement in film production, has just announced a number of multiple-reel dramas to be released through General Film service.

"The Dream of Eugene Arem" is a picturized version by Colin Campbell of Thomas Hood's world-famous poem. Tyrone Power enacts the leading role. Colin Campbell is responsible for the adaptation and production of this film drama.

He has produced such film dramas as "The Spoilers," "The Ne'er-do-Well," and "The Carpet from Bagdad." "The Dream of Eugene Aram" will be released Monday, February 28.

On Monday, March 6, there will be released through General Film Service a Selig psychological drama, "The Grinning Skull," written by W. E. Wing.

This drama carries a strong moral lesson on the sins of society and the San Francisco earthquake is said to be realistically depicted. Eugenie Besserer and other Selig stars enact the roles.

"The Regeneration of Jim Halsey," written and produced by Colin Campbell, will be released in General Film service on Monday, March 13. This features Thomas Santachi, Bessie Eyton and Guy Oliver.

WILBUR'S SECOND APPEARANCE IN A HORSLEY DE LUXE, FEB. 28

Crane Wilbur's second appearance in a five-reel Mutual Masterpicture, de luxe edition, is scheduled for February 28, when "A Law Unto Himself," a David Horsley production, will be released.

The story of this picture is the work of Lillian V. Brockwell, and is laid in the West.

The central figures are Allan Dwight, a sheriff, and Jean Belleau, a French surveyor, whose resemblance is so close that one can hardly be distinguished from the other.

The two characters are portrayed by Crane Wilbur, who interprets the two distinct types with an understanding that brings out his work as one of the outstanding features of the production.

In the cast besides Mr. Wilbur are Carl von Schiller, Louis Durham, E. W. Harris, Francis Raymond, Steve Murphy and George Clare, Jr.

The production was made under the direction of Robert B. Broadwell, who has displayed considerable ability in staging film plays by his efforts in the last three Crane Wilbur releases.

LETTERS FROM DAWSON SOMETIMES GET BY CENSOR AT SALONIKI

Albert K. Dawson, the cameraman sent to Europe by the American Correspondent Film Company in November, 1914, is at present in Saloniki, Turkey.

The rare letters which manage to get through report that he has obtained scenes of all the activities in and around Saloniki and will have them ready for shipment very soon.

Mr. Dawson has taken pictures for "The Battle and Fall of Przemysl," "The Battles of a Nation," and "The Warring Millions," all real war productions.

V-L-S-E Now Offers Complete Program Service

Inauguration of the Policy Begins with the Issuance Next Week of the First One-Reel Comedy Through the Big Four Organization, Together with the Regular Releases of the Hearst-Vitagraph News Pictorial Now Being Put Out by the Company—First Short Funmakers Will Feature Frank Daniels

WITH the first release next week of a one-reel comedy, through the V-L-S-E, together with the regular releases of the Hearst-Vitagraph News Pictorial, which is being put out through this organization, it is now possible for an exhibitor to get from the Big Four complete program service.

That the release of short subjects by the Vitagraph company, through the V-L-S-E, is simply the beginning of other releases of a similar nature, to be made by the other producing members of this combination, is a report prevalent throughout the trade.

The first of the comedy releases will feature Frank Daniels. This will be followed by comedies featuring Sidney Drew, and re-issues of Vitagraph's most popular comedies, featuring John Bunny. This order will be maintained in succeeding weeks.

These comedies are to be sold absolutely independent of regular features of the V-L-S-E. In other words, an exhibitor can book any or all of these comedies, regardless of whether he is using the V-L-S-E features or not.

The Big Four also wishes it to be understood that the addition of shorter subjects to its bookings, does not for a minute mean the lessening of the efforts being put forth to make its features measure up to the very highest requirements of the trade.

As a matter of fact, it is stated that the producing companies are already working on plans which will insure the V-L-S-E releasing even greater successes than those which they have already issued.

Lubin Makes Contract with Beach

The Lubin company, for instance, it is learned, has just entered into a contract with Rex Beach, whereby all the output of that widely known author will hereafter be produced by this company.

Preparations are already under way for the production of "The Barrier," "The Silver Horde," and "The Iron Trail." These will probably be put out in the order named.

Essanay, on the other hand, is planning some stirring productions of intense dramatic action and strong emotional parts, along lines that get away from the beaten path.

"Vultures of Society," which was released last week, was the first of this series.

This will be followed by "The Discard," which is to be released on February 28, and which is a story of the double life of a mother moving in high circles, and the disaster which is visited upon her innocent daughter as a result.

On March 13, Essanay will release "The Havoc," in five reels, written by the well-known playwright E. S. Sheldon. It will be the first photoplay to be produced in Essanay's new studio.

Gladys Hanson, who has been playing with Lou-Tellegen in "The Ware Case," will be the principal of this production, supported by Bryant Washburn and Charles Dalton.

"Thou Shalt Not Covet," which, aside from two of the widely-discussed spectacles now before the public, probably has received more commendation than any other film released recently, will be followed by the Selig company with "Unto Those Who Sin," available March 13. In this production Fritzi Brunette has an opportunity to take the feminine portion of moving picture audiences by storm, with the wide variety of sartorial creations which she wears.

"Purple and Fine Linen" Lure

The play is an unusual one, in which a lowly stenographer, inheriting the love of purple and fine linen, sacrifices almost every womanly instinct for modish dress and luxurious living.

The principal character graduates from a modest home into luxurious environment.

Vitagraph has completed its weekly schedule of releases, through the V-L-S-E, up until June 5. Beginning with February 28, the releases of this company include "For a Woman's Fair Name," with Robert Edeson, Eulalie Jensen, Harry Morey, William Dunn, and Belle Bruce; "The Hunted Woman," ready March 6, which has in its cast Marie de Bar and her husband, Joe de Bar.

This production is a stirring story of the building of the last great railroad through the Canadian Rockies, and is unique, in that its characters are people still living in the Northwest, the de Bars having their home at Prince Ruper, B. C., and the Ottos, the big fighting men in the picture, living at Jasper.

The heroine of the production is Josephine George, the wife of a construction engineer at Fort George.

Donald McDonald, who has a prominent part in the play, is no other than the famous prospector, who made the first big strike in the Yukon.

"Colton, U. S. N.," has been changed to "The Hero of Submarine D-2." This will appear on March 13, and will have as its principals Charles Richman and Eleanor Woodruff.

"Two-Edged Sword," March 20

Edith Storey and Evart Overton are the leads in the production scheduled for March 20, called "The Two-Edged Sword." The following week Antonio Moreno, Dorothy Kelly and Evart Overton will be seen in "The Supreme Temptation."

"God's Country and the Woman," which has been in the course of preparation for several months past at the Los Angeles studio of the Vitagraph company, will be shown on April 3.

Its principals include Nell Shipman, William Duncan and George Holt. On the tenth of that month, there is scheduled an emotional drama, titled "The Vital Question," with Virginia Pearson and Anders Randolf in the principal roles.

The succeeding week will mark the release of "Artie," featuring Charles Richman and Arline Pretty. There is a large cast of principals in the film scheduled for April 24, called "A Rift in the Lute." This includes Donald Hall, Dorothy Kelly, Harry Morey, Louise Beaudet and Bobby Connelly.

"The Ordeal of Elizabeth," which is due to appear on May 8, will have Lillian Walker, Evart Overton and Donald Hall in the chief roles.

During the preceding week, there will be released "The Redemption of Dave Darcey," and in their order beginning with May 15, there come "The Shop Girl," "The Silver Spell," "Degeneration," formerly "The Patriot," and lastly on June 5, "Joan Thursday."

LESSER PLANS POLICY OF AID TO EXHIBITOR IN SALE OF BEACH-SELIG FILM

Sol L. Lesser, of 218 West Forty-second street, who controls the national rights to Rex Beach's "Ne'er-Do-Well," has announced the policy under which the picture will be distributed.

This is to be a policy of aid to the exhibitor, in which every possible assistance will be given to the theatres which book the big feature.

Bookings for some of the largest theatres of the country, as well as the foremost motion picture houses in all cities, for a minimum of one week, ranging up to indefinite runs.

The price asked will vary, being based on a rate which will enable the exhibitor to make money from the showing. In arriving at this rate, the population, house capacity, location and all competitive conditions will be figured in.

"We are well equipped to give aids to exhibitor," said Mr. Lesser. "We have no large expensive office force, and are able to devote more money to this end than most distributors are. Everything to help the exhibitor fill his house will be furnished with the film, from complete musical orchestrations to lobby display, paper and newspaper advertising. In addition, will offer our experience in showing the exhibitor how to avail himself of these aids."

SIX, NOT FIVE, REELS, LENGTH OF "UNWRITTEN LAW"

The California Motion Picture Corporation announces its decision to release "The Unwritten Law," in six reels, instead of five, as recently stated. The picture will be handled through state rights buyers exclusively.

The California release for May will be "The Woman Who Dared," and this will also be offered in six reels.

"UNTO THOSE WHO SIN" PRESENTS FRITZI BRUNETTE AS STAR

The Selig Red Seal Play, "Unto Thos Who Sin," to be released through V-L-S-E on Monday, March 6, will, the Selig Company believes, be found a worthy successor to "Thou Shall Not Covet."

Miss Fritzi Brunette makes her initial debut as a star in V-L-S-E productions.

SCENE FROM "UNTO THOSE WHO SIN" (Selig Red Seal-V-L-S-E Play).

"Unto Those Who Sin" was written by James Oliver Curwood and truthfully presents the trials and temptations that beset the paths of working girls.

A stenographer working for a mere pittance which is snatched from her by her parents weekly, succumbs to the enticements of luxury and fine dress.

She sacrifices everything—even the love of an upright man—in order to satisfy her passion for purple and fine linen. And when it is too late she discovers that true love is the greatest prize of all and that the wages of sin are death.

"ELEPHANT" SMOKE EATERS HELP FORT LEE, N. J., FIRE FIGHTERS

Following out the "safety first" idea, the World Film Corporation has installed at its Fort Lee, N. J., studio and its other plants in the vicinity a fire department.

This department is composed of employees of the studio, most of whom live nearby. It works in conjunction with the regular uniform department of Fort Lee, and when its help is required to quench fires in the neighborhood, it co-operates with the Fort Lee fire fighters.

The "Smoke Eaters" of the World Film Corporation are very proud of their organization and have fire drills twice a week. The company is called for the present the Elephant Hook and Ladder and Engine Company, the name being derived from the trade mark of the World Film Corporation.

G. M. Anderson Severs Connection with Essanay

Secretary of Concern, Creator of "Broncho Billy," and the "A" of "S and A" Sells His Stock to George K. Spoor—Makes No Announcement of Plans

Special to MOTION PICTURE NEWS

Chicago, Feb. 12.

G. M. ANDERSON, creator of the film character "Broncho Billy," the "A" of "S and A" (Essanay), and for some years secretary of the Essanay company, has sold his minority holdings to George K. Spoor, and is no longer connected with the firm either as an actor or partner.

Mr. Anderson was originally with the Selig company, but affiliated himself with George K. Spoor in 1906, when the Indian Head concern was launched.

At that time Mr. Spoor had contracts with two Chicago vaudeville houses to furnish "chaser" pictures for emptying the theatres between various performances.

Operations were begun in a tiny studio in Clark street, and soon after "The Great Train Robbery" was completed, a picture that was considered at that time the greatest achievement in moving pictures.

Under the guidance of George K. Spoor this humble beginning was developed into the immense studios and laboratories that are now turning out Essanay pictures for world-wide distribution.

Following Mr. Spoor's policy of concentrating his organization in Chicago, a plan that has been most successful, it is probable that the Niles, Cal., studio will be abandoned.

Brenon a General of 10,000 in Oriental Sets

Fox Director Marshals This Multitude in Slave Market and Moorish City Scenes for Annette Kellermann Picture Under Production in Jamaica

DIRECTOR HERBERT BRENON marshalled ten thousand persons in the slave market and Moorish city scenes for the new Annette Kellermann picture now under production for William Fox in Jamaica.

These scenes are included in the million-dollar spectacle, upon which work has been proceeding since the middle of last August, and which is now more than half completed.

The production to date is said to have cost over $700,000, and the total cost is expected to reach about $1,100,000, according to the Fox offices.

The Moorish city set, built at a cost of $200,000, will show the slave mart and bazaars with thousands of men and women attired in elaborate Oriental costumes.

Several thousands of these are West Indian negroes, others were Hindus, and still others native Jamaicans totally unused to being "shot" by motion picture cameras.

Day after day these "mobs" were swung through their evolutions, the signals for them to stop or start being given by Director Brenon or his assistants with New York police whistles.

In the direction of these scenes, Brenon would be on horseback one moment, afoot in the midst of the mob the next, or the next moment would give his orders from a balustrade or perched on the shoulders of native blacks.

The completed picture will be ready for release some time in June.

Detroit League Files Protest Against Censorship

Gilligham of General Film Company Speaks to Members and Urges Solid Front Against Government Interference—Censor Question in City in Hands of Board of Estimate

Special to MOTION PICTURE NEWS

Detroit, Mich., Feb. 12

TO protest against censorship and any appropriation for that purpose by the board of estimates, the Detroit Exhibitors' League held a meeting at its club rooms Monday afternoon, February 7, and at that time the league went on record as being absolutely opposed to censorship in any form.

The league contends that there has been a great improvement in the character of pictures produced during the past year, and that the coming year will see still greater improvement along that line.

A. J. Gilligham, of the General Film Company, spoke to the members of the league and urged that every effort be put forth to down censorship.

It is the contention of Mr. Gilligham that censorship in any form would only hamper the progress of the moving picture business. He spoke very forcibly against local censorship.

The exhibitors present coincided with everything said by Mr. Gilligham. The question of whether Detroit will or will not have censorship is up to the board of estimates. If this board passes upon the appropriation asked for by the Recreation Commission to establish a censorship committee, then Detroit will have censorship.

If the exhibitors of Detroit can forestall this appropriation, then there will be no censorship, at least for another twelve months.

A. U. THORNBURG.

FACTORY ACCIDENT CHANGES "SIS HOPKINS" RELEASE

A factory accident to "A Flock of Skeletons," which was originally announced as the first Sis Hopkins release, has caused the Kalem company to postpone that issue while retakes are being made.

"A Leap Year Wooing" is the comedy selected to inaugurate the new line of single reel subjects on the General Film Programme. The initial release date will be March 3, as originally announced, for "A Flock of Skeletons."

It is probale that the latter subject will be the third release in the new line. The initial subject, "A Leap Year Wooing," presents Sis Hopkins as a love-lorn slavey, who lands in a whirl of excitement when she sets out to find a mate.

First Entrance of Film Man in National Politics

David Horsley Throws His Hat Into the Ring for Nomination as a Republican Candidate for Congress from California —Red Hot Contest Expected in the District, but President of Centaur, Active in Civic Affairs, Feels Equal to the Occasion

CONSIDERABLE interest has been aroused in film circles, East and West, by the announcement that David Horsley will be in the forefront of the coming fight for the nomination as a Republican candidate for Congress from California.

Mr. Horsley, who is one of the most prominent of motion picture producers, has, it is said on excellent authority, tossed his hat into the ring, with a view to making a strenuous fight to win the nomination.

The district in which Mr. Horsley lives —the Tenth—is strongly Republican, and the real contest would therefore come in the battle for the nomination.

The spectacle of a motion picture producer engaging in a political contest for a seat in Congress would be a new one. Municipal offices are held by several exhibitors at the present time, but the industry has never had a representative in the national legislature.

Mr. Horsley is actively interested in the civic affairs of the city of Los Angeles, where his Pacific Coast studios are located, and has upon several occasions taken an active part in securing co-operation between the manufacturers whose headquarters are in Los Angeles, and the city officials and organizations.

In Contact with Politicians

He is also chairman of the reception committee of the Los Angeles Board of Trade, and is often called upon to entertain men holding high public offices.

These men, by virtue of their positions, are able to grant powerful support to remove obnoxious measures now standing and to defeat such proposed bills as are vicious to the expansion of the industry.

Mr. Horsley has been one of those who took advantage of their power by laying before them the motion picture men's side of the argument and obtaining their promise to help the cause.

Mr. Horsley's public activities have included the entertainment of Vice-President Marshall, senators, congressmen, governors and other men of affairs.

He has showed them not only his own establishment, but the plants and workings of many other motion picture organizations on the Coast, and introduced them to the leading picture players and personages of the country.

During the recent agitation in Los Angeles on the part of the producers there for better treatment from the city which they materially aid, Mr. Horsley took a conspicuous part, assisting in the amelioration of conditions and the instituting of a code of co-operation.

In the fight for the abolition of local censorship in Los Angeles, Mr. Horsley rendered aid by forceful speeches, which were a part of the influence that brought about a repeal of the censorship ordinance.

In connection with the association of Mr. Horsley's name with the Republican nomination from the Tenth California district, it is interesting to note that the Motion Picture Producers' Association of Los Angeles is determined upon a campaign against censorship, thus formally manifesting its interest in a great political question.

Last week the Producers' Association held a special meeting, at which the following officers were elected:

President, H. O. Davis; vice-presidents, Thomas H. Ince, David W. Griffith, and David Horsley; treasurer, Frank F. Garbutt; business manager and secretary, George Stout.

Firm Stand Against Censorship

The producers voted to give Manager Stout a salaried assistant thoroughly acquainted with motion picture publicity, the industry itself and legislative matters.

It is also having prepared fifteen thousand slides, preaching the wrongs of censorship, and these it will distribute to every theatre in the country, together with petitions for the public to sign protesting against censorship.

Mr. Horsley's own position with regard to censorship is well known, and he has devoted considerable time and energy to combating it. Recently he suggested that while the fight against federal censorship was proceeding, exhibitors throughout the country could dispose of the troublesome question of local censorship by enlisting the aids of their chambers of commerce and other trade organizations.

Mr. Horsley's rise as a picture manufacturer of prominence has been rapid. His first venture was housed in a one-story frame structure, with a porch and yard in the rear. The one room served as a laboratory, and the backyard and porch as a studio.

With the growth of his business, he soon moved into more commodious quarters, gradually replacing one plant with a larger one, until now he owns and utilizes two large studio plants, one located at Bayonne, N. J., and the other in Los Angeles.

In 1914, he purchased the Frank C. Bostock animal collection in London, and transferred it to his California plant. An arena 144 x 144 was constructed, and here the animals are trained for appearance in Mr. Horsley's releases requiring animal actors.

On the grounds is an auditorium seating 1,500 people, and with it a stage big enough to present animal acts.

Four companies are now at work in the two Horsley plants—one producing Cub comedies, two staging features in which the Bostock animals appear, and one putting on features in which Crane Wilbur is starred.

Mr. Horsley has also contributed several inventions which have assisted in the development of the artistic and mechanical side of the industry.

Chief of these may be mentioned the double exposure camera, which, making two exposures and two separate negatives at one time, has opened up new fields for motion picture photography.

"Davy Crockett" Players Back from Wilderness

Company Sent to San Bernadino Mountains by Pallas Pictures and Snowbound Eight Days, Reaches Los Angeles with Tales of Narrow Escapes on Trailless Mountainsides.

AFTER an adventuresome trip in the San Bernadino Mountains, following a severe blizzard, the company of Pallas Picture players who had been snow-bound for eight days, drove into the Los Angeles grounds in bespattered and creaking automobiles.

They had been filming scenes for "Davy Crockett," and had met with some trying experiences, according to reports.

Dustin Farnum is said to have proved himself a hero on two occasions while the party was completely cut off from the outside world.

He rescued two women mountain climbers who had started from the Arrowhead Hotel at daybreak, but were overcome by the snow.

Farnum is also credited with having rescued Winifred Kingston, his leading lady, when she missed her footing and fell into a raging stream.

The wolves which were taken along to be filmed in various scenes broke loose, but were finally rounded up after a tedious search through the snowdrifts.

The party also reports numerous narrow escapes during the climb up and down the mountain sides on paths that were completely obliterated by the huge drifts.

Director Taylor was entirely satisfied, however, that his search for "snow stuff" had been successful.

Among those who made the journey are Mr. Farnum, Herbert Standing, Page Peters, Winifred Kingston, F. F. Aldis, Homer Scott, and various members of the technical staff.

STUDIO DIRECTORY WORTH PRICE OF YEAR'S SUBSCRIPTION

La Crosse, Wis., Jan. 22.

Motion Picture News,
New York, N. Y.

My Dear Sirs:—

I just want to thank you for your wonderful issue of MOTION PICTURE NEWS, dated January 29.

In my opinion it is worth a full year's subscription, both to exhibitors or, in fact, any one interested in moving pictures, actors and actresses.

Yours very truly,
F. M. REHFUSS, Manager,
Star Theatre.

TYPICAL SCENES IN THE GAUMONT-MUTUAL MASTERPICTURE DE LUXE, "I ACCUSE"

Many Vitagraph Stars in Releases After February 21

Antonio Moreno, Charles Kent, Leah Baird, Hughie Mack, Louise Beaudet, William Dangman, Van Dyke Brooke, and Other Players Will Make Their Appearance

ANTONIO MORENO, Charles Kent, Leah Baird, Hughie Mack, Louise Beaudet, William Dangman, Van Dyke Brooke and other Vitagraph players are to be seen in the releases of the week of February 21.

The releases are "Kennedy Square," in five reels; "The Road of Many Turnings," in three parts; and two one-reel comedies, "Hughey, the Process Server," and "Freddy's Narrow Escape."

In "Kennedy Square" a delightful tale of the South is disclosed. The picture was made from the novel by that name of F. Hopkinson Smith, produced under the capable direction of S. Rankin Drew and featuring Antonio Moreno and Charles Kent.

The play revolves around St. George Temple, a typical Southern gentleman of the old school whose aristocratic home is known as Kennedy Square. He befriends Harry Rutter, a warm-blooded young Southerner who becomes estranged from his family after a duel.

Misfortune comes to Kennedy Square and Rutter seeks his fortune elsewhere. The property goes under the hammer and the effects are disposed of to pay Temple's debts. He lives among servants.

In the meantime Rutter strikes it rich and returns to his old home.

Antonio Moreno plays the young Southerner in his virile manner, and Charles Kent endows the role of Temple with that indescribable grace and charm for which he is noted. The film is a Blue Ribbon Feature in five parts, released February 21.

"The Road of Many Turnings," released on February 26, is a Broadway Star Feature, produced under the direction of Van Dyke Brooke featuring Leah Baird in a dual role.

She is supported by Louise Beaudet, Emmanuel A. Turner, Gerald Gordon and others.

The play tells of twin sisters, one incorrigible and the other sweet and lovable. The wicked sister disgraces the family and a designing youth uses this knowledge to lure the innocent sister into his power.

"Hughey, the Process Server," released February 21, gives Hughie Mack an excellent chance to display his comedy ability. Under the direction of Wally Van, Hughie endeavors to mix sleuthing with process serving and gets into many amusing situations.

William Dangman is to be seen in another of the "Freddy" series in a one-reeler produced by Frank Currier, entitled "Freddy's Narrow Escape," released February 25.

Freddy aspires to become the son-in-law of a local judge and almost elopes with an old maid instead of his real sweetheart. How he escapes is told by Edward Montagne, author of the comedy.

WEEK'S RUN FOR "BATTLES OF A NATION" IN BROOKLYN

"The Battles of a Nation," a six-reel production of The American Correspondent Film Company, Inc., had a week's run at the Majestic theatre in Brooklyn. A delighted crowd attended every performance.

VAN LOAN, OF UNIVERSAL, A PROUD FATHER

H. H. Van Loan, who in his spare moments disperses publicity for the Universal company, uncovered one of the greatest and weightiest stories of the season on Friday, February 11, when interviewed by a representative of MOTION PICTURE NEWS.

To come immediately to the point, Mr. Van Loan is now a proud father, and on that eventful February 11, he was unable to do more than touch successively the G-E-R-T-R-U-D-E keys of his trusty machine—as that is the name of the promising infant—Gertrude Van Loan.

The following original and interesting remarks were given out by Mr. Van Loan in an exclusive interview to this paper:

"Gertrude weights nine pounds and is the healthiest baby that I have ever seen. Mrs. Van Loan is doing very well indeed, thank you. Gertrude is without doubt the prettiest and cutest little girl that ever saw the light of day."

By that time it was six o'clock, and all that could be seen was a fast-fading streak shooting up Broadway in the general direction of the Van Loan household. MOTION PICTURE NEWS takes the greatest pleasure in wishing Gertrude, mother and father all the success and happiness in the world.

GAUMONT STARS SEE THEMSELVES ON SCREEN IN ATLANTA THEATRE

To make memorable the inauguration of Mutual Masterpicture service at the Lyric theatre, Atlanta, Ga., the Gaumont company sent a galaxy of stars from its winter studios at Jacksonville, Fla.

Each is appearing on the screen in Mutual Masterpictures, and their presence in the flesh added greatly to the enjoyment of the opening ceremonies.

Those in the party were Marguerite Courtot, Gertrude Robinson, Lucille Taft, Helen Marten, Mildred Gregory, Alexander Gaden and Sydney Mason.

SCENE FROM "THE SCARLET ROAD," GEORGE KLEINE'S LATEST PRODUCTION

The Press, Press Representative, and the Picture—XX

Bugbee, With Southern Metro Pictures Corporation, Is First Man in New Orleans Section to Create in His Exchange Separate Department for Distribution of Film Publicity to Newspapers in His Locality—He Has Made Close Study of Relation Between Live Publicity and Picture Attendance

PRIMARILY, this is a story about the New Orleans manager of the Southern Metro Pictures Corporation. It's a story that ought to have been run long ago, because Carl A. Bugbee's ideas about "The Press, the Press Representative and the Picture" were given birth long ago, four months ago, in fact, slightly in advance of Motion Picture News' ideas on the same subject.

For Mr. Bugbee is the first one down in that neck of the woods who created in his exchange a separate department for the distribution of live wire film articles, which go, first to the exhibitor, who in turn passes them on to the newspapers, who, in turn, pass them in their news columns to the multitude.

Let Mr. Bugbee tell his story in his own way:

"I got the idea when I picked up a Louisiana newspaper not long ago. My eye was attracted to a certain item. It was an alleged humorous item. It is too good to keep. Here is the way this country editor summed it up:

"'We note by the handbills distributed through our town yesterday that Blank's theatre had a special feature on last night.'

Film News Distribution Born

"If that country editor deprecated the fact that no one was furnishing him with screen news, what was the plight of the other newspapers? And thus was born the news distributing department of the New Orleans office of Metro.

"C. J. Briant, who has been with me since the opening of the Metro office, handles this department. It is his duty to localize press sheets which are sent to us.

"Every item, no matter what its importance, appearing in Motion Picture News, is rehashed into newspaper style, and it is first sent to the exhibitor, if we think the opening to the newspaper sanctum can better be handled in that manner, and secondly, to the newspaper itself, or to those with whom we have made arrangements, and who look for our material regularly.

"We send a form letter to exhibitors, couched in this style:

"'The daily newspapers of today are not awake to the fact that motion pictures are of more interest to the public at large than is generally believed; and the exhibitor by keeping after the editor of the newspaper in which he advertises, can bring the latter to the realization of the importance of the industry. If your town newspaper hasn't got a motion picture section, put one in, and in that manner create a demand for our special news sheet.'

Gratifying Response to Service

"The response to our service has been most gratifying. We are averaging four good stories a week, besides our regular stuff that we succeed in putting over.

"We cover our territory, Louisiana and Mississippi, like a blanket. Of course, we have to adopt different methods in New Orleans, a metropolitan city, but we succeed in 'putting over' our articles in the city as well as in the country towns.

"In the trade papers, or at least, in Motion Picture News, the articles are written with a view to interesting the exhibitor, the exchangeman and others in the trade. For the newspapers you must have a different style."

To celebrate the opening of the new Strand theatre in Meridian, Miss., Mr. Bugbee paid a flying trip to that city, and succeeded in christening that theatre with a solid eight-page section in the Meridian *Dispatch*. An eight-column cut of the theatre appeared on the front page of the section.

The butcher, the baker, the candlestick maker, every one who had contributed in the least way to the erection of the Strand theatre, came in with generous advertisements.

The rest of the section was made up with live-wire articles, not the least of which included stories of Metro artists. The New Orleans exchange was accorded a share of publicity, too.

These are a few instances of Mr. Bugbee's invasion of the country, now let him tell of his city campaign:

"It is only lately, that the New Orleans newspapers have accorded the attention to motion pictures that motion pictures deserve. The New Orleans *Item, States,* and *American* run Sunday pages that are of interest.

"The *Item* on Sunday devotes nearly two whole pages to live film matters. The motion picture editor of the *Daily States* writes his editorials, in a frank, breezy, intimate manner.

Pro and Con Comedian Contest

"If the editor of the *Daily States,* for instance, was to see a Metro picture, and praise it, well and good. If he has to knock one of our pictures, it would hurt us would it not?

"Yes—it would *not!*"

"The New Orleans *American* recently conducted a pro and con contest involving one of the most famous comedians on the screen. They printed a column letter from a prominent lawyer, in which that personage proceeded to criticise the comedian.

"A storm of protest immediately arose. People in every walk of life rallied to the support of the comedian. A goodly percentage rallied to the support of the lawyer.

"And while this contest was running in the newspaper, a picture in which the comedian appeared was running in a Canal street house. What was the result?

"That picture played to S. R. O. during its entire engagement!

"Every exhibitor whom we serve in Louisiana and Mississippi evidenced great interest when the *Metro Picture Magazine* made its initial appearance.

"They swamped us with inquiries as to gaining the magazine for their house organ. Most of them, after we explained the idea, were in favor of using the back cover for their own weekly program, and all of them seemed enthusiastic in getting local advertisers interested.

"The corner druggist found it to his advantage to advertise in such an organ.

"This idea is worked along the same lines as we have used to interest the daily newspapers in film publicity. With the daily newspaper and a progressive house organ, we reach everybody.

"That the New Orleans public appreciates and the editors use all matter helpful to the city, is shown by the enormous amount of publicity recently accorded a company of motion picture players who filmed a play with the settings in the Vieux Carre, or French Quarter of the Crescent City.

"Every day the newspapers featured the company and the individual players. The result was that when this picture played a New Orleans engagement in Canal street, all attendance records were broken.

Publicity Paved Way for Bushman Film

"Francis X. Bushman, for instance, recently was given the lion's share of publicity from this office during a certain two weeks. 'Second in Command,' featuring Mr. Bushman, broke all records in small towns throughout Louisiana and Mississippi.

"At present this picture is booked solid for sixty days, with demands for more dates coming in every day. Do you see the connection? Bushman's newspaper publicity won for his picture.

"Saenger Brothers, the Louisiana film magnates, whose headquarters are in Shreveport, use our material to advantage. The Tri-States Amusement Company, operating the Strand theatre, in Meridian, Miss., have also found our articles helpful.

"The Dixie and Lomo theatres, in McComb City, Miss., get out a creditable house organ, in addition to feeding the newspapers with daily material. The results from this quantity of publicity make Metro pictures very popular indeed.

"Let me get back to my newspaper clipping:

"'We note by the handbills distributed through our town yesterday that Blank's theatre had a special feature on last night.'

"How's that for caustic comment?

"If the exchange man, or the exhibitor for him, had furnished that editor with dope on the feature mentioned, there would have been no occasion for that complaining item. A. Jules Benedic.

MARIE ANTOINETTE COUNTERPANE FOR PATHE SCENE

George Fitzmaurice, who is producing for Pathé the A. H. Woods' play, "Big Jim Garrity," is using in one of his sets a bed with a counterpane which was once used by Marie Antoinette.

A friend of his, a well-known collector, lent it to him for the purpose.

SCENES FROM "THE DUPE" (Gold Seal—Feb. 22), "LOOK AND LEAP THEREAFTER," WITH WILLIAM FRANEY AND GALE HENRY

ON THE RIGHT TYRONE POWER AS HE APPEARS IN "THE UNBORN," A FIVE REELER MADE BY SMALLEYS FOR THE UNIVERSAL

APPEAL BOARD OVERRULES CENSOR IN "WINGED IDOL" CASE

"The Winged Idol" was submitted to the Kansas censor board and was promptly turned down. It was then taken to the appeal board and this body passed it.

After it had been passed a member of the appeal board said that he had remembered that this was one of the pictures recommended in the *Woman's Home Companion* for February, and he was glad that he was one of those who had the power to pass it.

Gaumont Will Lead Mutuals Week of February 21

"I Accuse," Featuring Alexander Gaden, Is the Masterpicture De Luxe from That Company —Actor Is Supported by Helen Marten, Ivy Shepard, C. W. Travis and Others

THE Gaumont company will lead off the Mutual releases of the week of February 21, with the Masterpicture de luxe, "I Accuse," featuring Alexander Gaden.

Other Masterpictures of that week will be "The Oval Diamond," a Thanhouser feature, with Barbara Gilroy and Harris Gordon, and "The Craving," made by the American Film company, with William Russell and Helene Rosson in the leading roles.

"I Accuse" is a story of a young judge who finds it necessary to condemn the father of the girl he loves to prison. Jealousy and intrigue form many of the complications.

Mr. Gaden will be supported by Helen Marten, Ivy Shepard, C. W. Travis, Albert Macklin, S. S. Wiltse, Henry W. Pemberton, John Reinhard, John Mackin and W. J. Butler.

"The Oval Diamond," a detective story, with a light touch of comedy, is said to provide excellent opportunities for Harris Gordon and Barbara Gilroy in their respective roles.

"The Craving" is a drama founded on the struggle of a young man to suppress an inborn desire for drink. William Russell has the leading part, and is supported by Charlotte Burton, Roy Stewart, Miss Rosson, and other American favorites.

In addition to these three Masterpictures de luxe, the Mutual is releasing during the week of February 21 "Life's Harmony," a three-reel American drama, with George Periolat, Alfred Vosburgh, and others; "The Reunion," a three-part Thanhouser drama, featuring J. D. Gilmore. It is a Civil War story, and George Marlo and Isolde Illian appear in its enactment. Anna Little and Thomas Chatterton will appear in an American three-reel feature, "Double Crossed," a Western.

Comedy releases for the week of February 21 include "Ruth's Remarkable Reception," a Falstaff picture, featuring Francis Keyes and Jay Yorke; "Too Much Married," a Beauty, with Carol Halloway and John Sheehan in the leads; "Perkin's Peace Party," a Falstaff, featuring Louise Emerald Bates and Walter Hiers; and "Cooking His Goose," a Beauty, with the English comedian, Orral Humphrey.

The usual Mutual weekly, "See America First," "Keeping Up with the Joneses" releases, will appear on Thursday and Sunday.

Essanay to Start Work on "The Havoc" for V-L-S-E

Photoplay Is by the Well Known Playwright, H. S. Sheldon, and Gladys Hanson, Who Has Been Playing with Lou-Tellegen, Is Cast for Lead

PRODUCTION is practically ready to start on Essanay's next multiple reel feature to follow "The Discard" on the V-L-S-E program.

The photoplay is "The Havoc," in five reels, written by the well-known playwright, H. S. Sheldon. It will be the first photoplay to be produced in Essanay's new studio which is now practically completed.

Sets have been arranged in the new studio, Essanay's other two studios being tied up with other productions. A temporary lighting system has been arranged. Work on the overhead crane lights is still going on.

An all-star cast has been engaged to appear in this production. Gladys Hanson, who has been playing with Lou Tellegen, the betrothed of Geraldine Farrar, in "The Ware Case," on Broadway, will take the leading role.

Miss Hanson is well known in the Frohman productions, playing for many years with E. H. Sothern. Her first work was a part in "The Spoilers."

She later appeared with Kyrle Bellew and Minnie Maddern Fiske. She will be supported by Charles Dalton, the well-known stage star, in the heavy lead part, and Bryant Washburn as juvenile lead.

The play is one of intense dramatic action and with strong emotional parts, and bids fair to be one of the best produced on the Essanay program.

Essanay has sent a troupe of giants to the north country to film "Beyond the Law," taken from Henry Oyen's "The Snowburner Pays," a sequel to "The Snowburner," a recent Essanay release.

E. H. Calvert, who, with Marguerite Clayton, will appear in the lead, is well over six feet in height himself. In his cast will be two men of six feet three inches, each, and another six feet six inches tall.

The total height of the four is more than twenty-five feet, and the aggregate weight nearly half a ton.

Two wolf strain champion dog teams of the kind you have been reading about in the stirring fiction of the north country, which has been so popular ever since the Klondike strike, make their debut in pictures in "Beyond the Law."

The dogs, ten of them, came from above Riverton, Manitoba, or a total journey of 700 miles, to Virginia, Minn., where E. H. Calvert and troupe, including Marguerite Clayton, produced the piece.

VEINSCHENKER IS SPECIAL ADJUSTOR FOR CHICAGO METRO

William C. Veinschenker, who managed a string of four Chicago theatres for four years, and was for three years a special representative for the General Feature Film Company, has been appointed to the position of special adjuster for the Metro interests in Chicago.

Movie Costume Ball May Make Smashing Record

Plans for Event Under Auspices of Screen Club and the New York Branch of the Exhibitors League, in Madison Square Garden, on February 19, Reach Such Proportions That the Promoters Expect It to Be the Biggest Affair in the Industry

PLANS for the "Movie Costume and Civic Ball," to be held in Madison Square Garden, New York, on February 19, have reached such formidable proportions that the event bid fair to smash all previous records of its kind.

Of special interest to the trade is the expected and practically assurred attendance of Governor Whitman, who has wired to the headquarters of the Exhibitors League that unless something unforeseen prevents he will be the guest of honor.

Thomas Howard, well known as an exhibitor and a strong league man through the state of New York, has been busy for the past month in the office of the Exhibitors League completing arrangements for the gala occasion.

Mr. Howard states that every box in the tremendous arena is disposed of to those prominent in the picture industry, and that practically every company of importance in the East and many of those in the West will be represented by officials and studio talent.

The publicity representatives of the various concerns in the New York district have prepared various stunts which when uncovered the night of the ball are expected to create a sensation.

One prominent actress recently recruited from the legitimate stage will, it is stated by the publicity man, "enter the Garden wearing close to one million dollars' worth of diamonds."

Furthermore, the lights are to be dimmed and spot and flood lights are to be cast on her.

Voting Contest for Popular Actress

During the course of the evening there will be a voting contest for the most popular actress present and valuable prizes will be tendered the winners by a prominent New York newspaper.

Cash prizes will also be given to the most unique costume worn at the ball, whether it cover professional or amateur entry.

Affairs are expected to get under way at eight o'clock. At eleven the stars and civic notables will be introduced to the public and following this will come the grand march, after which the various press agents will do battle with one another for the cleverest publicity stunt.

The ball is being conducted by the Screen Club in conjunction with the Motion Picture Exhibitors League of New York.

The one dollar admission tickets have been on sale at the offices of the above operators and at all picture theatres within a certain radius of New York City.

Requests for reservations for boxes and seats have been received from all parts of the country. Boston has asked for 100, Baltimore and Washington 250, Chicago 100 and the players of California who will attend have reserved 100.

Despite the fact that so many of those in the picture business will attend, it is suspected from the great demand for tickets that thousands of the picture worshipping public will be on hand.

This ball is practically the first of its size and kind in the eastern history of the profession.

Various other balls have either been exclusive for film folk or have been held in such comparatively smaller places that it was unable to accommodate the crowd.

Music by Twenty-Second Regiment Band

The music for the occasion will be furnished by the Twenty-Second Regiment Band, under the leadership of Charles Buchbaum.

The various committees chosen for the occasion comprise well-known names, both in the production and business end of the motion picture business.

The members of the committees follow:

The floor committee consists of:

Isaac Hartstall, joint chairman; King Baggott, joint chairman; Frank J. Carroll, John Adolphi, Bert Starkey, Albert Mayo, Tefft Johnson, Matt Moore, Geo. Terwilliger, Paul Panzer, Geo. DuBois Proctor, Lawrence McGill, Jack Noble, Harry Spingler, Wm. Garwood, Sam J. Ryan, Earl Metcalfe, Elmer McGovern, Augustus Phillips, Ed. Roskam, Frank Lawrence, A. E. Smith, Harry Beaumont, Albert Roccardi, Harry J. Smith, Maurice Costello, Chas. Haring, Joe. Vergessnich, Otto Lederer, Chas. Fischer, L. Cohen, Lou Rogers, Elias Meyer, John T. Kelly, L. J. Rubenstein, A. Harstn, G. A. Smith, Harry Friedland, Creighton Hale, C. R. Martineau, M. Glynn, W. Kline, M. Ward, J. Pearl, H. Haring, Wm. Hilkemeier, Chas. Steiner, Benj. Lyons, Henry Cole, Louis Rosenthal, Lou. C. Smith, Harry Danto, Aaron A. Corn, Chas. Fischer, Wm. Bigall, J. Goldstein, L. Schneider, Howard Crampton, S. Rhonheimer, Clarence Mott, F. Hartich, A. S. Abeles, Joseph Phillips, J. Ensler, E. K. Lincoln, Wm. Shea and Charles Eldridge.

Reception committee: Carl Laemmle, Adolph Zukor, Peter Lang, Paul Scardon, Stanley Walpole, F. Balshofer, F. X. Bushman, Herbert Miles, Wilton Lackaye, J. Stuart Blackton, Harry Raver, Leo. Delaney, Maurice Costello, Tom Moore, Wm. Fox, Fred R. Sullivan, J. V. Ritchey, Wm. Rock, Mark Dittenfass, Geo. Baker, A. Victor Smith, Frank Powell, Hughie Mack, J. Searle Dawley, C. O. Bauman, Charles Kessell, Harry Benham, S. M. Spedon, Harry Ennis, J. Brulatour, P. A. Powers, Robert Edeson, Jos. W. Farnham, James Kirkwood, Staner E. V. Taylor, Sigmund Lubin, Ben F. Wilson, W. Sheehan, Wm. Steiner, Pierce Kingsley, J. C. Graham, C. J. Williams, Julius Stern, Bert Carber, Ben F. Wilson, Marshall Farnum, Louis Gasnier, Hector Dion, Ad. Kessel, Jr., Sigmund Lubin, B. Weinberg, A. Jutkowitz, Philip Meuschel, Charles Kessel, M. Feltenstein, David Picker, M. Needle, M. Benner, Gus. Koenigswald, Herman Mayer, A. B. Samuelson, J. E. Freuler, Ferd. W. Singhi, Nicholas Powers, John F. Skerritt, Ed Thanhouser, F. Peters, Wm. Raynor, Dallas M. Fitzgerald, Fatty Arbuckle, Joe Brandt, Daniel Frohman, C. Berst, Arthur H. Ashley, W. W. Irwin, W. L. Sherry, Sam Zierler, J. Gainsberg, L. W. McChesney, Joe Engel, Ed. Saunders, Richard Rowland, Earle Williams, Harry Morey, J. J. Brunner, Dave Ernstein, Jack Dreyfus, Anthony Marino, James Durkin, Gledden James, Harry Myers, James Cruze, Theodore Wharton, Joe Klein and L. Selznik.

Publicity and press committee: Jos. W. Farnam, joint chairman; Joe "Metro" Lynch, vice-chairman; Tom Howard, joint chairman; Hugh Hoffman, Fred "Wid" Gunning, Fred J. Beecroft, Herman Holland, Elmer J. McGovern, Harry Ennis, Wen Milligan, W. A. Johnston, Thornton Fisher, Peter Milne, Harry Havens, Harry Reichenbach, Leon J. Rubinstein, H. Poppe, Arthur James, W. Stephens Bush, J. H. Goldfrap and Wm. Barry.

Badge and decoration committee: Otto Lederer, Louis Rosenthal, J. H. Gerhardt, Ben Goetz, joint chairmen; Harry Solter, Frank J. Carroll, Bert Ennis, Thomas Wiley, B. L. Feinblatt.

Printing committee: Chas. Haring, Ad. Kessel, Jr., joint chairmen; Adrian Gil-Spear, Abe Horn, Abe Shoval.

Music committee: Gus Koenigswald and William McKenna, joint chairmen.

Master of ceremonies, Tom Howard. George W. Lederer, organizer. Billy Quirk, announcer.

PRIMITIVE ACCOMMODATIONS FOR FROHMAN COMPANY IN MOUNTAINS

Through the courtesy of Mr. Brewer, the industrial agent of the Clinchfield Route, the Frohman Amusement Company, doing "Then I'll Come Back to You," at Pensacola, N. C., was given a most cordial welcome by Dr. Aldrich, who is interested in the Carolina Spruce Company and owns Black Mountain.

He was amused, however, when George Irving, the director, telegraphed ahead to Mr. Dean, who was in advance, "reserve fourteen rooms."

The doctor suggested telegraphing back "No such thing here. Take fifteen baths before arriving," and when the company arrived at night, they were parceled out among the lumbermen's cabins with a pail of ice to wash in, with a nice lamp to show one how dark it was and to also serve as a stove.

LANNING IS AGAIN WITH UNIVERSAL

Frank Lanning, one of the best-known character actors in the Los Angeles photoplay colony, has joined the Universal forces at its Pacific Coast studios, where he will continue to enact roles of the character lead type.

FRANK DANIELS COMEDY SERIES COMPLETED BY VITAGRAPH

The Vitagraph company announces the completion of a series of comedies in which Frank Daniels is to show his funny little self to the picture public.

The comedies were written by Paul West especially for Mr. Daniels, with a thorough knowledge of that actor's capabilities in the line of humor.

The series has to do with a Mr. Jack and his tempestuous career. Episode No. 1, released on February 21, through the V-L-S-E, is called "The Escapades of Mr. Jack."

Under the direction of C. Jay Williams, who produced multiple-reel comedies of Daniels for the Vitagraph some time ago, the veteran fun-maker is seen at his very laughable best.

Few actors on the American stage are better known than Frank Daniels, who has been working successfully as a sure-fire laugh-getter for years.

He has scored in notable successes, among the more important being "The Wizard of the Nile," "The Idol's Eye," "The Ameer," "Miss Simplicity," "The Office Boy," "The Tattooed Man," "Miss Hook of Holland," "The Belle of Brittany" and "The Pink Lady."

Daniels' first work for the Vitagraph company was in "Crooky," a five-reel comedy, and he appeared more recently in "What Happened to Father."

Illustrations and story of the episodes will be published in the fiction departments of all of the Hearst newspapers throughout the United States.

MISS BILLINGTON SIGNED BY "U" FOR "GREY SEAL" SERIES

Francelia Billington, who has been in pictures for the past three years, playing for Kalem, Majestic and Fine Art releases, and recently with the Palo Alto Company, starred in five reel Mutual Masterpictures, has been engaged by the Universal to be featured in the coming Universal semi-detective series, "The Grey Seal," from the stories by Frank L. Packard.

In this series Miss Billington will appear as the woman of mystery who plans all the various escapades of Jimmie Dale, son of the safe maker who becomes a professional and wrecks vaults made by competitors of his father's firm.

The mystery woman enters at the closing of the first episode when Dale in hurrying to escape carries away with him a valuable necklace, thus committing his first theft.

The mystery woman learns of this and forces Dale to become her tool.

Throughout the series the robberies that are committed are only those wherein society is benefited.

CAMERAMAN RUCKER BACK FROM EUROPE

Joseph T. Rucker, camera man of the Universal Animated Weekly, who accompanied the Ford Peace Pilgrims on its peace journey to Europe, returned home Saturday night, January 29, accompanied by Robert S. Doman, of the *Motion Picture Weekly*.

NANCE O'NEIL IN A SCENE FROM "SOULS IN BONDAGE," A LUBIN-V-L-S-E FEATURE

When the Peace Pilgrims went through Germany to The Hague cameras were not allowed to pass through Germany on board the special train which conveyed the pilgrims to their destination. Mr. Rucker returned to Holland, making the trip from Gotsburg, Sweden, to Rotterdam on the freight boat *James A. Dickson.*

PEARL WHITE'S PART IN "HAZEL KIRKE," PATHE, SUITED TO HER QUALITIES

Pearl White, the Pathé star, found in "Hazel Kirke," the Pathé Gold Rooster release, a part eminently congenial to her.

PEARL WHITE

Playgoers will remember with pleasure the little country girl who dominates the play with her winsome personality, tomboy high spirits and sweet character.

ALEC LORRIMORE IS PRESIDENT COLONIAL MOTION PICTURE

The Colonial Motion Picture Corporation announces that Alec Lorrimore has assumed the position of president. Mr. Lorrimore has entered his new duties under circumstances which will tax his utmost ability in order that the expected results can be obtained. He has effected an entire reorganization of the staff and so begins with a clean slate.

The Colonial Motion Picture Corporation has been in existence two and a half years, and according to its statement, has had an actual cash investment of $250,000. Shortly after its organization, "Seats of the Mighty" was produced, and at that time the company had rights on some of the most valuable books, from a picture point of view, in existence.

We trust that under the new management the Colonial Motion Picture Corporation may enter into a new era.

PATHE DEPARTMENTS REORGANIZED BY BERST

J. A. Berst, vice-president and general manager of Pathé, has rearranged to some extent the various departments of the business.

W. A. S. Douglas becomes director of production and leaves shortly for the Pacific Coast, where he will supervise in the Balboa studios the making of a new serial.

P. Allen Parsons is manager of publicity and advertising, with Bertram Millhauser and Harry J. Walsh as assistants.

George A. Smith becomes manager of publicity on serials, with H. W. Francis, formerly of the Pathé News, as his assistant. E. J. O'Connor remains in charge of the poster department.

All of these departments will, of course, receive the personal attention of Mr. Berst.

BIG ATTENDANCE AT REEL FELLOWS CLUB

Special to MOTION PICTURE NEWS

Chicago, Feb. 12.

The special meeting and dinner of the Reel Fellows Club of Chicago, held Wednesday evening, February 2, was remarkable for the large attendance and the enthusiasm displayed.

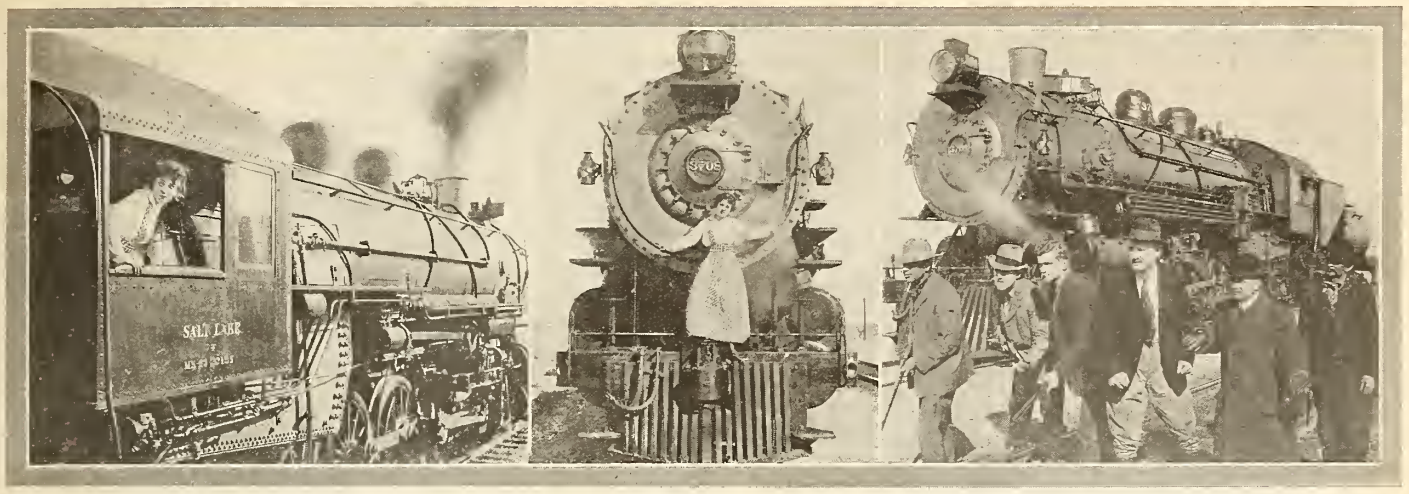
It was decided to hold a beefsteak dinner for the regular February meeting, and to import several high-class vaudeville acts for the occasion.

The next meeting will be the first step in an active campaign to increase the membership. Many guests will be invited.

MISS LA BADIE TO APPEAR IN PERSON AT LOEW HOUSES

The admirers of Florence La Badie, the Thanhouser star, will now have an opportunity to see her in person. She has made an arrangement with Marcus Loew by which she will appear at his theatres in New York, Pittsburgh, and points between the two cities, provided her studio work is not interfered with.

Her first engagement was at Loew's Avenue B Theatre, New York, where she received an ovation, according to her manager, L. J. Rubinstein, the Thanhouser publicity director.



AN INTREPID ENGINEER: HELEN HOLMES IN CHAPTER 8 OF "THE GIRL AND THE GAME" (Signal-Mutual Serial)

MAUDE FEALY CANCELS VAUDEVILLE ENGAGEMENT TO COMPLETE IVAN SUBJECT

Maude Fealy, who is enacting the star role in the new Ivan production, "The Immortal Flame," is at the same time playing two-a-day in the Keith houses in New York as the headliner.

Miss Fealy completed her week as the stellar attraction at the Colonial Theatre in New York, and then decided that she could not do justice to both the stage and the screen at the same time, cancelled her vaudeville engagement until the picture is completed.

VIRGINIA PEARSON GUEST OF HONOR AT PITTSBURGH SCREEN CLUB BALL

Virginia Pearson, the newest star in the William Fox aggregation, has been invited by Mayor Armstrong, of Pittsburgh, in behalf of that city's Screen Club, to attend the big club ball on February 14.

If she can escape her director, Keenan Buel, for a day and a half, she intends to meet the picture fans of western Pennsylvania for this event.

Mutual's Feature Policy in Full Swing on 14th

Departure from the Rule, However, Will Be Made in the Case of "Silas Marner," a Seven Reel Feature--Marguerite Courtot Makes First Appearance in a Masterpicture

WITH the week of February 14, the Mutual Film Corporation's new six-features-a-week policy—three Mutual Masterpictures de luxe, and three three-reel features—will be in full swing, although a departure from the general rule is made in the release of "Silas Warner," a seven-reel feature instead of the usual five-reel length.

"Silas Marner," which has been given an elaborate production, presents Frederick Warde, the Shakespearian actor, in the role of George Eliot's classic weaver-miser.

It is Mr. Warde's screen debut, and he is supported by a large cast, under the direction of Ernest Warde, son of the star. The picture will be released on February 19.

A new Mutual star, Marguerite Courtot, will appear in her first Masterpicture de luxe, "The Dead Alive," produced by Gaumont, and to be released February 17. The remaining Masterpicture of the week is "Life's Blind Alley," made by the American Film Company. It features May Allison and Harold Lockwood.

The three three-reel dramas are "A Modern Sphinx," "Outwitted," and "When the Light Came." The first is an Egyptian story of three thousand years ago and today, in which Winifred Greenwood is starred, supported by Edward Coxen, Charles Newton, Nan Christy, and others. This American drama was directed by Charles Bartlett.

"Outwitted," a Thanhouser drama in which a clever collie outwits two villains, will appear on February 16. Aside from the dog, Wayne Arey and Hazel Kirk are in the cast. Thomas Chatterton, who also plays the hero role, produced "When the Light Came," an American drama, in which Anna Little has the feminine lead. It is a Western story, with part of the action laid in the East.

The Vogue comedies for February 17 and February 20 are "At the End of His Rope," featuring Rube Miller and Madge Kirby, and "Heaven Will Protect a Working Goil," featuring Russ Powell and Priscilla Dean.

The Beauty comdies for the week, "Ella Wanted to Elope" and "The Battle of Cupidovitch," feature well-known Mutual players. Mutual Weekly No. 59 and "See America First" and "Keeping Up with the Joneses," complete the Mutual list for the week of February 14.

Vitagraph Prepares for Serial Made on Coast

Scenario, an Adaptation from a Jack London Story, Was Written by Eastern Script Department, and Direction of the Picture Will Be Under William Walbert

Special to MOTION PICTURE NEWS

Los Angeles, Feb. 12.

ADVICES received at the Vitagraph Hollywood studio from the Eastern office are to the effect that a serial picture is to be made here.

The script is now in the mails, having been written by the Eastern studio's scenario department, and consists of an adaptation from a Jack London story.

The direction of this is to be in charge of William Walbert, and William Duncan has been selected to play the leading part. Others of the cast have not been named.

Sufficient information concerning sets and other matters came to the Western studio by wire to enable them to be prepared to take up the work of filming immediately.

Remarkable settings used in the Rollin Sturgeon Blue Ribbon feature, "God's Country—and The Woman," are due to an innovation introduced by Mr. Sturgeon. He found it good policy to employ an artist to do the research work and also the planning of all settings, together with aiding in the selection of types for parts other than those taken by the principals.

Mr. Sturgeon has been very painstaking in the making of this and has secured some atmospheric effects which are entirely new and will prove an innovation when this subject is introduced.

Close-up pictures of a fireplace were needed, and the particular kind of iron andirons were made by hand by a blacksmith.

J. C. JESSEN.

JERKOWSKY IS PREMO MANAGER

Louis Jerkowsky, formerly of Harry Rapf's vaudeville offices, has been appointed by the Premo Film Corporation, 11 East Fourteenth street New York City, as the manager of the offices and studios.

PARAGON TO FILM 50,000 FEET OF TEXAS SCENES

One of the largest educational campaigns ever attempted with motion pictures as the organ, will shortly be begun by a number of state officials, who with the aid of the Paragon Feature Film Co. of New York, will film 50,000 feet of Texas scenes.

Many thousands of Texas scenes will be taken and shown in the larger cities of the country without charge, the projection being purely an educational aid.

After this circuit the film will be returned to Austin, Tex., and become the property of the State Library and Historical Commission.

VIRGINIA KIRTLEY SIGNED BY HORSLEY FOR "LAW UNTO HIMSELF"

For the leading feminine role in "A Law Unto Himself" a five-part dramatic production featuring Crane Wilbur, to be released February 28 as a Mutual Masterpicture, de luxe edition, David Horsley has engaged Virginia Kirtley, a young and talented actress. The engagement is especially for this part.

VIRGINIA KIRTLEY

Miss Kirtley is a player of considerable experience. She began her career on the legitimate stage, playing prominent parts with the Burbank stock company in Los Angeles.

After a year in this engagement she was claimed by motion pictures with which she has been aligned ever since.

Her first film appearance was made with the Imp company with which she remained for a short time. A year's service with the Keystone company followed, after which she joined the American Film Manufacturing Company in Santa Barbara.

She was with this concern for eight months, playing in Beauty Films. Her last engagement prior to her present one was with Selig, who presented her in numerous productions during her two years' engagement with them.

Among the Selig subjects in which she appeared are "Bridge of Time," "Buried Treasure of Corba," and "The Grinning Skull of Respectability," which is soon to be released.

FOUR MORE INSTALLMENTS FOR "GRAFT," UNIVERSAL

General Manager Joe Brandt, of the Universal Film Manufacturing Company, has announced that in accordance with the desire of exhibitors throughout the country, "Graft" will be lengthened four extra installments, making the complete serial twenty installments instead of sixteen, as originally intended.

Although it is known that four celebrated and recognized writers will suggest the plots for the four extra episodes, their names, as well as the nature of the plots, have not yet been decided upon.

Universal's Third Annual Ball Fixed for March 3

Everyone Connected with the Eastern Branch Will Be Given Some Important Part in the Arrangements for the Gathering—All Departments Will "Eat, Drink and Make Merry"

THE Universal Film Manufacturing Company will hold its third annual ball at the Grand Central Palace on Saturday, March 11.

This is an occasion when all the different departments of this concern gambol together, where the officials, actors and actresses, the office force as well as the factory employes eat, drink and make merry together, enjoy an exquisite entertainment and dance till the wee small hours of the morning.

Everyone connected with the Eastern branch of the Universal is given some important part in the arrangements for this monster gathering of Universalites, so that all may figure in the success of the great ball. The several committees are already hard at work planning for the event.

The following committees have been appointed by General Manager Joe Brandt. Chairman of all committees, Carl Laemmle:

Grand Ball Committee—Joe Brandt, chairman; R. H. Cochrane, P. A. Powers, Claude MacGowan, Bert Adler, Julius Stern.

Floor Committee—M. H. Hoffman, chairman; R. H. Cochrane, Al. Brandt, Harry Wolff, John Ward, F. G. Perkins, H. J. Shepard, John Barry at the door.

Decorative Committee—Sam Zeiler, chairman; Julius Lewis, Sam Pelzman, Herman Stern, Teddy Solomon.

Supper Committee—Nat Rothstein, chairman; Paul Gulick, William Sistrom, Raymond Cavanaugh, Jack Cohn, Raymond L. Schrock.

Entertainment Committee—King Baggot, chairman; Paul Panzer, Allan Holubar, William Welsh, Matt Moore, Frank Smith, Harry Myers, Lucian Henderson, Robert Hill, Stuart Paton, Charles Ogle, Ben Wilson, Harry Cohn.

Reception Committee—Mary Fuller, chairman; Dorothy Phillips, Violet Mersereau, Clara Byers, Rosemary Theby, Florence Lawrence, Betty Cray, Jane Gail, Edna Hunter, Ethel Grandin, Eleanor Fried, Blanche Wallach, Diana Nicoll, Florence Warshofsky, Bertha Estreich, Belle Hirsh, Sadie Ryan, Sadie Safran, Lillie Drexler, Olga Gorger, Gertrude Allen, Sadie McIntosh, Genevieve Ryan, Florence Wallach, Anna Wildman, Helga Anderson, Sophie Schenck, Minnie F. Todd, May Dean and Adele Elsowitz.

Press Committee—Paul Gulick, chairman; Adele Elsowito, Helen Starr, Marjorie Howard, Robert S. Doman, Thaddeus E. Letendre, Arthur Jacobson, Hugh Weir, Alex Goldman, Raymond Cavanaugh, Al. Brandt, Franz B. May, Sydney Sampson.

Finance Committee—P. A. Powers, chairman; R. H. Cochrane, Joe Brandt, M. H. Hoffman, S. B. Kramer, Claude MacGowan.

"News" Studio Directory Takes Coast by Storm

Grand Rush Made for the News-Stands Upon Its Arrival at the Film Colony—Libraries Are Binding Copies of the Number in Leather

NOTHING pertaining to the motion picture industry within the past two years has caused so much favorable comment as the first Authorized Studio Directory Number of MOTION PICTURE NEWS, which was delivered here Thursday of last week to the hundreds of mail subscribers and patrons of the news stands.

The delivery was five days late, due to mail service being suspended, as the results of washouts on railroads in all directions out of Los Angeles. MOTION PICTURE NEWS is regularly delivered in Los Angeles on Saturday morning and the magazine placed on sale at news stands by Saturday noon of the week prior to date of publication.

As soon as copies were received at the studios there was a grand rush for news stands with the result that the entire supply was exhausted by the evening of the day they were received.

The office of the NEWS has been besieged by people of the industry calling for extra copies. Managing editors of local newspapers were quick to see the importance of this number and have filed same in their library to serve as references. Libraries are having copies of the number bound in leather.

Studio managers, directors, writers, exchangemen, and every one engaged in the industry in Los Angeles have felt it their duty to express their appreciation of this number which has been referred to as the most complete directory, and greatest help ever given the industry by a publication.

People of the industry are delighted that the Directory Number is to be issued semi-annually, and now that they have come to appreciate the value of such a number they promise co-operation in the matter of making the second number, which will assure its completeness.

EARL O. SCHENCK IS NOW A GAUMONT PLAYER

Earl O. Schenck, who has become well known as a leading man for the Pathé company, has joined the Gaumont company at Jacksonville, Fla.

He will play opposite Iva Shepard in the first Gaumont Mutual Masterpicture in which he will appear.

This is a story with an East Indian setting which is now being filmed under the direction of Edwin Middleton.

LECTURE ENGAGEMENTS KEEP WARDE FROM FURTHER PICTURE WORK

Owing to the lecture contracts held by Frederick Warde, covering the next two years, it seems as if "Silas Marner" will be his only motion picture appearance.

The noted tragedian intends to retire to writing only, and when his contracts expire he will not, he says, be induced to put on grease paint again. The Thanhouser release, therefore, will have added value.

SCENES FROM "THE FIGHTING BLOOD," THE FIRST FOX PHOTODRAMA RELEASED FROM THE PACIFIC COAST STUDIOS

WILLIAM FARNUM IS THE STAR IN THIS PRODUCTION

THEDA BARA TAKES REST AT LONG BRANCH

Theda Bara, star of the William Fox production "Gold and the Woman," is at the Nassau Hotel, Long Branch, where she is spending a few days preparatory to beginning work in a new picture.

It is the first vacation that Miss Bara has had in fourteen months.

BIOGRAPH COLORIST RETURNS TO COAST

William Grey, who came East to install the coloring system in the Biograph laboratories two months ago, has returned to Los Angeles, continuing his work at the Biograph studio.

Screen Necessary to the Author—Bronson-Howard

Writers Can No Longer Afford to Neglect Motion Pictures as an Important Field for Their Labors, Is Conclusion of Novelist Who Is Writing Kalem Serial, "Social Pirates"

GEORGE BRONSON-HOWARD, the novelist and playwright, who is writing the stories for Kalem's forthcoming series, "The Social Pirates," featuring Marin Sais and Ollie Kirkby, believes that "the screen is a necessity to the modern author."

In a recent interview he said: "The author can no longer afford to neglect the motion picture as an important field for his labors.

"It is necessary both as an outlet for his surplus energy and as a means of bringing him sufficient return to attempt more ambitious, but less speedily profitable literary efforts.

"The novel, of course, offers the greatest field for the literary worker who is striving to meet high ideals, but no novelist can depend upon his novels exclusively. If his novels are worthy, he will starve to death while preparing them as they should be prepared.

"Thus the novelist must use his ingenuity and art in an allied craft . . . I will frankly confess that I turned librettist in order to gain more leisure to write the things that I wanted to write."

Coming to the subject of "The Social Pirates," the author says: "From the very inception of the theme for the series, the stories have been built for the screen. To that extent the two clever young women who carry the title 'Social Pirates' are children of the screen, and their lives are full of the exciting adventure and action that picture audiences delight in and welcome every time they see it.

"But throughout the stories, which portray the exploits of two fascinating heart-breakers in wreaking justice on unscrupulous men, I have endeavored to weave a thread of satire which I believe will be a welcome relief to the more tense moments of the picture.

"I am trying to include a slice of life in each episode. The clever ruses and swindles that I saw during my reporting days and in the Orient are furnishing ample material.

"I think you'll find many typical 'Broadwayites' in this series. This has been my opportunity to rebuke many of the parasites and swindlers whose practices have come under my observation.

"And the unlimited opportunities of the screen to reproduce—not portray—life as it is, have enabled me to go to the work unhampered. Can you wonder that I am so enthusiastic concerning this series?"

Cosmofotofilm Pictures By and For Children

FitzPatrick, Author and Director, Finishes "Chip Off the Old Block," "Chip's Elopement," and "Chip's Backyard Barnstorming," Featuring Juvenile Stars

THE juvenile idea has been carried out to the fullest extent in the production of the new children's pictures by the Cosmofotofilm Company. James FitzPatrick, the author and director of the pictures, has just passed his twenty-first birthday, and his stars, Janethel and Joseph Monahan, who are eight and seven years old, respectively.

So far three of the pictures have been finished. They are "Chip Off the Old Block," "Chip's Elopement," "Chip's Backyard Barnstorming." Others are now in preparation, which will follow out the original plans of children's stories by and for children.

"There is a great demand for these stories, as we have already found," said Mr. FitzPatrick to MOTION PICTURE NEWS. "Not only does this come from regular theatre patrons, but more especially from mothers' clubs, welfare societies, neighborhood centers and schools.

"We aim to please the public and meet the public's demands, and we appear to be doing it with this series of youngsters' pictures."

Mr. FitzPatrick found his two little stars by accident. He came to New York to attend Columbia, but instead went into picture work. While conducting a dramatic school in Brooklyn the two Monahan children came to him, and he immediately seized upon them for pictures.

STORMS SEND INCEVILLITES TO CULVER CITY STUDIO

Special to MOTION PICTURE NEWS

Los Angeles, Feb. 12.

Storms along the coast recently made it impossible for members of the Inceville producing staff to go to and from the NYMP studio in Santa Ynez Canyon, and all organizations are working at the Culver City studio.

The principal damage by the storm was to the coast road between Santa Monica and Inceville. Bridges on this were washed out and in a number of places the road itself was totally destroyed.

Both Director General Thomas H. Ince and Business Banager E. H. Allen are now located temporarily at the Culver City plant, pending the rebuilding of the road.

Director of Directors to Stop Wastage—Rowland

"Too Many Are Handed a Bankroll and Told to Go Ahead, with the Result That Cost of Production Is Out of Proportion to Quality," Says Metro President

RICHARD A. ROWLAND, president of the Metro Pictures Corporation, in discussing present conditions in the industry, declared there are at least two important matters that successful manufacturers must consider in the future.

The first is efficiency in the studio, from the director on down, in the production of a feature; and second, the value of making features of the correct length, and not padding them out to obtain a customary number of feet or reels.

Mr. Rowland holds that from 3,800 to 4,000 is a good length for feature productions. It means a saving of many dollars to the manufacturer, he said, a greater variety of features for the exhibitor, and the public would not become tired and restless sitting through features of this length.

Discussing the subject fully in the Metro offices in the Longacre Building President Rowland said.

"At the beginning of each calendar week several somebodies in and out of the motion picture industry rise to remark:

"'The atmosphere will soon be cleared. A number of the companies now in the field cannot go on indefinitely. The next few days or weeks will see big changes. Who is to survive?'

"In this connection it may not be inappropriate to consider the situation with a view of finding out exactly what is coming to pass.

"In all the mass of rumor, misinformation and chaotic comment there is one fact which stands out prominently as a basis from which to proceed. This face is that somebody's got to survive.

"It is my absolute conviction that this survival will be on quality productions that give the public its full money's worth of genuine high class entertainment.

"Those who appreciate the demands of the market and the needs of the exhibitor will, with all the present footage excess, not only live, but prosper.

"The producers must be able to present the right kind of a picture at a price that will not make a margin of profit impossible.

"The feature picture has nothing whatever to do with length. It's type, story, quality that makes the feature, and the good picture is the only picture that has a chance.

"To my mind there is no excuse for a poor picture. There are so many things that go into the making of a moving picture play that it resolves itself to a method of treatment pure and simple.

"To many manufacturers, in fact, the whole tendency seems to be to find tense gripping dramatic situations and build everything along those lines. This is impossible.

"Suppose a director is given a scenario for a weak, somewhat impossible story. Instead of trying to bolster it up and make something of it which is impossible of execution, let him turn to some of the other phases of successful picture production.

"Let him subordinate the story, the plot and incorporate beauty, atmosphere and unusual photography. There is always some manner of treatment that will evolve a good picture if it is properly carried out.

"The difficulty is to find it, but that is just what the director is paid to do. If he can't do it, then it is up to the manufacturer to find the man who can.

"There is another sweeping change that is going to come over the moving picture industry in the very near future, and that is the elimination to a large extent of the wasteful director.

"There has got to be evolved a position for some man who will become a director of directors; one who shall act as a curb in keeping the director within reason, and limiting to a large extent the amount of money he shall spend on the production of a picture.

"Too many directors have been handed a bank roll and told to go ahead, with the result that the cost of production has been out of all proportion to the quality of the picture.

"Another trouble with the feature picture is, that it is too long. I am speaking of the average feature, not the unusual picture which is replete with tense, gripping situations.

"But you will notice if you go to a theatre that about the time of the fourth reel of a feature has been finished you are tired looking at it, and the people around you are tired.

"Just what does this mean? It can only mean one thing, and that is that the proper length for an average feature picture is about thirty-eight hundred to four thousand feet. Were features made in this length it would result in better satisfaction all around.

"It would mean a saving to the manufacturer of at least a thousand dollars on prints alone; it would please the exhibitor because he would have a chance to vary his program to a greater degree, and it would eventually please the public, for it would be getting better and greater variety of pictures."

WATSON READY FOR WORK AFTER OPERATION

Harry Watson, of Bickel and Watson, featured in the George Kleine comedy de luxe, "The Mishaps of Musty Suffer," has returned to work and will be busy during the next few weeks completing this much talked about picture.

Watson, six weeks ago, was seized with illness that necessitated a surgical operation. This took place in a Montreal hospital, and since then the noted comedian has been recuperating at his parent's home near Montreal. He has now entirely recovered.

FIRST DICKEY SUBJECT AT LASKY STUDIO STARS CLEO RIDGLEY

Paul Dickey, recently added to the Lasky producing staff, is taking up his first subject at Hollywood in which he will have Cleo Ridgley for his star. The scenario for this, which has not been given a title, is by Jeannie McPherson.

RAVER IS ELECTED PRESIDENT ITALA FILM COMPANY

At a special meeting of the board of directors of the Itala Film Company, Harry R. Raver, former secretary and treasurer of the corporation, was elected president and treasurer, the office of secretary being given to D. J. McGowan.

Mr. Raver's connection with the Itala company dates back four years, during which time he successfully directed and managed its American and Canadian affairs.

"Cabiria," D'Annunzio's great film spectacle, was exploited under his management. It was the first motion picture presented in this country at a two dollar admission and proved the stepping stone to the successful presentation of high-class pictures in first grade theatres.

HENRY KING IN "BIG BROTHER" FOR KNICKERBOCKER

Henry King, who starred in the "Who Pays?" series and many other big dramas, will be seen in the coming release of the Knickerbocker Star Features, "The Big Brother," a three-part feature, uniting Virginia with a distant island kingdom in the Pacific.

Mr. King is a screen star who is making a careful, conscientious study of his work, and with each release, it is seen that he is a little higher up in his art.

Besides being a finished actor, Henry King is a capable director, having put on a number of big dramas. "The Big Brother" will be released February 11.

OLIVE TREVOR, DANCER AND MODEL, MAKES FIRST GAUMONT APPEARANCE

Olive Trevor, artist's model and dancer, has joined the Gaumont forces at Jacksonville, Fla., and will make her first Gaumont appearance in "The Haunted Manor," in the role of a model who endeavors to win the love of an artist for whom she is posing.

Miss Trevor, a native of New Orleans, has appeared with stock companies on the coast in vaudeville, and in Balboa and Universal pictures. She has also posed for leading New York artists and sculptors.

COL. ROOSEVELT INVITED TO JAMAICA BY FOX

Theodore Roosevelt has been invited by William Fox, the motion picture producer, to become the guest of the Fox Film Corporation at Kingston, Jamaica, and there witness the making of the Annette Kellermann feature film now being directed by Herbert Brenon.

Advance reservation of quarters at the Myrtle Bank Hotel, Kingston, have been made at the direction of Mr. Fox while awaiting Col. Roosevelt's decision.

"CHAIN INVISIBLE" COMPANY BACK FROM CUBA

Frank Powell and a company of thirty-four players, headed by Bruce McRae, returned from Cuba this week where they have been filming "The Chain Invisible" for Equitable.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

SMALL TOWN EXHIBITOR'S UNUSUAL ENTERPRISE IN HANDLING "BATTLE CRY OF PEACE"

A SPLENDID example of business enterprise by a small town exhibitor is presented by George C. Johnson, of Platte City, Mo., population 783. The picture was "The Battle Cry of Peace." Mr. Johnson handled it in such a way that his receipts showed he had received an average of thirty-eight cents per head for the entire population of the town.

Mr. Johnson tells the story of his success in a letter to *The Big Four Clansman,* house organ of the V-L-S-E exchange in Kansas City. He says in part:

"January 17 was the day of 'The Battle Cry of Peace.' Our booking of this production was only one week in advance, as you know.

"Used 24-sheet poster, 6-sheet, 1-sheet and window cards. On account of the extreme cold weather, the 1-sheet posters placed in the windows of the stores, the frost made it impossible for the people to see the advertising, so had 600 heralds printed, as per sample I am sending you, and these, together with the heralds obtained from you, were mailed to each family within a radius of six miles of Platte City. I also mailed to each newspaper in the county advertising matter and also complimentary tickets. All the papers of the county gave an account of our picture.

"We have two weekly newspapers in Platte City, *The Platte County Landmark* and *The Platte County Argus.* In the former I ran a half-page advertisement, and in different places throughout the paper the editor kindly gave me space, used six cuts in all; in the *Argus* I used three-fourths of a page.

"Ten minutes after I booked the picture from you over the 'phone, tickets were placed on sale—reserved seats. I got busy on this reserved seat sale, and several days in advance of the showing of the picture all the best seats were sold. The best seats selling fast; that is, the highest-priced ones.

"We had a five-piece orchestra from Kansas City, the leader of which played at the Willis Wood for three weeks previous to this. First time an orchestra was ever used to play for pictures here.

"House was decorated with American flags, photographs of J. Stuart Blackton, Hudson Maxim, etc. The exterior was lavishly decorated with huge flags. This outside decoration was several days in advance of the showing.

"Our matinee performance was as well attended as I anticipated, this being the first one ever given here and the roads were almost impassable. Automobiles couldn't run.

"I have asked Mr. Baker, the owner of the opera house, his largest attendance. The attendance, or rather the receipts, at 'The Battle Cry of Peace' was $110 in excess of any performance in the history of this opera house.

"People came from Edgerton, 18 miles distant; from Camden Point, 10 miles distant; from Parkville, 17 miles distant; from Smithville, 12 miles distant, and from Weston, 7 miles distant."

TELL YOUR PATRONS EXACTLY WHEN YOUR SHOW STARTS

The Empress Theatre, Owensboro, Ky., upon whose determination to eliminate "bunk" from advertising we commented a couple of weeks ago, is issuing a neat and attractive house organ in the form of an eight-page folder, printed on good Super, with an ornamental border around each page.

One of the things we like about this house organ is its announcement of the exact hours when each show begins. This is carried on the first page and reads as follows:

Note Hours of Shows

Unless otherwise announced the starting time of the shows throughout the week will be as follows: 1:45, 3:15, 4:40, 6:05, 7:25, 8:50, with the feature starting for the last time in the evening at 9:10. The program usually consists of a five-part feature subject with a single-reel subject preceding. The starting time of the feature is 12 to 15 minutes later than the hours just mentioned.

ARKANSAN BRAVES FLOOD WATERS TO GET FILMS FOR THEATRE

Rather than allow his patrons to miss any of the pictures released by the Mutual Film Corporation, A. R. Connerly, owner of the No Name Theatre, Lake Village, Arkansas, rowed eighteen miles through a flooded region to get the films for his theatre.

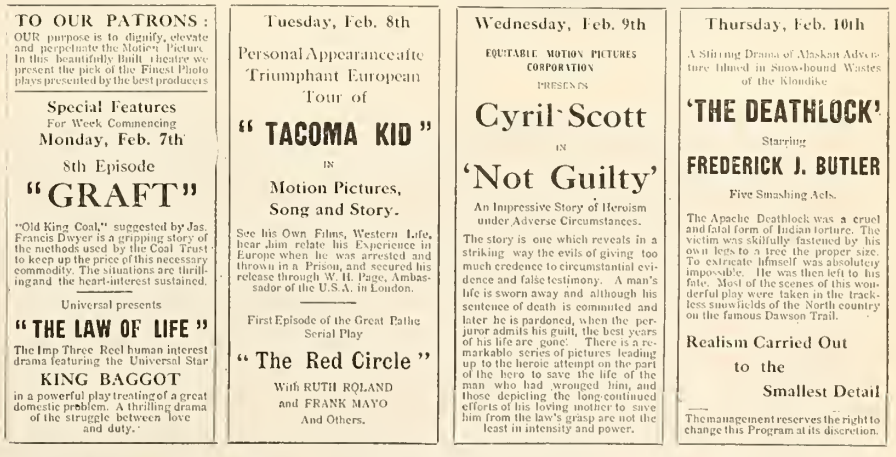
Twice in one week, Mr. Connerly braved the turbulent waters in a row boat, rowed down to Memphis, went to the Mutual Exchange, got eighteen reels of pictures, and made the return trip safely.

SPECIAL DECORATIONS AT SHOWING OF "BARBARA FRIETCHIE"

An innovation introduced by Manager Edward Mozart of the Academy theatre, Los Angeles, is being used by a number of suburban exhibitors in Los Angeles in connection with the showing of the Metro feature, "Barbara Frietchie."

Manager Mozart had the stage and sides of the screen decorated with patriotic bunting and flags, and previous to the showing of the subject, secured a school girl who had ability as an elocutionist to give a reading of the poem.

HOUSE ORGAN SERIES NUMBER 20: A VEST POCKET FOLDER


TO OUR PATRONS:
OUR purpose is to dignify, elevate and perpetuate the Motion Picture. In this beautifully Built Theatre we present the pick of the Finest Photo plays presented by the best producers
Special Features
For Week Commencing
Monday, Feb. 7th
8th Episode
"GRAFT"
"Old King Coal," suggested by Jas. Francis Dwyer is a gripping story of the methods used by the Coal Trust to keep up the price of this necessary commodity. The situations are thrilling and the heart-interest sustained.
Universal presents
"THE LAW OF LIFE"
The Imp Three Reel human interest drama featuring the Universal Star
KING BAGGOT
in a powerful play treating of a great domestic problem. A thrilling drama of the struggle between love and duty.
Tuesday, Feb. 8th
Personal Appearance after Triumphant European Tour of
"TACOMA KID"
IN
Motion Pictures, Song and Story.
See his Own Films, Western Life, hear him relate his Experience in Europe when he was arrested and thrown in a Prison, and secured his release through W. H. Page, Ambassador of the U.S.A. in London.
First Episode of the Great Pathe Serial Play
"The Red Circle"
With RUTH ROLAND
and FRANK MAYO
And Others.
Wednesday, Feb. 9th
EQUITABLE MOTION PICTURES CORPORATION
PRESENTS
Cyril Scott
IN
'Not Guilty'
An Impressive Story of Heroism under Adverse Circumstances.
The story is one which reveals in a striking way the evils of giving too much credence to circumstantial evidence and false testimony. A man's life is sworn away and although his sentence of death is commuted and later he is pardoned, when the perjuror admits his guilt, the best years of his life are gone. There is a remarkable series of pictures leading up to the heroic attempt on the part of the hero to save the life of the man who had wronged him, and those depicting the long-continued efforts of his loving mother to save him from the law's grasp are not the least in intensity and power.
Thursday, Feb. 10th
A Stirring Drama of Alaskan Adventure filmed in Snow-bound Wastes of the Klondike
'THE DEATHLOCK'
Starring
FREDERICK J. BUTLER
Five Smashing Acts.
The Apache Deathlock was a cruel and fatal form of Indian torture. The victim was skilfully fastened by his own legs to a tree the proper size. To extricate himself was absolutely impossible. He was then left to his fate. Most of the scenes of this wonderful play were taken in the trackless snow fields of the North country on the famous Dawson Trail.
Realism Carried Out to the Smallest Detail
The management reserves the right to change this Program at its discretion.

SPECIMEN PAGES OF THE PROGRAM OF THE SHERIDAN THEATRE, BROOKLYN, N. Y. AN EXCELLENT IDEA FOR THE SMALL HOUSE

INVITATION CARDS ANNOUNCE NEW THEATRE OPENING

When the Majestic theatre, Jackson, Mich., was ready to open, it sent out invitation cards, neatly printed. The cards read as follows:

MAJESTIC THEATRE
Entertainment De Luxe
The Management of the
MAJESTIC-COLONIAL THEATRE COMPANY
Requests Your Presence at the Opening of the New
MAJESTIC THEATRE
Friday Evening, January 21, 1916
At 7 P. M.
Opening Attraction
"THE GREAT DIVIDE"
Admit Two

This is dignified, intelligent advertising, and if coupled with liberal newspaper advertising, is altogether the best way to announce an opening.

KANSAS CITY MANAGER PUTS OVER TWO NOVEL LIVE WIRE STUNTS

Paul Le Marquand came from St. Paul to manage the New Empress Theatre in Kansas City and brought with him some new and original advertising methods that are making the public and exhibitors take notice.

His latest one that brought the people to his theatre to see the German War Pictures was a large automobile float that had built onto it a large 42 centimeter gun. Surrounding this gun were a number of men dressed in the regulation German uniform. This

PAUL LE MARQUAND'S 42 CENTIMETER ADVERTISING STUNT

truck also carried a large searchlight and a gasoline engine that was connected up with a generator and this furnished the lights for the truck at night.

After you arrived at the theatre you were shown to your seat by girls dressed in German uniforms. These Manager Le Marquand called his usherettes.

Kansas City has needed some original advertising and Mr. Le Marquand has started with a system that promises to line up some of the other exhibitors in Kansas City, who have been just a little behind the times in their methods of advertising.

WHEN THE NAVAL CADETS VISITED OAKLAND, CALIF., TO SEE "A SUBMARINE PIRATE" AT THE FRANKLIN THEATRE

PORTION OF RECEPTION COMMITTEE, INCLUDING CITY OFFICIALS, AT THE WHARF—THE 500 CADETS IN BATTALION FORMATION

GENUINE NEWSPAPER REVIEWS OF PICTURES VERSUS SYNOPSIS "REVIEWS"

SOME exhibitors seem to have misunderstood our recent suggestion that they urge their newspapers to review photoplays. In some quarters, this has been taken to mean that the exhibitor should furnish his newspaper a synopsis of the plot, from which the newspaper would write a "review," and print it the day after the picture is shown at the theatre.

Unfortunately, this is just what we did *not* mean. Reviewing a picture from a synopsis, and reviewing it from the screen, have nothing in common. One is a poor makeshift; the other is the real thing. The synopsis review is the very thing we are fighting against. Such a review cannot, and does not, give a fair idea of a picture. It cannot possibly be authoritative. You wouldn't expect your patrons to be satisfied by reading printed plots of your pictures, would you? Of course not. You want them to see the pictures. If you didn't want them to, and if they didn't, there would be no picture business for exhibitor, manufacturer, or anybody else.

Why should an exception be made of the newspaper? What we are urging is that the newspaper should look at the picture itself, through one of its representatives, preferably the photoplay editor, and then write a review based on what actually happens on the screen.

We cannot emphasize too strongly the point that the photoplay deserves review, precisely as the stage play does. This is what we are contending for. A genuine newspaper review of a picture is the newspaper's personal opinion of the picture—a very different story from a mere sketch of the plot and scenes, written from a synopsis furnished by somebody outside the newspaper office.

And when you get the newspaper to print original reviews of pictures, you have not only gained an additional means of advertising your pictures to the public—advertising them effectively and legitimately—but you have also done something toward getting for the motion picture the dignified consideration which it deserves.

SEATTLE EDITOR RUNS BIOGRAPHIES FROM THE NEWS STUDIO DIRECTORY

GEORGE BELLMAN, motion picture editor of the Seattle *Times*, is perhaps one of the first newspaper men of the country to adopt a feature for his department consisting of biographies of photoplayers from the Directory Number of MOTION PICTURE NEWS.

He appreciated the value of the information it contained for his department, and immediately began publishing two biographies daily copied from this number. Bellman conducts probably the largest photoplay department in the country, and his success in securing almost seventy thousand dollars' worth of advertising from exhibitors annually for his paper, lies in the fact that he is quick to take advantage of new ideas.

He is a habitual reader of MOTION PICTURE NEWS, and every issue serves to improve his department. He copies many of the editorials by William A. Johnston and much of the news matter contained in every issue from the NEWS.

The benefit of Bellman's department in the Seattle *Times* does not end with the great amount of advertising, as exchange men have seen the benefit gained by having Washington and Oregon theatre men read this page because of the news matter pertaining to pictures it contains, and practically every exhibitor in the territory is a subscriber.

What Bellman is doing for his newspaper, and the picture interests in his territory, every photoplay editor can do and should do. Exhibitors ought to take the matter up with their newspapers. A mere suggestion will probably suffice. This is a live wire stunt worth doing.

Looking Ahead With The Producers

BERTRAM COMPLETES "MARGY OF THE FOOTHILLS" FOR AMERICAN FILM; "OVERALLS" ON THE WAY

WILLIAM BERTRAM has completed "Mary of the Foothills," soon to be released by the American Film Company, Inc.

The theme is a story of love and passion and the scenes in the plot are located among the smaller California mountains. The story depicts the struggle between a wealthy Spanish land-owner and a young American over a defenseless girl. The characterizations are drawn by Art Acord, Dixie Stratton, Lawrence Peyton and John Prescott.

Ranch scenes of rare beauty have been chosen. Some of the most naturally beautiful locations around Santa Barbara were used for this splendid production.

Tom Chatterton of the American studios is very fond of a Western contest in rough riding.

Recently when a big rodeo was held at the famous El Capitan ranch near Santa Barbara, Mr. Chatterton seized this opportunity to photograph one of the scenes in "When the Lights Came," a Western play in which he appears with Anna Little and Jack Richardson.

This is a three-reel Mustang drama to be released February 18.

George Field does effective work in "The Happy Masquerader," a "Flying A" three-reel drama completed by Thomas Ricketts. First as a brutal chauffeur and then suddenly transplanted to the millionaire clubman, he draws a character of strength.

Amid sumptuous surroundings he causes servants to scatter in fear, and immediately takes advantage of his situation to advance his sordid ambitions.

Carol Halloway, John Sheehan and John Steppling have assumed the principal roles of another "Beauty" comedy—"Peanuts and Powder."

Another five-part American Masterpicture is coming—"Overalls." As the title might suggest, the story concerns the romance of a young Western construction camp foreman in love with a wealthy girl, who is no less than the beautiful Rea Mitchell, who is deservedly popular everywhere because of her delightful personality and sincere screen acting.

William Stowell as the foreman is a Western character.

Director William Bertram has accepted a new Western story, "A Happy Family," by B. M. Bower. The cast includes Art Acord, Anita Davis and Dixie Stratton. The title of the story has been changed on the screen to "Curlew Horliss."

Jack Richardson, who has played the part of the gambler many years in Western drama, has added to his list of villains a strong characterization in "The Quagmire," a three-reeler directed by Thomas Chatterton.

Under the cloak of friendship, Richardson seeks to win the rancher's daughter, but as ever, virtue triumphs and the villain ceases to pursue her.

GAUMONT FILMS "HAUNTED MANOR" FOR MARCH RELEASE

For March release as a Mutual Masterpicture De Luxe, Gaumont is filming "The Haunted Manor," a five-reel feature under production by Edwin Middleton at Jacksonville, Fla. Iva Shepard plays the lead.

The story tells of the life of an American adventuress at the court of an East Indian rajah. Director Middleton has built a village and commandeered all the tigers, lions and elephants of a nearby circus in order to provide the necessary Oriental color.

Supporting Miss Shepard are Earl O. Schenck, Henry W. Pemberton, Olive Trevor, Robert Glugston, Gertrude Robinson, Mathilde Baring, James Levering, Mary Gunnis Davis, John Mackin and Harry Chira.

PLURAGRAPH WILL SOON PRODUCE "THE DUMMY"

George Orth, of the Pluragraph Company, announces that his company will soon start the production of "The Dummy" and "The Argyle Case," both in five reels.

LUBIN INTERIOR DECORATION PLAN FIRST SHOWN IN "HER BLEEDING HEART"

THE Lubin Manufacturing Company announces an innovation in picture making along the line of interior decoration. The first example of this new plan will be seen in "Her Bleeding Heart," a multiple reel subject written by Daniel Carson Goodman. It will be released through V-L-S-E, February 28.

Allen Farnham, Lubin's technical director, Dr. Goodman and Director Jack Pratt are responsible for this idea, which is described in the Lubin announcement as "The Psychology of Decoration."

Mr. Farnham has been at work for several weeks preparing sketches and plans for the visualizing of his theories regarding interior decoration, with the result that in "Her Bleeding Heart" will be seen settings, properties and other adjuncts chosen and combined to emphasize and harmonize with the characters appearing in the scene and the actions co-incidental with their appearance.

In a recent interview Siegmund Lubin emphasized his views on the future of the motion picture and its value as an educational factor. He said he believed the picture of the future will be both "educational and scientific," and this experiment in decoration is a crystallization of Mr. Lubin's idea.

"Her Bleeding Heart" will afford opportunity to picture goers to appropriate to their own use ideas which will be useful to them in beautifying their own surroundings, it is said.

HARMONIOUS SCENES FROM "LIFE'S HARMONY," THREE REEL FLYING A, RELEASED FEBRUARY 22 THROUGH MUTUAL

CHARLOTTE WALKER IN "THE TRAIL OF THE LONESOME PINE," MAE MURRAY, TOM FORMAN AND WALLACE REID IN "TO HAVE AND TO HOLD," AND FANNY WARD IN THE ROLE SHE OCCUPIES IN A COMING FEATURE; ALL RELEASED BY LASKY THROUGH PARAMOUNT

CORRECT TECHNICAL KNOWLEDGE IS SOUGHT BY CALIFORNIA FROM EXPERTS FOR PHOTODRAMA

THE advantage of absolute correctness in scenes where technical knowledge of what is correct is necessary, has been admirably evidenced in "The Unwritten Law," which came out from the California Company studios at San Rafael, California recently.

In two or three instances at least the very crux of this story depended on scenes, the details of which could be adequately arranged only through highly scientific or professional advice.

One feature of the production, where this was particularly noticeable, was the hypnotism scenes, incident to the restoration of Kate Wilson's (Beatriz Michelena) mind after the killing of Larry McCarthy.

That there should be no second hand and possibly erroneous information in this respect, Miss Michelena went herself to the highest authorities on hypnotism in the psychological department at the State University and also among the medical profession of San Francisco.

Every small development of the scenes was carefully passed upon and received an authoritative O. K. before it was allowed to stand in the scenario.

The big courtroom scenes, through which the picture arrived at its final climax, were prepared with like exactness. Among those who contributed their professional experience in arranging details were Senator Martinelli, Henry Greer and District Attorney Butler of Marin County.

Theodore J. Roche, by many considered the most capable legal light on the Pacific Coast was also consulted on some of the more knotty details.

When complimented upon the finish of the production in the above respect, Alex. E. Beyfuss, general manager of the California Motion Picture Corporation, had this to say:

"I find that a great many producers who strive for correct detail in general, are wont to relax their diligence occasionally in very technical scenes.

"The attitude of indifference here seems to be due to the knowledge that the matter is technical and therefore open to criticism among only a limited number of people.

"To take such a view, however, is a serious blunder. If we were preparing a scene calling for scientific correctness, and knew that there was but one man in the country capable of passing an intelligent judgment upon the result, we should try to satisfy his most searching scrutiny."

"DREAM OF EUGENE ARAM" FOUNDED ON POEM BY HOOD

"The Dream of Eugene Aram," released February 28, through General Film Company, is an adaptation of the world-famous poem by Thomas Hood, and was produced by Colin Campbell. Tyrone Power is in the chief role, and the action is convincing and the scenic effects beautiful.

Thomas Hood's poem has been picturized as a Selig multiple reel feature, and no detail has been overlooked in its artistic presentation.

SYDNEY MASON AND MARGUERITE COURTOT IN "THE DEAD ALIVE," A GAUMONT-MUTUAL MASTERPICTURE DeLUXE

FOX'S "FOOL'S REVENGE" AT THE ACADEMY, FEBRUARY 13

The Academy of Music will have as its attraction for the four days beginning Sunday, February 13, a William Fox photodramatization of "The Fool's Revenge," the stage play in which Barrett, the elder Sothern and other famous actors appeared.

The stars of the production, which was directed by W. S. Davis, are William H. Tooker, long a stock favorite and more recently seen in several Broadway offerings, and Maude Gilbert, talented leading woman.

Mr. Tooker is seen in the character of Anson, a care-free but hard-working clown, whose domestic happiness is interrupted by Randall, a wealthy debauchee, who alienates the affection of Mrs. Anson.

Miss Gilbert is cast as Anson's pleasure-loving wife, who sacrifices home and children in order to go with the wealthy libertine.

Randall, despoiler of the Anson home, is played by Warner Oland, who occupied the chair of drama at Williams College in 1908-09-10, and who is one of the foremost screen villains.

Other notables in the cast are Richard Neil, Ruth Findlay and Kittens Reichert.

ANNA HELD WITH DAUGHTER IN "MADAME LA PRESIDENTF"

For the first time in the American entertainment world Anna Held and her daughter, Lianne Carrera, appear together for the benefit of the theatre-going public.

In "Madame La Presidente," the Morosco-Paramount photoplay just released, in which Anna Held makes her screen debut, the daughter of the French comedienne also appears on the screen for the first time.

KITTY GORDON IN EQUITABLE VERSION OF STAGE SUCCESS

Kitty Gordon, who recently completed her first screen production under the direction of the World Film Corporation, is now to appear for the Equitable Motion Pictures Corporation, and will be seen shortly in an important visualization of a former stage success.

EQUITABLE PHOTOPLAYS: MARGUERITE LESLIE IN "THE QUESTION"; CARLYLE BLACKWELL IN "THE CLARION"; MARY BOLAND IN "THREE PAIRS OF SHOES"

FIFTEEN STARS IN WORLD-EQUITABLE RELEASES DURING NEXT FOUR WEEKS

FIFTEEN stars of the speaking stage and screen punctuate the World-Equitable releasing units during the last two weeks in February and the first two weeks next month.

February 14 the Equitable will offer for the first time on that program Carlyle Blackwell in Samuel Hopkins Adams' vivid and popular novel, "The Clarion," in which Marion Dentler and a special cast of players appear in support.

On the same date World Film will present Frances Nelson in "Love's Crucible." Miss Nelson was last seen in "The Family Cupboard" and "The Dollar Mark," and earned stardom through her work.

February 21 Marguerite Leslie, recent star opposite Sir Henry Irving, Cyril Maude and other of the stage's greatest lights, will make their debut in filmdom in "The Question," Roy L. McCardell's unusual tale, which was produced for Equitable by Harry Handworth.

The World will offer at the same time Molly King, the dainty star of the Winter Garden, "Ziegfield's Follies," and other stage triumphs, in "A Woman's Power."

February 28 will see the noted character delineator, George Beban, in his most impressive play, "The Pawn of Fate," and Mary Boland in "The Price of Happiness," for World and Equitable, respectively.

This is Beban's first screen work since his successful appearance at the Astor theatre in conjunction with "The Alien," which as a special release measured up to any dramatic production of the time. Mary Boland completed "The Price of Happiness," after appearing in one of Triangle's sensational plays.

On March 6, Charles Cherry, recently seen in several Famous Players features, will be seen in C. Haddon Chambers' virile story, "Passers By," while World Film will send broadcast on the same date the noted British beauty and famed stage player, Kitty Gordon, in "As in a Looking Glass."

On March 13, World Film will offer Robert Warwick in "To Him That Hath." Equitable will release "Man and His Angel," a Triumph feature in which Jane Grey and Henri Bergman will co-star. Miss Grey recently starred in a Triangle production and Mr. Bergman was the principal in one of Metro's pictures.

Week of March 20 will see Holbrook Blinn in "The Unpardonable Sin," from the World Film studios, and Frank Sheridan in a picturesque, red-blooded story, "The Struggle." "The Unpardonable Sin" is of the society type, while "The Struggle" is just what its name implies.

March 27, Gail Kane, recently seen in the Equitable production, "The Labyrinth," will be seen in a novelty tale of the Western world, "Her God," which has been in the making for three months. World Film will offer, on the same day, Edwin August in "The Social Highwayman," a contrasting fictional vehicle, now being directed by the star himself. Mr. August recently staged "The Yellow Passport," with Clara Kimball Young.

The first week in April, the final week of World-Equitable's quarter, will be characterized by World with the release of House Peter's first production on the dual program, "The Hand of Peril," produced under direction of Maurice Tourneur, while Equitable will end the period with "The Chain Invisible."

Frank Powell, creator of "A Fool There Was," directed "The Chain Invisible"; Bruce McRae, one of the most popular of stage stars, plays the leading role, and Richard Le Gallienne, internationally famous author and poet, originated the story. Roy L. McCardell scenarioized the tale.

"TOO PROUD TO FIGHT" FOR FEB. 18

The forthcoming Cub release scheduled for February 18 presents George Ovey in one of his typical subjects, "Too Proud to Fight."

Its story concerns the efforts of Jerry to evade punishment at the hands of a stalwart Swede, whose sweetheart Jerry has stolen.

In these efforts he thrusts himself into innumerable difficulties of a compromising nature.

His frantic attempts to save himself from the consequences which he knows are sure to follow are cleverly done.

The full strength of the Cub comedy, including George George, Gordon McGregor, Louis FitzRoy, Belle Bennett, Janet Sully and Louise Horner, take part in the enactment of the story.

VICTOR MOORE CAST FOR "THE RACE"

Victor Moore, one of the leading comedians of the American stage who has definitely retired from vaudeville and musical comedy to appear for an extended period in Lasky productions on the Paramount program, will be the star in a new production now under way, entitled "The Race."

Anita King, who traveled across the country last autumn from the Pacific to the Atlantic by herself in an automobile as the Paramount Girl, will be featured with Mr. Moore in this production.

ANITA KING VICTOR MOORE

This is a happy continuation of star and leading woman, as Mr. Moore and Miss King made individual and united successes in the photoplay entitled "Snobs."

"The Race" is founded to some extent on Miss King's adventures in her transcontinental tour. Many of the exciting episodes which happened during that eventful trip were photographed.

DIRECTOR CHATTERTON ACTS IN "DOUBLE CROSSED" FOR AMERICAN

Thomas Chatterton, the director of the American Film Company at Santa Barbara, California, enjoys acting. He enjoys it to the extent that he likes to lay aside his labors as a producer every once in a while, and appear in some play produced by another.

Chatterton has appeared in one of William Bertram's productions, "Double Crossed," a three-reel Mustang drama. This is a story of the West, in which Chatterton finds the best locations and settings for his strenuous personality and vivid style of acting. He appears with Anna Little and Jack Richardson.

"LOVE LIAR," NEXT HORSLEY RELEASE, WILL TELL THE TRUTH ABOUT McCARE'S ESCAPADES

HAVING recently completed the production of "A Law Unto Himself," a David Horsley feature, in five reels, with Crane Wilbur, which is released February 28 as a Mutual Masterpicture, de luxe edition, Director Robert B. Broadwell has now under way the production of "The Love Liar," which is to be the next Crane Wilbur subject in the release chart.

Originally it was planned to make the picture for the February 28 release day, but the amount of labor required to build the many sets—of the more important interiors there are eighteen—took up more time than was expected, and another play was produced in its stead.

Meanwhile, however, the work of getting the mounting in readiness for "The Love Liar" continued, so that over ten weeks was spent before everything needed in that line was completed.

"The Love Liar" was written by Crane Wilbur, who uses for his theme a sociological study. His principal character is David McCare, a musical genius, an idol of society, who is cordially hated by men and soulfully worshipped by women.

McCare imagines himself in love with every pretty face he sees; he makes love to each one, flits from one to another, and leaves behind a wake of ruined lives and broken hearts. Hence the title.

The full strength of Director Broadwell's company is being utilized in the portrayal of this story, and in addition a number of special engagements have been made. Crane Wilbur will play the dominant and title role—"the love liar."

"The Love Liar" is scheduled for release March 27 as a Mutual Masterpicture, de luxe edition.

Margaret Gibson, the David Horsley player, who made her starring debut in "The Soul's Cycle," a current Mutual Masterpicture, de luxe edition, release, will make her second appearance as a screen luminary on March 4, when "The Heart of Tara," a five-part dramatic picture, will be distributed.

Special provisions have been made for Miss Gibson's support in this production.

In addition to William Clifford, Marvel Spencer, Walter Spencer, Edward Alexander, Edward Roberts and Gordon Russell, regular members of the Horsley stock company, the cast contains the names of Sherman Bainbridge and Marie James, newcomers to the David Horsley fold who were engaged particularly for the parts they play in this picture. The Bostock animals are also used.

Mr. Bainbridge began his career with Mr. Horsley during the days when the Nestor comedies first came into being. Later he joined the 101 Bison company, playing heavies.

The 101 company at the time included William Clifford as leading man, who, incidentally, is also leading man in the forthcoming Horsley production.

Miss James was recently with Selig and Quality-Metro, and also on the legitimate stage. She was a member of Kolb and Dill's company on the Pacific Coast. Her part in "The Heart of Tara" is one of considerable importance.

William Clifford, who acquitted himself so admirably in the three recent David Horsley productions in which he played the leading male role, appears opposite Miss Gibson in the release.

"The Heart of Tara" is a romantic drama of India. The story was writen by Theodosia Harris, who, with William J. Bowman, is the author of "The Bait." Mr. Bowman is directing the production.

STRIKE IS THEME OF "BLACK LIST," LASKY

The troubles between miners and operators in Colorado about two years ago is the theme of "The Blacklist," the most recent Jesse L. Lasky production, in which Blanche Sweet is starred.

Miss Sweet has, it is said, exceptional opportunities in this picture, which was directed by William C. De Mille. Among those who appear in the cast are Charles Clary, Ernest Joy and Billy Elmer.

"PAWN OF FATE" FOR EARLY RELEASE BY WORLD

"The Pawn of Fate," with George Beban, has been completed by World Film and will be released by that concern within the next few weeks.

ICEBERG RESCUE IS A THRILLING SCENE IN METRO'S "PRICE OF MALICE"

There are scores of big scenes in "The Price of Malice," the forthcoming Metro wonderplay in which Hamilton Revelle is starred and Barbara Tennant is featured, but perhaps the most spectacular will be the sinking of a large yacht after it crashes into an iceberg in the waters of the frozen north. The setting for making these scenes was off the coast of Labrador, where the entire company of Metro players were transported by special steamer.

The Metro company sent agents up along the Maine coast seeking a heavily constructed vessel, such as ply in the waters of the north. They found just what they wanted in Portland, Maine. It was the old revenue cutter *Woodbury,* which had seen service for many years, patrolling in the ice fields and assisting vessels in distress. The *Woodbury* had figured in many thrilling sea disasters, and in much of the history of the treacherous waters in the ice fields.

This vessel was hastily converted into a yacht and conveyed by special steamer until the iceberg zone was reached. There she was sent with full speed ahead against a big berg, and destroyed. A sensational rescue attended this scene, and members of the cruising party, together with the crew, were taken off in lifeboats later by a tramp steamer. "The Price of Malice" promises to be one of the best Metro features of the year.

PICTURES AND STARS, BUT NO DATES NAMED FOR GAUMONT IN MARCH

Although exact dates have not been set for Gaumont's March releases, the names of the photoplays and the stars have been announced.

The first will be "According to Law." Mildred Gregory has the star part in this five-reel Mutual Masterpicture. Howard Hall is playing opposite her. Gaumont's second Mutual Masterpicture of the month will be "The Haunted Manor."

Iva Shepard is the star in this. Opposite her is Earl O. Schenck. The third photoplay will star Marguerite Courtot. It is a strong dramatic feature into which has been woven the Nathaniel Hawthorne fantasy, "Feathertop." The photoplay will bear the same name.

FROM WORLD FILM STUDIOS: (Left to Right) "THE CHAIN INVISIBLE," "AS IN A LOOKING GLASS,"

AND THE "PAWN OF FATE"

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, Feb. 10.

"BADGERED" is the title of a one-reel story being made at the Selig zoo with a cast composed of stars of the Selig stock company.

These include Grace Darmond, Edith Johnson, Harry Mestayer, James H. Bradbury and Al. Filson, a very remarkable cast for a single reel subject.

The story is one of political conspiracy

D. W. GRIFFITH EXPLAINING TO SIR HERBERT TREE INTRICACIES OF THE FILM GAME —FRANK E. WOODS ON THE LEFT

where in one unscrupulous politician, taken by Al. Filson, frames the badgered game on a new member of the legislature.

The photoplay will have a decided light comedy feature, and consists of almost seventy scenes.

A company of Selig players, who were to leave for San Francisco, were delayed on account of weather conditions, and departed Saturday of last week.

While en route to and from the Golden Gate by sea they will make scenes for the comedy, "All at Sea," which features Jack Pickford.

This was written by Marshall Neilan, who has just completed filming "The Cycle of Fate."

A script for the film version of the play by David K. Higgins, which was his starring vehicle for several seasons, "At Piney Ridge," is being made by Wallace C. Clifton at the Selig zoo studios, and is to be produced in five reels by William Robert Daly.

The cast for this has not been named other than that Fritzi Brunette will be featured in this subject.

This melodrama opens in the Civil war period, and scenes will be laid in the Tennessee mountains. The plot revolves about the identity of a man who is given the name of Jack Rose because he was found under a rose bush, where he had been left as a babe by the fleeing slaves.

In reality it becomes known that an octoroon substituted her illegitimate child for one that was heir to a large estate.

Props and Scenic Effects for "Crisis"

Props and scenic effects are being prepared at the Selig zoo studio for the filming of "The Crisis."

The first shipment of these was made last week to the Chicago studio, where the work of producing this multiple reel subject from the Winston Churchill novel will be done.

The Chicago Selig studios were selected for this work as it is nearer the original locations described in the book.

Bessie Eyton, who plays the leading part in this, and whose face is known around the world, will in the making of this pass beyond the borders of the State of California for the first time in her life.

The last few remaining scenes for the Mutual Master Picture De Luxe, "The Web of the Grafters," made by Director Murdock MacQuarrie at the Signal studio, were finished last week.

This subject was begun on January 5 and finished February 3. During this period there were eighteen days of weather unfit for picture making, and the company members believe they have established a record for speed.

ANNA LITTLE, THE AMERICAN-MUTUAL STAR, IN A PRETTY POSE

The studio is not equipped with artificial lights, and there was no night work. This company is now taking up the filming of "The Second Story Man"; at least this is the working title of the photoplay.

The story and scenario is by Bob Dillon. This opens in the West, where the adopted son of a sheriff becomes a bad man, and on numerous occasions puts over the "Get the box stuff."

On one accasion he is wounded, making it necessary for him to leave. Accompanied by his sister he departs for the East. The two are separated and the sister becomes the wife of a struggling inventor, who succeeds.

Myles and Edith Sterling in Cast

Surrounded by wealth the inventor tires of his Western wife, and when he learns that she had been registered at a hotel as the wife of another, who is in reality her brother, he sues for a divorce, refusing to listen to an explanation.

The wife decides to break into the apart-

JUANITA HANSEN AND GUY WOODWARD IN A SCENE FROM "HIS PRIDE AND SHAME" (Triangle-Keystone)

ment where he is through a window in order to see him, and this occurs on the night that a "second story man" has planned to rob the house.

Brother and sister come face to face, and explanations bring about a reconciliation. Principal characters in this will be taken by Norbert A. Myles and Edith Sterling.

The first subject of the El Dorado Film Company of Pasadena is nearing completion under the direction of Harris Forbes, and will in all probability be marketed by state rights.

No announcement has been made by the

LOOKING AT "A RACE FOR LIFE," EPISODE OF KALEM'S "HAZARDS OF HELEN," WITH HELEN GIBSON

company of the title or the nature of the subject other than that the star of the cast is Neva Gerber, late of American Beauty brands, and the principals, Lamar Johnstone, Harry Ogden Crane, Mae Cruze and Rena Carleton.

William J. Bowman this week took up the filming of another five-reel Centaur feature for the Mutual Masterpicture program entitled "The Secret Hate," story and scenario for which was written by Mr. Bowman and Theodosia Harris.

It deals with an indemnity to England when Egypt became the possession of the British government. A principal feature is the action taken by the Khan in the kidnapping of the consul's daughter, because the consul twenty years previous had a love affair with one of the girls of the Khan's harem. One of the big scenes for this is the burning of the consul's residence.

For this a reproduction of an Egyptian building was made. William Clifford appears in the part of the consul, Sherman Bainbridge as the Khan, Marvell Spencer as the consul's daughter, and Marguerite Gibson as the favorite of the harem.

"The Love Liar"

Filming of "The Love Liar" has been taken up by Director Robert Broadwell. Crane Wilbur is featured in this five-reel subject of which he is the author.

Twenty elaborate interior settings have been prepared for this subject, and a peculiar twist to the story is that the man who is the transgressor pays for his transgressions. Virginia Kirtley has been specially engaged to appear in this number.

William Clifford, who appeared in the part of Sir Jasper Thorndike in the Quality Metro subject, "Rosemary," has during the past week appeared practically every evening on the stage at the Symphony theatre, where this subject has been shown to unusually big audiences.

Henry R. Johnson, vice-president of the Rolin Film Company, who recently returned from spending six months in the Orient, departed for New York, where he will represent this film at forty-three Exchange Place.

The first subject starring Anita King, the Paramount-Lasky girl, is to be filmed under the direction of George Melford, with Victor Moore as the leading man opposite Miss King.

The title of this is "The Race," and is founded upon Miss King's automobile trip from Los Angeles to New York.

The subject being filmed by Frank Reicher and featuring Charlotte Walker from the pen of Hector Turnbull has been titled "The Woman and the Law." This is referred to as a thrilling drama.

The company under the direction of Paul Dickey is filming for Lasky release, "Behind the Mask." The scenario and story for this was written by Cecil B. de Mille and Gene McPherson. Cleo Ridgley and Wallace Reid play the important parts in this subject.

Cecil B. de Mille is home from spending a vacation which was prolonged by the floods and the breaking of the dam at Indio near San Diego.

A portion of this dam extends to a ranch owned by Mr. de Mille, and where he is engaged in stock raising. Besides the damage wrought to the property by the flood waters, fifteen head of prize cattle recently received from Missouri were killed.

"The Sowers" by de Mille Shortly

William C. de Mille will shortly take up the direction of the filming of an adaptation from the Henry Seaton Marrimon story, "The Sowers." The scenario has been prepared by Marion Fairfax and Blanche Sweet has been selected as the star for this.

More than four hundred people were used by Director George Melford in the making of scenes on the location of the green at Jamestown, Va., for the subject "To Have and to Hold," which features Mae Murray. The green and buildings surrounded were reproduced from drawings by Technical Director Wilfred Buckland from photographs of drawings secured at a Jamestown museum.

Following her appearance in this subject, Miss Murray will be featured in "Sweet Kitty Bellairs," a picturization of the Belasco play. The making of this will be in charge of James Young, latest addition to the Lasky staff.

The second Fox producing company this week began work at the William Fox studio on Allesandro street. The name for Director R. A. Walsh's first subject has not been selected.

This is of the nature of a Western, and Doris Pawn, for many months with the Universal, has been engaged to play leads, and opposite her in this subject will be George Walsh.

Others in the cast are Marion Kinney, Jack Marcus and Vester Perry, late of the Fine Arts staff, who has been seen in a number of daring riding acts.

The Oscar Apfel Fox Company arrived home Sunday from the northern part of the state, where they had been making exteriors for the subject which has been given the working title of "Hoodman Blind." This is a rural drama.

At the Norbig studio a five hundred foot cartoon subject, with drawings by James Cammer, an English cartoonist, has been completed.

This has been titled "Professor Wiseguy's Trip to the Moon." This represents a new process of cartoon making, which was invented by Mr. Cammer. Glass is used for the drawings instead of paper.

The first subject has been sent East by James Youngdeer, who is now on his way to New York to market comedies.

"Better Late Than Never"

The William Collier Keystone subject has been named "Better Late Than Never." This was produced by Frank Griffin.

The supporting cast includes Mae Bush as the principal of an eternal triangle situation, or rather a series of situations wherein Collier and Joseph Belmont, both young artists, try to win the hand of the fair one, and first one is preferred by the father, Frank Opperman, and then the other steps into the old man's good graces.

There are enough situations in this for an average five-reeler, but Mack Sennett has trimmed it down to two.

The Keystone cops have rivals in the organization of the Keystone firemen, who make their first appearance in "Cinders of Love," a two-reeler with a cast composed of Chester Conklin, George Summerville, Billie Bennett, Lois Holmes and Smiling Billy Mason.

The scenes for this are laid around a gala field day plan, and carried out by the police and fire departments, and the situations are made even more of a comedy nature by the wives of the chiefs taking a very important part in aiding their respective husband's men to win.

"Fido's Fate" is another Keystone that has been completed in which Charley Murray, Fritz Schade, Mae Emory and Alice Davenport appear as two happily married couples, who for the novelty of it try flirting in the park. By the way, is this not a new plan of Keystoners, to introduce situations; it is hinted this has never been done before.

However, one hubby, in order to square himself with his wife, buys a dog, expecting to present it to her, but the similarity of the various entrances to apartments cause him much trouble when he gets into the wrong room, and Mr. Dog and husband make the rounds of the entire apartment house.

Just how much trouble an automobile can cause a man serves as a plot for "His Auto Ruination," a Keystone with Mack Swain as the father; Harry Gribbon, lawyer, and a supporting cast of Mae Wells, Julia Faye, Harry McCoy, Bobbie Dunn, Eddie Klein, and directed by Fred Fishback and Edward Klein.

Father's savings are touched by daughter, who wishes to buy a present for her sweetheart, so it is necessary to buy a second-hand car.

The girl's lover frames upon the old man, and the lawyer sees cause for numerous damage suits, and father lands on the rock-pile for thirty days.

New Stunt for Players

A new feature for motion picture industry has been introduced in Los Angeles in which legitimate and vaudeville actors who wish to get into pictures can have test films made.

The company has opened a studio at Allesandro and Brandon streets, and will make from seventy-five to one hundred feet of films of players. These may be viewed by directors and producers, and thus it will make the selection of types a much simpler matter. The producing firm is styled the Mutual Test Film Company.

Director James W. Horne and company of Kalem players have just finished the third episode of "The Love Pirates" series. This number is entitled "The Corsican Sisters," and a remarkable feature of this is the beautiful exterior location used, that of the residence of Marco Hellman, head of the Hellman Day and Night Bank of Los Angeles.

This is one of the show places of Los Angeles, and the first time it has been used in pictures. This number also includes a number of new light effects secured by Mr. Horne and his technical director, Paul Hurst, by the installation of an entirely new system of diffusing.

The company will soon leave on a trip to Seattle, Wash., and while on this will make exteriors for two or more episodes of the serial. Marion Sais, Ollie Kirkby, True Boardman and Frank Jonnason are the principals.

A NYMP company, to be personally directed by Thomas H. Ince, assisted by Charles Swickard, and consisting of Wm. S. Hart as star, Dorothy Dalton, Walt. Whitman, Joseph J. Dowling and Dorcas Matthews, are at San Diego filming scenes at the exposition grounds, where they are using the replica of the Arizona painted desert, the most notable exhibit at the exposition, which was installed by the Santa Fe railway.

In these scenes approximately three hundred extra people will be used, and Mr. Ince accompanied the organization to personally direct the making of these scenes, handling mobs being his specialty.

H. B. Warner has returned to Inceville for another subject. His first Ince starring vehicle has been named "The Raiders," and will be released at an early date.

In "The Raiders" Warner is seen as a business man portraying a dual role of a physician and a drug-crazed man.

The production in which he is working now is being made by Reginald Barker, who filmed four of the first ten Ince Kay-Bee Triangle subjects.

He has picked a cast consisting of Clara Williams, Leona Hutton, Gertrude Claire, Will Bray and Charles Miller.

SIR HERBERT BEERBOHM TREE AS "MACBETH," IN WHICH HE WILL APPEAR FOR THE FINE ARTS STUDIOS

Howard Hickman as director, accompanied by Otis Gove, a NYMP cameraman, went to San Diego during the flood occasioned by the Otay dam breaking, and secured a quantity of very excellent stock film suitable for flood scenes, etc.

The first William Collier Kay-Bee Triangle picture made under the supervision of Thomas H. Ince has been named "The No Good Guy," and is now in the hands of the Culver City laboratory cutters, where it will shortly be completed.

Owing to the popularity of the song "Peggy," dedicated to Billie Burke, and written by Ince and his musical composer, Victor Shertzinger, they have prepared a similar one dedicated to Collier.

This bears the same name as the Collier subject, "The No Good Guy," and will be distributed in conection with the showing of the picture.

One of the new NYMP studio stages at the Culver City plant was this week found to be too small for a setting representing a ball room, and it was necessary that additions be made at one side and on the end.

The setting itself will be one hundred and sixty-five by one hundred and five. This is for a subject that features Wm. H. Thompson and Charles Ray. The filming of the scenes in this set were made at night that all the Ince stock people could take part.

Vice-President and General Manager H. O. Davis has extended an invitation to the Grand Encampment of Knight Templars to be held in Los Angeles in June, for the visitors to spend a day at Universal City, and this invitation has been accepted.

"Manikin Movies" is the name of a novelty to be introduced soon by the Universal Company, contract having been made at the West Coast studios for the exclusive use of such equipment necessary for the making of these.

The principal necessity is a set of automatic dolls which were invented by R. F. Taylor, construction engineer who aided in the building of Universal City, and W. W. Wheatley.

Special stage and settings are being made for the filming of these novelties and the actual work of production will be started soon. The first release will probably not be made for six weeks.

It will be possible to make comedy or drama with these dolls and scripts for both are being prepared.

"Journal of Lord John" Stopped

Announcement of the discontinuation of production of the serial "The Journal of Lord John" was made this week at Universal City when Director E. J. LeSaint took up the filming of a two-reel subject

UNIVERSAL "GRAFT" COMPANY AFTER ONE OF THEIR MANY ALL-NIGHT SESSIONS

entitled "Herself," which is from scenario by Olga Printzlau. It is understood the episodes of the serial completed to date will be released along with the serial story now being published.

"Herself" has but three characters, that of a young art student who inherits his uncle's fortune on condition that he marry a certain cousin whom he has never seen. After weeks of search she is located as waitress in a small cafe where he studies her while taking his meals.

He tells her of his interest in her, relating the provisions of the will and she consents to marry him on condition that she may have freedom from the marriage vows if she so desires. This request was made because of her love affair with a bully of the district in which the cafe is located.

After marriage she tires of luxury and is induced to elope with her former sweetheart, but as they are leaving in an auto the tires are punctured by shots and the girl is kidnapped and taken to a mountain cabin.

In the morning she is faced by her husband and for a month he attempts to induce her to love him. He gives up in despair and has made up his mind to return her to the city.

On that day, however, numerous incidents cause her to see the true worth of her husband, and that evening there is a reconciliation. Juan de la Cruze, Stella Razeto and Eddie Polo are the members of the cast.

Learning that the name of Mary Page is being used by other film companies the scenario department at Universal City has changed the title of "The Disappearance of Mary Page" to that of "The Disappearance of Mary Hale." The subject is being made by the Lynn Reynolds Company, and features Myrtle Gonzalez.

Ormston's Shadowgraphs

Frank Ormston of the technical staff at Universal City has devised a new way of making shadowgraphs for the screen, and is now engaged in making a three hundred-foot subject. A title for this has not been given.

Walter Woods, of the Universal City scenario staff who has prepared practically all the scenarios for the sixteen episodes of the "Graft" serial, from original stories by himself, is confronted with a still greater task of adding four episodes to this serial making twenty releases or forty reels in all.

In the preparation Mr. Wood did not know there were to be more than sixteen releases and he worked into these all the different trusts that he could learn of. Now he finds that he must draw on his imagination for additional melodramatic situations and build up other law-breaking organizations of finance.

Richard Stanton, who has directed all of the episodes and is to play the lead part in the last four of the original sixteen, will continue with the additional four.

Affinity Hill, so named because it separates the front and back section of Universal City, is to be used as a site for the town that Jack builds, Jack in this case being director Jacques Jaccard.

The hamlet is to be of the western type with probably thirty buildings in all, including every kind to be found in the pioneer town of thirty or forty years ago, together with mines, oil mills, smelters, etc.

Roads of the mountain type are to be built from the bottom to the summit, and the entire setting is to be a permanent one that will serve for practically every scene needed in Western melodrama.

Every building will be so completed that it will serve for interior and exterior scenes, and thus it will be possible for Jaccard and company to make subjects according to continuity, and not a scene plot, which is considered the most successful way for this type of film plays.

EDITH ROBERTS

The company will continue making two, three and five reel subjects, and are now engaged in completing "The Wedding Guest."

To this organization which consists of Harry Carey, Bill Gettinger, Olive Golden, and Peggy Coudray has been added Raymond G. Nye.

He was formerly a member of the Universal stock Company, and for the past year has been affiliated with the Biograph organization. In future productions Nye will play heavy parts.

Second Episode of "Grey Seal" Making

Bess Meredyth, former Universal comedienne and scenario writer who for the past year has been free-lancing, has been specially engaged by the Universal to prepare the screen version of the remaining episodes of "The Grey Seal" series, being produced by Director Wm. Worthington and featuring Herbert Rawlinson and Francelia Billington. The company is now engaged in filming the second number of the series.

The loss of an arm from injuries received when he prevented a lioness in zoological gardens from injuring a handsome woman who later refused his offer for marriage to accept one of an Englishman of title, affords the name and greater part of the plot for "His Good Right Arm," a two-reel 101 Bison being made at Universal City with a cast composed of Golda Coldwell, Colin Chase, Rex de Rosselli and Stafford Pemberton.

The scenario calls for a number of scenes in South Africa where the woman and her English husband are captured by native savages and their rescue is effected by her forcer benefactor.

NEW YORK MOTION WORKS ON "CASTILIAN" AT CULVER CITY

Special to Motion Picture News

San Diego, Cal., Feb. 10.

The New York Motion Picture Company is in the city for a stay of several days while working upon a big spectacular picture, entitled "The Castilian," by Monte M. Katterjohn.

About a score of the regular staff came down from the studio at Culver City, and it has been necessary to secure two or three hundred extras, which was largely done through the federal employment bureau in the government building here.

The scenes are in the cities of the Aztecs, and the occasion of the trip here was to utilize the wonderful reconstructions of pueblos and other habitations in the Painted Desert, the big Indian feature of the San Diego Exposition, maintained by the Santa Fe Railroad.

Charles Swickard is directing the production, and the cameramen are William F. Alder, O. M. Gove and Clyde DeVinna.

William S. Hart is playing leads, together with Enid Markey, while Dorothy Dalton appears as heavy.

Walt Whitman is seen in the character of the high priest. Little Robert Kroc appears as the Spanish boy, who is the sole survivor of a shipwreck, whose part, after growing up, is taken by Hart.

The feature will run something like seven or eight reels.

Capt. Wilbert Melville, of the Western Lubin company, has returned from his extended trip East, occasioned by the fatal illness of his mother. Mrs. Melville accompanied him on the trip.

Julian Lamothe has several his connection with the Lubin staff as scenario writer and editor and has gone to Los Angeles.

Director Sloman has just completed the three-reeler, "A Sister to Cain," by Julian Lamothe. In this Helen Wolcott appears as Yvonne, and Evelyn Page as Ione, two chorus girls.

Alan Forrest has the part of Phelps, a wealthy young club man, and George Routh is seen as Hashiwa, the proprietor of a Japanese tea garden. The part of John Marston, a newspaper reporter, is taken by Jay Morley.

Melvin Mayo has the character of Phelps' friend. Adelaide Bronti is the wardrobe woman, Ben Hopkins the doorkeeper at the theatre where the girls appear, and George Spencer is the police sergeant. D. L. Davis has operated the camera.

The story is built around the jealousies of the chorus girls and the infatuation of the club man and newspaper reporter for them. One of the girls is stabbed by the other at the tea garden and left for dead.

The Jap proprietor finds that life is not extinct and secretes her in a hidden chamber. The story of her mysterious disappearance furnishes news for a day, and altogether there is no small amount of excitement.

Allen H. Wright.

JUST TO MAKE TALK

By LONGACRE

THE "idea box," recently announced in a scientific magazine, and recommended to scenario writers, appeals to Colin Campbell, the Selig director. He has long felt the need of ideas, he reports, and has not concocted a scheme for attaching an "idea box" to the camera, so that both will be turned at the same time.

He figures that by so doing he can take his pictures and write a new scenario at the same time. This method should help greatly in increasing the week's footage.

From a source which we do not care to divulge, but in which we have every confidence, we learn that Cleo Madison spends the cold winter evenings at her Hollywood home popping corn, which is afterward served to Universal players.

It cost someone fifteen minutes of typewriting, a two-cent stamp, and a sheet of clean paper, not to mention wastage of typewriter ribbon, to put us in possession of this fact. But we got it, gol dern it; we got it!

After three weeks of grippe, Bert Adler is back at his Universal desk. He is reported as still convalescent, and for that reason has been relieved of the arduous work of casting. This will be attended to by Bernard Arons until Mr. Adler gets his full strength.

In the meantime, Mr. Adler is getting his full share of the trials of married life; as soon as he was on his feet, his bride became ill, and the doctor resumed his visits.

The Metro Pictures Corporation, through its publicity department, now presents "Dick Metro," the smallest dog which has been given to Mary Miles Minter for four days.

The dog, it is said, was the gift of Mrs. Richard A. Rowland, wife of the Metro president, and will be run as a feature on the same program with "Woof-woof," the poodle which forms the nucleus of Miss Minter's kennels.

Dick is described as a pure bred Metro-terrier. He is the original Yellow Streak, and is worth about One Million Dollars.

Like all these Metro-style dogs, he has already created considerable Turmoil around the studios, which he has converted into a House of Tears by his continual yelp of "rolf! rolf! rolf!"

Lest there be lingering doubts in the minds of the benighted as to the personal beauty of Virginia Pearson, this department is now able to give its readers the results of several weeks' investigation of the subject.

We must confess that it would have been impossible to obtain anything like so complete a report without the aid of the Fox publicity forces.

In fact, to this source we owe these crisp descriptions. They all apply to Miss Pearson, whom, by referring to page 73 of Motion Picture News Studio Directory, we find to be Mrs. Sheldon Lewis in private life.

"Modern Cleopatra of the movies, . . . wonderful physique, . . . glowing complexion, . . . passionate love of outdoor life, . . . requires little or no make-up before the camera, and none off stage, . . . violently opposed to beauty trickeries. . . ."

For the benefit of those who also would become modern Cleopatras of the movies, we have compiled this daily program, to which Miss Pearson owes her beauty:

1. Morning bath in cream, impregnated with the odor of rose-leaves or lavender; administered by two Greek maids. 2. Greets the dawn. 3. Horseback ride or walk over country roads (distance not given). 4. Steam bath. 5. Olive-oil rub-down. 6. Vigorous massage of entire body. 7. Drinks small cup of yamuck (orange and cactus juice). 8. Lunch. 9. (Evening) Manicure, nails polished with ointment of myrrh; scalp and hair treated with tomato juice; face and neck massaged with banana oil and bark of the aromatic cinnamon bush (pores later closed by application of camphor ice and onyx dust). 10. Is baked. (This process is thus described by our informant):

"Miss Pearson is placed in a huge stone jar with her head protruding from the neck. The jar is then filled with a red clay and lowered into a heated oven, where it remains until the clay attains almost a liquid form.

"After the jar, with its beautiful occupant, is removed from the oven, it is plunged into cold water. Then follows the tepid shower bath and the rub-down with peacock oil."

After this Miss Pearson's time is her own until the following day. It must be confessed that the treatment rather eats into her time, but it will be seen from the foregoing that Miss Pearson carries her "violent opposition to beauty trickeries" almost to the point of frenzy.

This office acknowledges receipt of a tulip—a sweet yellow tulip—on the occasion of its attaining its majority. When it reached us, the name of Harry Reichenbach was still plainly distinguishable on the card attached to it, consequently the acknowledgements go to Mr. Reichenbach—if Harry doesn't mind our calling him Mr. Reichenbach.

We opened it with a sinking heart, feeling sure it was a gates ajar, or a floral anchor; but no—it was a tulip, its yellowness smiling up at us like the Hope of Heaven on a field of Graves.

The tulip shelves have not been installed in the new offices as yet, but then we don't mind how many flowers the boys send along; we are only half a block from the stage entrance of the Winter Garden.

Some anonymous contributor, doubtless a close reader of Motion Picture News, has written to John Flinn, of the Lasky Company, a tribute to the Lasky productions. Mr. Flinn announces that he either does or does not stand sponsor for the effusion, which comes alarmingly near getting him down to cases:

"The Man from Home" smiled, lit a cigar and began: "A Gentleman of Leisure" was "Mr. Grex of Monte Carlo," incidentally the inheritor of "Brewster's Millions," whose only aim was "To Have and To Hold" "The Chorus Lady" known to the public as "Carmen," once the wife of "Cameo Kirby," "The Squaw Man."

He met "Tennessee's Pardner," "Pudd'nhead Wilson," a "Circus Man," who was on a "Wild Goose Chase" to get possession of "The Puppet Crown," also some "Snobs" and then "The Woman" who told him his "Young Romance" was a frost.

He then heeded "The Call of the North" and hastened "Out of Darkness," listening not to "The Voice in the Fog" or to "Temptation."

He discovered "The Clue" to "The Secret Sin," and although "The Fighting Hope" beat in his breast, he exposed "The Ragamuffin" to "The Governor's Lady," who made her a "Captive," thus ending "The Case of Becky."

"Chimmie Fadden," a "Virginian," his best friend, eloped with "Armstrong's Wife," and he reached there in time to see "The Marriage of Kitty" in "The Secret Orchard." But as he discovered the groom to be a "Cheat," he sent "Chimmie Fadden Out West."

Once there, he found "Maria Rosa," "The Rose of the Rancho," who was the daughter of the famous "Explorer," who had ventured forth into "The Unknown" never to return. Her name was on "The Blacklist," but he pitied her so that he ran away with this "Girl of the Golden West."

On the plains an "Immigrant," by nation, an "Arab" was "Kindling" a wood fire. He made a dramatic picture, with the "Blackbirds" circling around him. Little did our hero think that in the carpet bag by his side was "Stolen Goods" belonging to "The Warrens of Virginia."

He passed it by silently, life held no joys for him, his "Golden Chance" had passed, so with a sorrowful face he followed "The Trail of the Lonesome Pine" and "Where the Trail Divides" beheld—oh! his heart

beat, his spirits rose, beside the "Man on the Box," "The King of the Movies," the one and only producer, Jesse L. Lasky!

We hereby do just honor to H. H. Van Loan, Universal's publicity specialist for creating one of the well-known furores that abound in this business.

Space forbids us going into the details of Van's accomplishment, but if you doubt us, glance at any New York daily published Friday, February 5, and note the story concerning Jimmie Douglas, a young lad, long lost, but at last found in the Universal picture "Judy Forgot."

The number of lines allowed H. H. and his story has not yet been computed, but statisticians are still at work.

Herbert also stands sponsor for the statement that he is nursing something up at 1600 Broadway which will put the late Universal Beauty contest in the shade and even eclipse the rapidly growing Handsome Man contest.

After opening a lot of our morning's mail and laying aside the checks, we find this: "Frisbee, Fanny Ward's pet squirrel, bit her finger, and it bled so profusely that close-ups were impossible in the picture she was working in, so it had to be postponed for a week."

This is the first time, so far as we know, that a pet squirrel had to be postponed because it bled so profusely after biting its finger.

Special despatches to this department, filed at Station M, New York, at 11 p. m., February 4, advise us that Billy Sherwood, who has just returned from a vacation in New Orleans, has been engaged by Director Kirkwood, of Famous Players.

Among the first callers at our new office were Townsend Black, Duane J. Kertyn, Duncan Hardie, Lloyd Llwellyn and Tom J. Geraghty, of the staff of *Metro Pictures Magazine*. They came over in a body—and departed in the same way. Call again, boys, say we.

General Order No. 9360*.—To all Universal Publicity Men: Kindly arrange to have Louise Carbasse-Welch-Lovely reach at least an approximate decision regarding her name before October.

The next issue of MOTION PICTURE NEWS Studio Directory goes to press then, and we want to know who she's going to be.

*Bryant.

ANDREW ROBSON IN HOSPITAL SUFFERING FROM BURNS

As an aftermath of the fire staged at the California Motion Picture plant at San Rafael during the production of "The Unwritten Law," Andrew Robson, who played the role of Larry McCarthy, is now in St. Luke's Hospital, San Francisco, suffering from severe burns.

He will not be able to leave the hospital for six weeks, it is announced, and will therefore be unable to appear in the next California feature, "The Woman Who Dared," in which Beatriz Michelena will be starred.

Robson has supported Miss Michelena in every photoplay of hers.

Noted Circus Horse a Kalem "Star" in "Hazards"

"Black Beauty" Is Bought from Robinson Brothers' Show to "Support" Helen Gibson in Railroad Series, Making His Film Debut in "Race for Life"

THE joys of the free street parade and the noisy circus band are no more for "Black Beauty." That famous steed of the sawdust circle is the latest "star" to be lured to motion pictures.

With or without his consent Black Beauty will spend the balance of his days in the silent drama, for Kalem has purchased him from the Robinson Brothers' show, and signed him to a life contract to "support" Helen Gibson in "The Hazards of Helen."

The problem of finding the right horse to use in the "Hazards," in which Helen Gibson will be seen in both railroad and equestrian feats was a difficult one because of the necessity of securing an animal who would not become uncontrollable when brought too close to speeding railroad trains.

Many had been tried unsuccessfully when Helen Gilson learned that Black Beauty, who had been her mount when she was the star of Miller Brothers 101 Ranch Show, was wintering with the Robinson Brothers' show in California.

Negotiations were quickly completed, though it is said that Black Beauty's purchase price would make a satisfactory one year contract for many a famous screen star.

Black Beauty will make his screen debut in "A Race for Life," a one reel "Hazard of Helen" scheduled for release Saturday, March 11.

In this episode Helen Gibson, in bewitching riding togs, is displaying her ability as a horsewoman on the bucking Black Beauty when she learns that a runaway engine is carrying its helpless engineer to certain death at the Mojave River, where the bridge has been swept away by floods.

With Robyn Adair, Helen then takes a perilous short-cut over hill and dale, jumping many obstacles, and reaches a point in the tracks at the time the engine does.

Running a breath-catching race for a few seconds, the riders are about to be outdistanced by the engine when Helen swings to the horse mounted by Adair, and standing on the latter's shoulders, grasps the tender of the engine and swings aboard. The engine is brought to a stop on the brink of the river-bank.

Blauvelt Back from 13-Months' Paramount Trip

Cameraman Who Obtains for South American Travel Series Pictures Covering Diversity of Subjects from Ostrich Farming to Panama Canal, Toured Europe with Roosevelt

H. D. BLAUVELT, one of the most enterprising motion picture cameraman in the country, returned to the States last week.

He spent thirteen months in South America securing the pictures for the Paramount South American Travel Series which have been released through Paramount Pictures Corporation during 1915.

With the conclusion of the South American pictorial series there followed four releases on "Australia's Unknown," which, however, superseded the Paramount-Burton Holmes Travel Pictures.

The latter are personally conducted "easy-chair-journeys" by Mr. Holmes himself, he assembling and titling all the releases.

Prior to his South American trip, Mr. Blauvelt represented prominent press associations and toured Europe as cameraman with Theodore Roosevelt, ex-President of the United States, and also accompanied other expeditions.

Mr. Blauvelt was highly elated over the fact that the South American Travel Pictures are being used so extensively in educational institutions, and that they have been endorsed by the best known educators in the country.

He said that it had been the purpose of Paramount from the inception of the trip to combine geography and history with the Travel Pictures, and because of that, it made his trip highly pleasurable and interesting.

The pictures he took of widest interest were those of ostrich farming in Florida; harpoon fishing in Key West; shark fishing in Havana; mahogany lumbering in Guayaquil; cocoanut gathering in Quito; sponge fishing in Kingston; the Panama Canal and locks in Panama; seal hunting in Payta; the Peruvian types in Mallendo; the Chuncha Indians in Titicaca; the great gravity railway at La Paz; the tropical birds at Valparaiso; the ranching in Santiago; the icebergs in Port Stanley; the Falls of Iquaza near Buenos Aires; sheep ranching near Montevideo; the sugar loaf mountain at Santos; diamond mining at Bahia; and a wonderful lot of other things.

OLIVE TREVOR, THE PRETTY ARTIST'S MODEL WHO HAS BECOME A MEMBER OF THE GAUMONT COMPANY AT JACKSONVILLE.

AMONG THE EXCHANGES

KANSAS CITY REPORTS SATISFACTORY BOOKINGS OF BLUEBIRD FEATURES; BERNHARDT FILM A WINNER

THE Kansas City exchange for the Bluebird photoplays is encouraged with the increased demand for the pictures. While the pictures only were put before the public less than a month ago, the name Bluebird already is proving a magnet to motion picture patrons as a result of the high standard the first three pictures have maintained.

The Empress theatre, a large vaudeville house, is playing the pictures regularly each week as first run in the downtown district.

Sarah Bernhardt's subject, "Jeanne Dore," took people to the theatre who never had been in the house before and the coming of "Undine" drew these same patrons back again.

This picture's attractiveness further intrenched the desire to see more of Bluebird pictures. This week Helen Ware is appearing in "Secret Love" and the business of the theatre continues to increase. The Empress changes its bill twice weekly, but the Bluebirds play the week through.

The Kansas City suburban theatres also are booking the Bluebirds well and contracts are being closed daily throughout Missouri and Kansas. A rather surprising feature of the new Bluebird business is the fact that the smaller towns are not holding back and showing fear of buying the big features.

As a result of the favorable criticisms of the Kansas City papers of the first three Bluebird films, the smaller towns are signing contracts without waiting for reports from the smaller cities.

The Universal exchange at Kansas City has added a newspaper man to head its publicity department which has been made a feature of the exchange. George H. Bowles, for five years with the Kansas City *Star* from which he resigned as copy editor and editor of the motion picture columns, was placed in charge of the publicity work February 1, and already is showing big results with his efforts. Mr. Bowles has a plan of action to get results from the newspapers through Missouri and Kansas, this plan being simply to furnish dignified news and feature stories written in newspaper style and not in the adjectival flourish employed by most press agents.

February 9, the publicity department began the publication of a small newspaper, The Universal Weekly, to supplant the weekly bulletin formerly mailed to the exhibitors in the district. This little paper is built just like a big daily with every bit of material written in newspaper style, with half-tone and line etching cuts, and with an editorial page. It not only is mailed to the exhibitors but to all the newspapers in Missouri and Kansas. Its columns are open to the paste pot and shears of any paper and its service will be regular, being published every Wednesday.

The publicity department also is supplying the papers with special features and news stories dealing with the motion picture industry, as well as Universal features for publication as strictly news. Universal exhibitors also can secure special publicity stories on request for any feature or serial they are running. With these plans Mr. Bowles feels certain of assisting both the newspapers and the exhibitors.

C. A. "Red" Jones, a road salesman for the Universal exchange at Kansas City, won the salesmen's sales contest for the 4-week period ending February 5. The other salesmen gave Mr. Jones a close race, but he nosed ahead the last day of the contest thereby winning a cash prize of $25. These prizes are given by the exchange every four weeks.

ONTARIO FILM MEN MAKE PROTEST AGAINST BILL

A deputation of Ontario film men, representing the various Exchanges, visited the Provincial Parliament buildings and interviewed the Hon. Mr. McGarry, the provincial treasurer, in regards to the new bill, which has just been passed in Ontario, that permits the censor board to recall films, after they have been censored and also concerning the increase of fifty cents in the censor fee, which brings the total up to two dollars.

Mr. Ludwig, one of Toronto's ablest legal men, was spokesman for the film men and made an eloquent appeal for fair play in the matter of passing bills, such as the one under discussion, without notifying the film exchanges. The question was thoroughly discussed, the film men believing that it would be a great hardship on them, if the censor board could recall films after they were censored, thus placing the exchanges in the unenviable position of not knowing when their films were really passed.

The Hon. Mr. McGarry finally agreed to see that the privilege was not abused by the censor board and that if the rule did work a hardship on the exchanges to see that it was amended.

CAMPBELL IN CHARGE OF WORLD OFFICES IN TORONTO

W. A. Campbell has assumed charge of the Toronto office of the World Film Company. Mr. Campbell was formerly in charge of the Toronto office of the Mutual Company.

"BATTLE CRY OF PEACE" AMONG FIRST V-L-S-E CANADIAN IMPORTATIONS

As one of the first subjects to be imported by the new company just formed to handle the V-L-S-E productions in western Canada, W. P. Dewees, of the Rex theatre in Vancouver, announced that Vitagraph's "The Battle Cry of Peace," will be shown at his house two weeks hence.

It is stated that this will be the first showing of this exceptional picture in Canada, and judging by the protests against it in Boston, it should be a great success in this territory.

J. A. Schuberg, manager of the Bijou and Province theatres in Winnipeg, and another member of the new company, visited Vaucouver last week in connection with the closing of the deal, and reports fairly good business in Manitoba.

STEPHENS MAKES QUICK RESPONSE TO EXHIBITOR EMERGENCY CALL

The exhibitor may have his live wire stunts. Occasionally an exchange manager puts one over that might be classed in this category.

A disastrous fire recently occurred at the Queen theatre, in Mobile, Alabama. Two projection machines and four reels were burnt up. This was on a Friday at noon.

At six o'clock Friday the management telephoned S. T. Stephens, the live wire manager of Mutual in New Orleans, found him at his desk at that late hour, and at nine o'clock Mr. Stephens had two Edison B machines on their way to Mobile.

Thus by a little cooperation plus efficiency, the management lost hardly a day's business.

YOUNG WITH ASSOCIATED IN KANSAS CITY

George Bowles has accepted a position with the Universal Film and Supply Company of Kansas City, as publicity man. He takes the place vacated by H. G. Gill.

Bowles goes to the Universal with a long newspaper experience behind him. He was formerly with the Kansas City *Star* and it was through his efforts that this paper printed motion picture news in a regular department.

P. J. Hall, manager of the Western Film Exchange in Kansas City, slipped away to Chicago a couple of weeks ago and came back with a bride. He kept it secret for several days, but the cat got out of the bag and "Pat" is receiving congratulations.

J. Roy Young, formerly in charge of the poster department of the Universal in Kansas City, has made connection with the Associated Film Service. He goes to the new firm as booker.

HOFFMAN, BACK FROM TOUR OF MIDDLE WEST CITIES, REPORTS DEMAND FOR BLUEBIRDS

M. H. HOFFMAN, head of the Bluebird Photo Play exchange system, upon his return from a tour of the principal Middle Western exchanges, including a visit to Chicago, Detroit, Pittsburgh and Philadelphia, stated that he found business in all the Bluebird exchanges in a most flourishing condition.

When Mr. Hoffman started at the head of the exchange system that was to launch the new Bluebird productions throughout the United States and Canada, he picked out men with whom he had been in touch for several years, and told them that he had a proposition bigger than anything ever before offered to film exchanges.

He then announced the coming of Bluebird Photo Plays; explained that they were to be the classiest pictures ever procured for a special program, and that every subject which would be issued as a Bluebird Photo Play would have to be thoroughly perfect, which means perfect in story, acting, settings, climax, participants and technique. He also announced a new system whereby instead of having a manager and assistant manager in each Bluebird exchange, the two executives were made joint managers, each thus being given joint credit for new business secured or joint blame for any complaints which may arise.

Mr. Hoffman, upon his return to New York City, said that in the two first offices where this system had already been put into effect, the business had showed a remarkable increase, something which was a pleasant surprise both for himself and the exchange men.

The increase in new business of these two exchanges is in excess of twenty per cent., and Mr. Hoffman predicts that it will not be a very long time before all the offices handling Bluebird Photo Plays, and in which this system has been placed, will be working on as satisfactory a basis as the first two.

BERNFELD OF PATHE EXCHANGE IN BOSTON, PLACES "RED CIRCLE" IN MANY NEW ENGLAND HOUSES

PATHE'S new serial, "The Red Circle," is traveling fast in New England. Through the enterprise of Manager Bernfeld, of the Pathé exchange, on Tremont street, the serial is being run as follows:

Beacon, Loew's South End, Comique, Premier, Egleston Square, Everett Square, Winthrop Hall, Roslindale, Niagara, Supreme, Allston, Olympia, New Scenic, Franklin Park, Day Square and Magic theatres in Boston; Royal in Lowell; Inman Square in Cambridge; Strand in Haverhill; Bijou in Fall River; Orpheum in Stoughton; Colonial in Andover; Rockland in Rockland; Star in Lawrence; Woburn in Woburn; Pastime in West Lynn; Starkey in North Attleboro; Steinberg in Webster; Grand in Marlboro; Globe in Fall River; Drinkwater in West Hanover; Plaza in Worcester; Royal and National in New Bedford; Universal in Fitchburg; Lyric in Fall River; Ideal in Milford; Blanchard in Southbridge; Wakefield in Wakefield; Rex in Waltham; Orpheum in Malden; Opera House in Athol; Opera House in Westfield; Prospect in Whitinsville, and Lyceum in Marblehead, all in Massachusetts.

Nashua in Nashua; Pastime in Tilton; Opera House in Exeter; Crown in Manchester; Modern in West Manchester, and Lyric in Dover, all in New Hampshire.

The Playhouse in Rutland, and Please U in St. Johnsbury, Vt.; Bijou in Woonsocket; Shea in Valley Falls; Opera House in Manville; Globe in Pawtucket; Lyric in Warren, and Casino in Centredale, all in Rhode Island.

The Circle in South Manchester; Majestic in Thompsonville; Princess in Bristol; and Lyceum in New London, all in Connecticut.

KANSAS EXHIBITORS WAIT IN OFFICE TO SIGN "YELLOW SEAL"

Cold weather and snow has caused the motion picture exhibitors in Missouri and Kansas a great deal of worry for the last few weeks but R. C. Cropper, manager of the Universal exchange at Kansas City, reports a large amount of new business for the month ending February 1.

A number of flattering letters have reached the Universal exchange from exhibitors in praise of the new Red Feather features, a big business being reported for each.

A number of Kansas and Missouri exhibitors who formerly split their service, using Universal service only a part of the week, are finding the Universal subjects such good drawing cards they now have discontinued the split service and are using Universal the week through.

The Universal serials also are drawing big and new demands are coming in daily for the "Graft" serial, especially exhibitors who have booked "The Broken Coin."

When news came of the new serial, "The Yellow Seal," a number of exhibitors were in the Kansas City Universal office and three signed contracts before the salesmen had learned anything more than that it would be ready for sale in the very near future.

AUGER, MUTUAL, IN ST. LOUIS ON VISIT

Edward Auger, special representative of the Mutual Film Corporation, was in St. Louis last week on his periodical visit to that territory, and made his headquarters at the Mutual exchange at 1311 Pine street, which is under the management of Fred A. Keller.

J. H. Cassidy, formerly with the General Film exchange in St. Louis, has severed his connection with that company and has been put in charge of the poster department at the Universal exchange at 2116 Locust street.

MANAGERS OF CLEVELAND OFFICES COMPROMISE ON PAY IN ADVANCE PLAN

Managers of Cleveland film exchanges releasing a general service, after a conference with the exhibitors' exchange committee, have offered to compromise on their payment in the advance ultimatum.

They have asked the Northeastern Ohio League to support them on the general principle and say that if members of the league will pay one week in advance for three weeks they may afterwards revert to the old system.

Attorney Ernest Schwartz, at the last meeting of the league, declared that if an exhibitor is entitled to credit after three weeks he is entitled to it right away. "We ought to reply that we will insist that responsible men be given credit," Mr. Schwartz said.

Attorney Ben J. Sawyer said the offer of the exchange men would strengthen the position of the league.

C. A. McGown asserted that the proposal of the exchanges would mean that in future they would live up to their contracts and give exhibitors what they were entitled to. He thought the exhibitors ought to be prepared to meet them and give a little.

The matter was referred back to the exchange committee for a further report.

GENERAL BUILDS TWO FIREPROOF VAULTS IN BANGOR, MAINE

The General Film Company, of Bangor, Me., has just completed the building of two cement fireproof vaults with double iron doors, to be used for storing films.

The management intends not to have a reel outside of the vaults, except those that are being shipped during the day.

The two vaults are built in such a manner that a stream of water may be turned in from the outside of the building, but the only opening to the inside of the building is by the doorway, which is protected by two strong iron doors.

MEAGHER BACK IN VANCOUVER

J. N. Meagher, manager of the General Film Company's Vancouver branch, has returned to Vancouver from a two weeks' trip to Eastern cities in the United States and Canada.

While in Montreal he was in consultation with the new Canadian division manager, H. E. Lotz.

NEWHOUSE FURNISHES MORSE WITH GENERAL PROGRAM

Manager Newhouse, of the General Film Company, Bangor, Me., has just completed arrangements to furnish pictures for the C. W. Morse Winter Garden in Bangor, the Majestic Theatre in Rumford and the Royal Theatre in Waterville.

BROWN SELLS BLUEBIRD FEATURES IN LOS ANGELES

C. E. Brown, former industrial agent in Northwestern Canada, has been sent to Los Angeles to take charge of the Bluebird department of the Universal Exchange.

The first showing of this brand of pictures will be made within the next week.

ROSENGARTEN IN CHARGE OF FOX, NEWARK, NEW JERSEY

David Rosengarten, for several years a prominent figure in the sales end of the motion picture business, has taken up the duties of exchange manager at the Newark, N. J. offices of the Fox Film Corporation, 43 Strand theatre building.

Mr. Rosengarten is known for his aggressive and efficient business methods, talents which he demonstrated beyond a shadow of a doubt, while connected with the Brooklyn exchange of the Fox company. His ability there was soon recognized, resulting in his promotion to the Newark office.

Prior to his association with William Fox's organization, Mr. Rosengarten was on the sales force of the Cosmos Feature Film Company, and his season of diligent work with that concern earned him notice and an offer from the company with which he is now associated.

GUSTAVE FROHMAN SPEAKS BEFORE BOSTON FILM CLUB

Speaking before the members of the Boston Film Club at the Hotel Brunswick the other night, Gustave Frohman, head of the Gustave Frohman Photoplay exchange, stated his conviction that within a few years the film business would be entirely controlled by the producers of the more wholesome class of pictures.

The film with the punch, he believes, is passing from favor, and he sees great success for those companies which produce only clean photoplays.

"The time is not far distant," he said, "when the public will clamor for pictures that are wholesome and clean; that instruct and inspire. And we must not forget that when we cater to the public we send the moving picture into 1,200 theatres in New England, 650 in Massachusetts and seventy-seven in Boston alone."

SPITZER SUCCESSFUL IN PLACING BLUEBIRDS IN TORONTO

Mr. Spitzer, special representative of the Bluebird Film Corporation, has just left Toronto, after a most successful visit, during which he introduced the new brand to exhibitors.

He, together with Mr. Lennon, Mr. Haguc and Mr. Davidson, of the Toronto Universal exchange, succeeded in booking the first run of the Bluebirds in Shea's Hippodrome, to appear, the latter part of February. An extensive advertising campaign is to be started at once and high hopes are entertained of its success.

THREE TIMES MORE SPACE FOR DAVIS BROTHERS

The Davis Brothers Poster Exchange San Francisco, is moving to larger quarters, occupying about three times as much space as their present location.

The new exchange will be fitted up as a real headquarters for exhibitors, exchangemen, and solicitors; meeting rooms for the Motion Picture League of the city and state will be provided; and the poster and machine departments will be elaborate. The operating room is under the management of W. G. Preddey.

GOFF TALKS TO TEXAS V-L-S-E MANAGERS; STEPHENS, NEW ORLEANS, FINDS BUSINESS GOOD

AFTER attending an important conference of V-L-S-E managers, called by A. W. Goff, assistant general manager, in Dallas, Tex., February 3, R. King Evans, manager of the New Orleans branch, makes an interesting report of the meeting, which was in the main devoted to a discussion of prices.

Mr. Goff delivered an address on "A Minimum and Maximum Price of Features." He explained why a minimum and maximum price should be put into effect, why each film should bear its price stag, so to speak, much after the manner in which a successful retailer conducts his merchandising.

Mr. Goff argued that the exhibitor should only be required to pay for what he gets in the picture and not be bound by iron-clad contracts at so much per day, regardless of the value of the picture to him.

Mr. Evans is installing these ideas in his brand new exchange shop in Baronne street, into which he moved his office force on February 6.

A visit to the office of S. T. Stephens, who has been at the Mutual helm but a month, found the Stephens' shop busy as the proverbial bee, with Mr. Stephens engrossed in a report which showed that Mutual service has been put on in twenty-two suburban houses in New Orleans. Mr. Stephens' only comment on conditions was that they were good.

General employees last week all wore perennial smiles and were busily engaged in trying to smoke up hands full of Havanas.

The secret was out when F. E. Garner, in charge of the special feature department, let it be known that a fifteen-pound youngster had been an arrival at the Garner household during the first part of the week.

Mr. Garner has not yet decided what branch of the business he will let his youngster enter when he grows up.

Film friends of Al G. Shear last week arranged a complimentary after-the-theatre party, in honor of Mr. Shear's fifteenth wedding anniversary.

Mr. and Mrs. Shear received cut glass tokens to mark the crystal period of their wedded happiness.

While the supper was purely a personal affair, before the night was over it developed into a Universal love feast, and toasts were drunk to the heads of the Universal company.

Mr. Shear personally celebrated his anniversary day by announcing that four new Crescent City theatres had been equipped by the Consolidated Film and Supply Company, which he manages in New Orleans.

These include the Crescent theatre, which recently opened with the Paramount program, the Triangle, the College and the Empire.

In all of these he has installed two Powers 6-B projection machines and Minusa Gold Fibre screens, and he has practically closed the contract for supplying the new Strand theatre, which will open in Baronne street next July.

"The Strange Case of Mary Page," the new serial, has taken well in the Louisiana territory, according to the report gathered from E. C. Kirkpatrick, who is handling the film through the General office.

The first Red Feather release for New Orleans, Violet Mersareau in "The Path of Happiness," was run at the Dreamworld theatre last week. If patronage for the first picture counts for anything, Red Feather features have secured a permanent niche in the city.

In order to preserve for time immemorial the memory of New Orleans racing meet, and for political reasons as well, to show the efficient manner in which the ponies ran without the obnoxious bookmaking system, the Nola Film Company took a one-reel picture at the track last week. It featured the track, the horses and spectators as well.

Among the latter were Josiah and Eugene Pearce, of the Pearce Amusement Enterprises, and other local film celebrities.

Nowadays the attractive 1916 membership cards of the Motion Picture Board of Trade are beginning to appear in exchange row. Manager S. T. Stephens has his card tacked prominently at Mutual headquarters in a spot where visitors cannot help but see it.

Howard Gale, of the New Orleans Kleine-Edison office, following a tour of Alabama and Mississippi, brings back with him an interesting review of film conditions in those states.

Lately, Mr. Gale says, crops and business have been rather poor, and these conditions necessarily affect the exhibitors.

In Mobile, Alabama, two houses have closed within the past month, one of these being the Royal theatre, the oldest house in the city.

In Meridian, Miss., the Elite theatre, owned by Sid Barry, opened and closed again within a period of twenty days.

SIDNEY IS EASTERN REPRESENTATIVE FOR BLUEBIRD; JACQUES, BOSTON HEAD

C. G. Sidney, formerly manager of the United Film Service, in Albany, N. Y., has been appointed Eastern representative of Bluebird Photoplays by General Manager M. H. Hoffman.

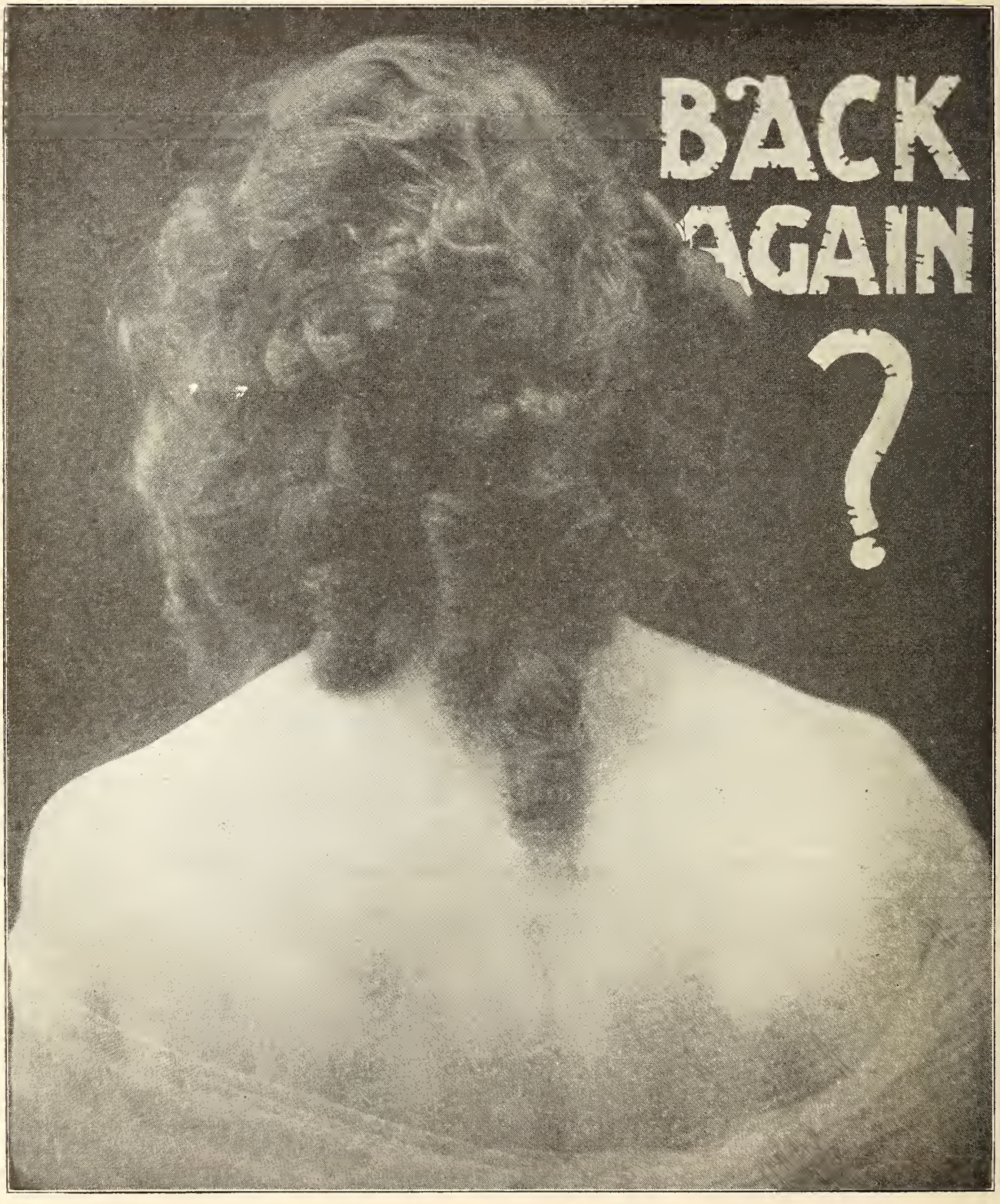
In Boston the Bluebird office has been opened at 205 Pleasant Street, with Frank Jacques in charge. Mr. Jacques lately managed the Globe theatre, Brockton, Mass., and was previously connected with the Boston Photo-Play Company.

Mr. Sidney, from Albany, and Mr. Jacques, from Boston, will thoroughly cover the Eastern and New England territory.

TANDY, AFTER 2 WEEKS IN CUBA, GOES TO ATLANTA

C. E. Tandy, manager of the Southern Paramount Pictures Corporation, and S. A. Lynch, both of Atlanta, Ga., returned to New York, after having spent two weeks in Cuba.

After conferring with the officers of the Paramount Pictures Corporation in New York City, he left for the South.



WATCH NEXT WEEK'S AD.

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Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK

Week after Week Universal Stars

of greatest drawing power and greatest Box Office value appear on the successful . . .

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Stella Adams
King Baggot
Sherman Bainbridge
Harry Benham
Mother Benson
Curtis Benton
Henry Bergman
Hobart Bosworth
Paul Bourgeois
Neal Burns
Harry Carey
Harry Carter
Lon Chaney
Fred Church
Wallace Clark
Harry Coleman
Betty Compson
Peggy Coudray
Howard Crampton
Doc Crane
Juan de la Cruz
Grace Cunard
Dorothy Davenport
William C. Dowlan
Adele Farrington
Marc Fenton
Francis Ford
William Franey
Mary Fuller
Jane Gail
Ray Gallagher
William Garwood
Jos. W. Girard
Douglas Gerrard
Maud George
Olive Fuller Golden
Myrtle Gonzales
Ray Griffith
Ella Hall
Hobart Henley
Gale Henry
Allen Holubar
Jack Holt
Little Clara Horton
Alice Howell
Mina Jeffries
Rupert Julian
J. Warren Kerrigan
Yona Landowska
Gretchen Lederer
Pathe Lehrman
Robert Leonard
Helen Leslie
Louise Lovely
Ethel Lynne
Eddie Lyons
Cleo Madison
Edna Maison
Charles (Pop) Manley
Madame Rosita Marstini
Luella Maxim
Violet Mersereau
Matt Moore
Lee Moran
Harry Myers
Eva Nelson
Frank Newberg
Jane Novak
Laura Oakley
Charles Ogle
Louise Orth
Paul Panzer
Val Paul
Lillian Peacock
Peggy Pearce
Carmen Phillips
Dorothy Phillips
Eddie Polo
Victor Potel
William Quinn
Herbert Rawlinson
Stella Razeto
Ned Reardon
Billie Rhodes
Billie Ritchie
Franklin Ritchie
Marc Robbins
Edith Roberts
Rex de Roselli
Gertrude Selby
Ernest Shields
Phillips Smalley
Frank Smith
Richard Stanton
Rosemary Theby
Grace Thompson
Louise Vale
Agnes Vernon
Fatty Voss
Marie Walcamp
Lule Warrenton
Lois Weber
Glen White
Ben Wilson
Marie Wierman
Elsie Jane Wilson
Lois Wilson
William Worthington
William Welsh

Our Quiet Tip---Tie up to The Universal Program Now

The more YOU read these advertisements the more useful to YOU we can make the "News."

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

THREATENED NOVA SCOTIA CENSORSHIP NO LONGER A MENACE; REPRESENTATIVES MAKE PROTEST AGAINST OPENING OFFICES IN HALIFAX

NOVA SCOTIA, one of Canada's smallest provinces, decided that it must have its censorship trouble. Heretofore, Nova Scotia has done without a censor board for its films and the various exchanges have supplied the territory from their offices in New Brunswick, which in most cases were located in St. John.

However, at the last session of the Nova Scotian Legislature a bill was brought up, which asked that the film companies be forced to open offices in Halifax, the capital city of Nova Scotia and that a provincial censor board be appointed.

At the present time, when most of the branch exchanges of the various film companies are working at a loss, this measure naturally caused consternation among Canadian film men and so urgent did the matter seem, that the Canadian Universal Company dispatched F. R. Lennon, their assistant general manager, to the scene of action, to see if something could not be done to avert what would practically be a disaster, because the volume of business in Nova Scotia would not warrant the establishment of another office and might result in the withdrawal of the film companies from the entire Eastern territory.

Mr. Lennon, after his arrival in the East, proceeded to call together the film men and a strong meeting was held, at which it was decided to send a delegation to wait on the provincial government. This was done and the following gentlemen made up the delegation: Messrs. P. Kaufman, general manager of the Famous Players Company; F. R. Lennon, assistant general manager, Canadian Universal Film Company; C. A. Kerr, Mutual Film Company; E. A. Langely, representing Pathé; A. McArthur, General Film Company; G. A. Margetts, manager, St. John branch of the Canadian Universal Company, and Harry Price, Famous Players.

These gentlemen, representing the most powerful film companies in Canada and the investment of many hundreds of thousands of dollars in Canada, completely covered the matter with the provincial government; they suggested various amendments to the bill that would make it practicable and then invited the committee to a little banquet at which the decision was to be given.

When the details of the decision were made public it was found that the film men had won a very notable victory and that the committee, convinced of the truth in the arguments presented by the exchangers, had decided to adopt measures satisfactory to all.

In brief these measures are, that: The film exchanges shall pay the province of Nova Scotia a yearly tax of $200 for doing business in the province and that a censor fee shall be charged of one dollar on every film. It will not be necessary for any film exchange to open in Halifax.

Each exchange will appoint their first run customer to represent them at the censor board and this censor board agrees to take the ruling of any two provinces in Canada to govern themselves in regard to the reels to be shown in Nova Scotia.

That is, it is only in case of films which have not passed in two other provinces, that censoring will be necessary in Nova Scotia.

No city will be allowed to impose taxes on the film exchanges. There will be no censoring necessary on the present stock of reels in Nova Scotia. These decisions show clearly that the film men can receive their rights by strong, careful and united effort.

TEXAS CENSOR BOARD APPROVES FEDERAL BILL—OF COURSE!

Thirty-five subjects, or two per cent. of all films viewed by them, were rejected by the Houston, Texas, censor board, in the period from March 25, 1915, to the end of the year, according to the report of the board submitted last week.

A total of 1,640 permits issued, 360 eliminations, and 25 pictures totally thrown out, is the record of the censor board during its first nine months of operation.

The board in its report asks for office equipment in the future and goes on record as favoring the Hughes-Smith censorship bill now before the House Committee on Education in Washington.

KANSAS FURNISHES PROJECTION ROOM FOR CENSORS

The State of Kansas is to furnish a room in which films can be shown to the censors. Heretofore it has been necessary for the exchanges to send pictures to a theatre in Topeka in which the pictures were viewed by the censors, and the exchange was compelled to pay for this theatre.

A projection room is now being fitted up in the capitol building. It will be ready in the very near future.

EXHIBITORS IN ERIE, PA., FINED THROUGH CENSORS

As a result of the complaints and prosecutions of the state board of censors, a number of exhibitors in Erie, Pa., have been fined. It was on account of the censors' activities in that section.

A number of the exhibitors and exchangemen violated some of the minor laws of the organization, and as a result were called before an alderman and fines of various sizes levied upon them just to let them know that the state board was still doing business at the old stand.

According to a statement of one of the men fined, "It looked as though the state board needed the money and thought that Erie and Corry, Pa., could furnish it.

Many of the infractions of the rules came as a result of the exhibitors of that section getting their films from either Buffalo, N. Y., or from Cleveland, O., and many of the cuts ordered by the Pennsylvania board were not made by the board from Ohio or New York.

This was what caused the trouble, but the censors always looking to their own best interests were not satisfied with reprimands, but made the alderman levy fines in all cases.

DRASTIC CENSOR AMENDMENT IS PROPOSED IN NEW YORK

Assemblyman Frederick Ahern has introduced into the Albany Legislature a bill which amends the state boards and commissions law by creating a new article relating to moving pictures.

The bill establishes a state board of censors to consist of three members appointed by the governor with the consent of the senate. Their terms are fixed at six years, except in the case of the first appointees.

The board shall examine all moving picture films or reels, and approve such as shall be moral and proper, and shall disapprove such as are sacrilegious, obscene, indecent or immoral, and as shall tend to debase or corrupt the morals.

It is made the duty of every moving picture producer to furnish to the board, whenever required, a description of any moving picture, including a description of its scenes and purposes, and to display the same for examination.

Films unapproved by the board shall not be exhibited. An examination fee of two dollars and fifty cents is to be charged. Members of the board of censors will receive annual salaries of $5,000 each.

RAILROADS REFUSE TO CARRY FILMS OUT OF FRISCO UNLESS SENT BY EXPRESS

RAILWAY concerns doing business out of San Francisco, have issued notices to the effect that they will no longer carry motion picture films, unless these are sent by express and comply fully with the regulations of the Interstate Commerce Commission in regard to packing and marking.

This notice was served without warning and was to have gone into effect the first day of February, but concerted action on the part of moving picture interests induced the transportation companies to grant a postponement of thirty days.

As matters now stand exhibitors will be allowed to carry their films as in the past up to the first of March, but after that date they must be delivered to theatres by express companies and returned to the exchanges in the same way.

In the meantime the question will be taken up before the California Railroad Commission, and it is possible that film interests will be able to make such a showing that the carrying of films will be allowed, with certain restrictions.

Quite recently exchanges and exhibitors were put to considerable expense in providing metal carrying cases to comply with national regulations, and it is difficult to see how films can be carried with a greater degree of safety by any transportation or delivery company.

The argument presented by the railroads is that sparks from cigars or cigarettes are apt to ignite the films, and film interests meet this by asking why a simple order was not made prohibiting the carrying of films in the sections of trains and boats where smoking is allowed.

Both exhibitors and exchange interests are free in their accusations that the measure has been prompted by express interests and that the safety first idea is being used merely for effect.

Exhibitors in the following cities go to San Francisco for their films, carrying them to their houses: Oakland, Berkeley, Alameda, Elmhurst, San Leandro, Haywards, Mill Valley, San Rafael, Sausalito, Vallejo, Martinez, Crockett, Pleasanton, San Mateo, Burlingame, Sunnyvale, Palo Alto, Walnut Creek, Niles and Livermore.

Some of these places are within a thirty-minute ride of San Francisco, and most of them are less than twenty miles from the heart of the metropolis.

In speaking of the losses that would result to exchange interests in case this proposition became a standing rule, one prominent film exchange manager in San Francisco said:

"Under the present arrangement many of our productions are booked for twenty days out of thirty, but if deliveries have to be made by express in the territory that should properly be known as San Francisco, about twelve bookings are all that could be made with safety.

"Think of sending films by express to theatres within ten miles of our exchange, and which can be reached by a ten-cent car fare.

"Exhibitors declare that express charges, together with the higher prices that exchanges will be compelled to ask, will tend to force them out of business, especially the houses making frequent changes of program and securing films from a number of exchanges."

AUTHORITIES IN MORRISTOWN, N. J., KILL COURT ORDER PERMITTING SHOWING OF "NATION"

THE fact that the New Jersey Court of Chancery has twice enjoined police departments of cities from interfering with the production of "The Birth of a Nation" has not proved of sufficient reason to prevent the board of aldermen of a New Jersey city from putting a ban on the exhibition of the film in a municipality they are supposed to represent.

The action of Morristown's board of aldermen sets a precedent in New Jersey, inasmuch as it gives to the state something new in the line of a board of motion picture censors.

James J. Lyons, manager of the Park theatre of Morristown, has said that he had booked "The Birth of a Nation" for a two weeks' run, commencing the early part of March.

The display of his first advertising paper was accompanied by the usual protests from a delegation of the city's representative colored citizens.

Three colored residents, calling themselves a "committee," visited the chief of police, but were dismissed with the reminder that the highest courts of New Jersey had declared police intervention with the showing of "The Birth of a Nation" in New Jersey was illegal.

The "committee" then sought the aid of Mayor Clifford Mills, who also would do nothing at variance with the decisions of the Court of Chancery. The next day, however, an obliging alderman was found who agreed to father a resolution that would keep the film from being shown in Morristown.

During the debate that followed the sponsors of the resolution announced that more than 1,300 colored residents of Morristown had signed the petition urging the aldermen to take action.

Inasmuch as there are less than 400 negro residents in Morristown, it was immediately brought out that most all of them must have signed the petition three or four times apiece.

Mr. Lyons, who sought a restraining order, says he is positive that neither the police nor the board of aldermen has jurisdiction under any statute to prohibit the showing. He declares the aldermen's action was purely political and said the petition did not even represent the real feelings of the few who make up Morristown's negro population.

The Park theatre is a new structure, completed only a few months ago at a cost of $150,000.

INDIANA EXHIBITOR FREE FROM SUNDAY OPENING CHARGE

On motion of Prosecutor Roy Street the case of Michael Rubinoff, charged with operating a motion picture theatre at Lafayette, Ind., on Sunday, was dismissed in the Circuit Court, February 7, by Charles A. Burnett, judge pro tem.

The case was taken to the Circuit Court after a jury in the city court failed to agree. The defense contended that the defendant could not be convicted of pursuing his usual avocation on Sunday, as he was a Hebrew and observed the seventh day as his Sabbath.

The prosecutor's motion was as follows: "The undersigned prosecuting attorney for the State of Indiana requests to have the above entitled cause dismissed for the reason that the State of Indiana, upon trial of said cause, would be unable to establish without a reasonable doubt the guilt of the defendant, because of the fact that the defendant is an orthodox Hebrew."

Mayor Bauer, of Lafayette, says that the matter is unsettled and he will see that the law is enforced. Superintendent of Police Powell declares he will arrest any person who opens an amusement house on Sunday.

Several attempts have been made to open motion picture theatres in Lafayette on Sunday and the outcome of the present controversy is being awaited with much interest by other proprietors of theatres in Lafayette and the northern part of Indiana.

INDIANAPOLIS THEATRE WINS RIGHT TO BUILD AWNING ON SIDEWALK

Judge Vincent G. Clifford, of the superior court, Room 4, Indianapolis, has ruled that Barton and Olsen, proprietors of the Alhambra theatre have a right to build a metal awning in front of the theatre in West Washington street.

The city refused to give a permit for the building of the awning and Barton and Olsen filed suit against the city seeking to enjoin them from preventing the construction of the awning.

The city legal department has announced that an appeal will be taken from Judge Clifford's decision to the supreme court.

Since Mayor Bell has taken office, it has been the policy of the administartion to refuse permission for the construction of such awnings, although it is said there is a city ordinance which permits the construction of awnings.

Woodburn Masson, a member of the legal department who is engaged in codifying the city ordinances, says that if the decision of Judge Clifford stands it will permit the indiscriminate construction of canopies across the sidewalks in the downtown district.

CURFEW LAW FOR CHILDREN AT THEATRES IN PADUCAH, KENTUCKY

A curfew law has gone into effect at Paducah, Ky., requiring children under seventeen years of age to be off the streets at 8 p. m.

The ordinance provides, however, that children under that age may attend motion picture theatres with the permission of their parents.

Film News From Foreign Parts

Entertainments Given by Officials Held in Kinemas

Special to Motion Picture News

Paris, Feb. 1.

AN event of special interest to the British colony in Paris took place Thursday, January 20, when an Anglo-French gala matinee was given at the Gaumont Palace, the proceeds of which were given to the French Red Cross for its hospital at Salonica.

The British ambassador was the patron of this matinee, and permission was obtained from the authorities for the band of the Grenadier Guards, which were returning to England from the front, to take part in the program.

This, of course, was a real treat, as it was the first time Parisians have had an opportunity to hear this famous band.

It is well worth noticing that since the last two or three years, if a special soirée or matinee is to be given, it is always at one of our kinemas that the official entertainments are given.

The beginning of the performance was fixed for 2:30 p. m. and, notwithstanding that this huge Palace accommodates 6,000 people at two not a single seat, nor even standing room, was available.

The place was beautifully decorated; all the boxes were occupied by English and well-known American residents in Paris. At 2:30 sharp the ambassador made his appearance and the orchestra started with "God Save the King."

The first picture shown was Gaumont's "Les Poilus de la Revanche." It is a story of the war, and one of the very best made by this firm since the beginning of the war.

Eyes Caught by Hands and Feet

The next one was a rather amusing one call "Des Pieds et des Mains." From the beginning to the end of the film nothing but hands and feet of the artists are seen.

After a chronochrome picture of Gaumont the band of the Grenadier Guards appeared on the stage and the reception accorded to them surpassed anything I have ever seen. The stage was covered with flowers. For more than ten minutes they were saluting and it was evident that they were greatly moved by the enthusiastic reception.

Last Friday M. Mary, one of our film dealers, invited us to a special showing given at the Barbes Palace of "La Dame aux Camélias," made this time by a well-known Italian firm, with Mme. Bertini as Marguerite Gauthier.

The film was very well received by the audience. No doubt it is a fine picture. The dresses of Mme. Bertini were greatly admired by the ladies present. They are, in fact, most elaborate and very chic. I am told they cost 50,000 francs.

"Cabiria" is still drawing large audiences to the Vaudeville. The next film to be shown at this theatre will be "Maciste."

It is well known that in France every place of amusement has to pay ten per cent. of the gross takings to a so-called "Society of Poor Rates."

This society has one of their men at every theatre, kinema or others to control the receipts and every year the takings are published by this society.

A list just out shows that the gross receipts of the kinemas in 1914 have been far ahead of any expectations. They reached over eight millions of francs in spite of the kinemas having closed their doors at the beginning of the war in August and did not open until last December.

This, as seen, is most satisfactory and it shows that the kinemas are more than ever in great favor with the general public.

The list is headed by the Gaumont Palace with 1,300,000 francs, next comes the Tivoli with 700,000 francs, Omnia Pathé with 600,000, and Pathé Palace with 600,000 francs.

Pictures of Anglo-French Front

Films of the Anglo-French front at the Balkans have reached Paris and were shown last week for the first time. Some of them are very interesting, as, for instance, "La Retraite de Guevgueli."

For the first time also pictures taken at the front in France occupied by the British army have been shown this week, and are going very big.

For the first time a film has run for two weeks at a kinema on the main Boulevards. This is the case with "Alsace" kept for a second week on the program of the Omnia Pathé.

I have heard of a certain Mr. Despinoy having opened an office called "Kinema Exchange" and as I was told that this gentleman had never been in the kinema trade before, I went to see him to find out what was Mr. Despinoy's intention in opening such offices.

Here is what I was told: "I know that a great many films made in America, England and some other countries are never shown in Paris.

"I have seen many films advertised in Motion Picture News which never reach our country. I am told that foreign manufacturers refuse to send their films without sufficient guarantees.

"I have secured the services of people who have been in the business ever since the kinema begun, and we are ready to buy any good films from any country.

"We will give any guarantee that may be required, and this I expect will facilitate the transaction of business."

I have no doubt that the services of the Kinema Exchange will be greatly appreciated by the film traders in the different countries who will avail themselves of the opportunity it offers.

English Visitor, Owner 40 Theatres

I have had the pleasure of meeting M. Hyman, manager of a London firm, which has over forty kinema theatres in Great Britain.

He came over with the well-known film, "The Man Who Stayed at Home," intending to dispose of the French rights to the picture.

No better testimony as to the greatness of the kinema could be got than the one just given by a woman 102 years of age. She was requested to say which was the greatest invention during her lifetime, and she answered without a moment's resitation "the kinema."

G. Kaczka.

HENRY B. WALTHALL WINS POPULARITY CONTEST IN AUSTRALIA; FEATURES IN DEMAND

Sydney, N. S. W., Jan. 15.

FEATURE pictures were in demand during Christmas week. The larger theaters revived past successes, some of which included "Cabiria," "Hypocrites," "Joseph and His Brethren."

Standing room only was the order at West's enormous Glaciarium where "Cabiria" was shown, even though higher prices than usual were charged.

The lowest being 6d. (12 cents) and up to 2s. (48 cents). Suitable orchestral accompaniments made this spectacular photoplay an enormous success.

The volcanic scene was the center of a number of arguments as to whether it was really what it was represented to be.

In my opinion "Cabiria" would have been much more enjoyable if the wonderful effects of the first four reels had formed the climax of the film.

"Hypocrites" concluded its successful run at the Palace theatre (which has now returned to the "legit") and this wonderful production is now going the circuit of the leading suburban shows.

"The Clutching Hand" has given place to "The New Exploits of Elaine" at the

SCENES FROM "OUTWITTED" (Thanhouser), "PERKINS' PEACE PARTY," AND "RUTH'S REMARKABLE RECEPTION" (Falstaff), RELEASED THIS MONTH ON THE MUTUAL PROGRAM

Empress, and judging by the expectant crowds waiting for admission on the opening night it is likely to prove as great a success as its predecessor.

Essanay Swamping Theatres

In my last letter I complained of the temporary absence of Essanay features and since then this brand of plays has been "swamping" the shows. "Temper" and "The Woman Hater," with Henry Walthall, were followed by the "Circular Path." Chaplin's "Night in the Show" ran for two weeks at three of the leading photoplay houses in Sydney, which certainly proves (1) that Sydney picturegoers like comedy and (2) that Waddington, Ltd., who put on the film know their business.

Marguerite Clark proves the best box office attraction of Famous Players.

"The Dawn of a Tomorrow" will be the next Paramount to be shown here beginning next Monday, following "Stolen Goods" which is the first appearance here of Blanche Sweet in a feature since she joined Lasky.

Sydney will be overcrowded with photoplay houses if the present building boom continues. The Piccadilly was opened last month.

The Australian will begin screening this month and two more are about to be erected, all in the very heart of the city.

The legitimate theatres are beginning to feet the strain now—what will they be like in the future?

"The Truth Wagon" at the Piccadilly last week proved an acceptable comedy. "In Mizzoura" is announced for this week-end.

Equitable Pictures Make Hit

The Equitable productions made their appearance at the Crystal Palace this last two weeks.

"Divorced" was a success mainly because the Australian favorite Hilda Spong played the lead. "Should a Wife Forgive?" also proved popular.

"Bred in the Bone," M. M. P.; "Fairy and the Way," World; "Morals of Marcus," Paramount—these were some of the best features shown recently.

"Twin Beds," the three-act farce being staged at the Criterion theatre, Sydney, has as its stars Hale Hamilton and Myrtle Tannehill who have appeared in Keystone and Kalem productions in the States.

The rumor that J. L. Williamson, Ltd., had produced some of their stage successes in films has been officially confirmed by their advertisement announcing that they will shortly release the following: "Get Rich Quick Wallingford" (Niblo); "Officer 666" (Fred Niblo), and "Within the Law" (Muriel Starr).

They also announce that they have the Williamson submarine pictures ready. These, I believe, were issued in the U. S. A. by Universal some time back.

Louise Carbasse and Digby Bell

I notice by the latest Universal releases that Miss Louise Carbasse is appearing in a feature with Digby Bell for that company. This is, I believe, the same artist who appeared in pictures for the Australian Photoplay Company several years back.

In the photoplay song "When I Dream of Annie Laurie," by the Treble-Clef, I noticed a face very much like Billy Quirk, late of Vitagraph.

One of the most popular of the actors at present is Robert Warwick, being especially well liked in "Alias Jimmy Valentine" and "The Man Who Found Himself."

"My Old Dutch" Appeals

"My Old Dutch" began its initial screening at the Crystal Palace this morning.

A generous amount of advertising together with the reputation of the song will guarantee a good audience, exclusive of the fact that it is a remarkably good story capably acted.

Albert Chevalier is well known to Sydney audiences through his wonderful impersonation of the inventor in "The Middleman" (London film).

At the present time the motion picture theatre proprietors are indulging in a large amount of newspaper advertising, both in daily and Sunday editions, more particularly in the latter.

An announcement in the papers today is to the effect that Waddingtons, Ltd., who control three up-to-date houses in the city; viz., the Globe, Grand and Majestic, have taken over the management of the Strand.

The Strand has been screening the World Film productions. Waddingtons announce that they will open the theatre under the new management by presenting "The Dawn of a Tomorrow," with Mary Pickford.

The popularity contest conducted by the *Mirror* newspaper has closed with the following artists proclaimed the winners: Henry B. Walthall, 1; Maurice Costello, 2; Harold Lockwood, 3; Mary Pickford, 1; Marguerite Clark, 2; Charles Chaplin, 1, and Mabel Normand, 1.

Chaplin and Normand lead from their nearest competitors by a margin of nearly 2,000 votes. Walthall and Pickford won by about one hundred votes.

HAL H. CARLETON.

KLEINE'S WATSON COMEDIES MAKE HIT

"The Mishaps of Musty Suffer," a series of ten one-reel comedies, featuring Harry Watson, Jr., of Bickel and Watson, which George Kleine is offering, a list of better class theatres for exclusive advance of release date showings, has more than lived up to the expectations of the manufacturer.

Already a considerable number of the most representative houses in America are playing the series, the list including the Strand and Biltmore, New York; the Scollay Square and Gordon Olympia, of Boston; Kunsky's circuit of beautiful Detroit houses; Alfred Hamburgher's Chicago circuit; the Strand at Hartford, Conn.; the Tabor Grand at Denver, and many other theatres.

THIS FINE ARTS CERTAINLY HAS WINNING TITLE

The recent subject made at the Eastern studio of the Fine Arts Company with Douglas Fairbanks, supported by Dorothy West, George Fawcett, Macy Arlein, George Backus and others by Alan Dwan, has been named "Laugh and the World Laughs With You."

The scenario for this was written by Shannon Fife, well known script author.

"MARY PAGE" IS GREATER SUCCESS THAN ESSANAY EXPECTED

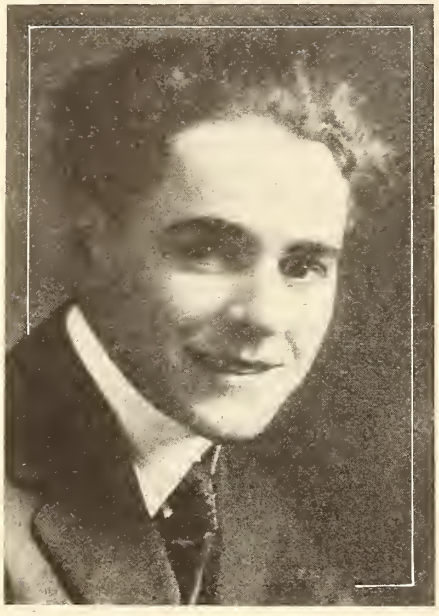
The Essanay company reports that its fifteen episode series, "The Strange Case of Mary Page," with Henry Walthall, Edna Mayo and gowns by Lucile (Lady Duff Gordon) is even a greater success than they hoped for.

It has been necessary to increase the staff in the Essanay laboratories in order to supply the necessary prints of the episodes.

WEBSTER CAMPBELL WORKING IN A VITAGRAPH THREE-REELER

Webster Campbell is one of the latest members of the Vitagraph stock company and is now in pictures at the Hollywood studios. He started his stage career as a member of a stock company at Kansas City and then traveled with a road company to the Pacific Coast.

The show which he was in closed in Los Angeles. He was engaged by the Vitagraph company and in their films has attained distinction as a screen player of ability.



WEBSTER CAMPBELL

He is also a scenario writer and has sold over twenty scripts.

He has appeared in "He Got Himself a Wife," "Bittersweet," "The Hoyden," "Pansy's Papas," and is now working in a three-reeler soon to be released.

NEGATIVE RECEIVED BY SELIG SHOW CONDITIONS IN POLAND

Negative recently received by the Selig Polyscope Company, of Chicago, Ill., from battlefields in Poland, is said to show true conditions in that war-torn, unfortunate country.

These war films will be in readiness for release in about two weeks. There are four or five thousand feet of perfect film which presents almost every detail of war's devastation.

The starving population, including the grief-stricken women and little ones, the marching columns, scenes along the lines of battle, these and many others are vividly pictured.

Leaders among Polish societies in the United States working to alleviate suffering among their countrymen and women in Poland, have expressed great interest in these latest war films.

HARMON BUYS STUDIO SITE FOR MIRROR

Clifford B. Harmon, president of Mirror Films, Inc., has closed a deal with the Glendale Development Company whereby the new film organization acquires a large piece of land adjoining the present studio plant of the company at Myrtle and Martin avenues, in Glendale, Long Island.

It is the intention of the company to build a modern motion picture city there, and the property just purchased will be used by the company in addition to the grounds on which the studio plant now stands. The transaction is said to have involved about $150,000.

The purchase makes the Mirror owner of property running from Martin avenue to Louisa place, thence to Union avenue and thence to the Rockaway branch of the Long Island Railroad which skirts it for a distance of 712 feet.

A station for the accommodation of the Mirror studio people will probably be built.

SECOND CO-STARRING MEDIUM OF CLEO RIDGELY AND REID FOR LASKY

Following her recent success as co-star with Wallace Reid in the Lasky production, "The Golden Chance," a Paramount picture, Cleo Ridgely, it was announced by the Lasky Feature Play Company this week, is already at work in a second production in which she and Mr. Reid will appear as co-stars.

CLEO RIDGELEY

The photoplay is entitled "Behind the Mask," by Cecil B. De Mille and Jeannie MacPherson, and the producer is Paul Dickey, the famous dramatist and stage director, who recently joined the Lasky producing force.

"ONE DAY," MOSS, FOR STATE RIGHTS

The B. S. Moss Film Corporation announces the forthcoming release of "One Day," a sequel to "Three Weeks," from the novel by Elinor Glynn.

This company, of which B. S. Moss is the president and active head recently released "The Salamander," a photoplay version of Owen Johnson's novel. It is understood "One Day" will be disposed of on the state rights plan.

ILLINOIS LEAGUE ELECTS OFFICERS

At the regular meeting of the International Moving Picture Exhibitors League of Illinois, held in the Masonic Temple Building, on Friday noon, February 4, the following officers were elected for the ensuing term: President, George Henry; vice-president, John H. Freundt; treasurer, William J. Sweeney; secretary, Sidney Smith; sergeant-at-arms, A. Balaban. The last three officers were re-elected.

The following members comprise the new executive committee: Fred Hartman, George M. Laing, August Zilligan, Julius A. Alcock, H. Lieberthal, M. A. Choyinisky, and M. S. Johnson. A chairman will be selected later by these committeemen.

Frank Rembusch, president of the Mirror Screen Company, and president of the Indiana Exhibitors' League, was a guest of the Illinois organization.

WILMUTH MERKYL PICKED AS LEAD FOR PETROVA BY METRO

Wilumuth Merkyl, regarded as one of the foremost of the younger leading men of the stage or screen, has been engaged by Metro and will make his bow under Metro auspices in "The Soul Market," in which Mme. Petrova is starred.

This is an original story, written by Aaron Hoffman, the well-known playwright and author.

Mr. Merkyl had a long and varied career in grand opera and on the speaking stage, before he went into motion pictures. He was recently starred in "The Fortunate Youth," and before that was leading man for Helen Ware, in "The Price," Betty Nansen in "The Celebrated Scandal," Marguerite Clark, in "Gretna Green," and other notable productions.

WILMUTH MERKYL

Mr. Merkyl made his professional debut in grand opera at the Royal Opera House in Berlin, and since adopting the stage has appeared all over the world, playing in several languages.

He has appeared in India, China, Japan, South Africa, England, Australia and in Canada and the States. He had the leading male singing role in "Adele," and appeared with Hazel Dawn in light musical comedy.

Lincoln Is Experienced Stage and Screen Star

Leading Man for Lubin, Who Began in a Stock Company, Generally Recognized as Being the Best Training School for a Player, Was Associated With Broadway Successes Put on by Road Companies in Many Parts of the Country

E. K. LINCOLN, leading man for the Lubin Company, brings to his new affiliations a varied experience as a screen and stage player.

Mr. Lincoln served a difficult and protracted apprenticeship behind the footlights, before he entered the silent drama.

He began in what is generally recognized as the best training school for the stage—the stock company, appearing in successive seasons with companies in Johnstown, Pa., Paterson, N. J., Columbus, Ohio, Zanesville, Ohio, Cleveland and Pittsburgh.

He then went into a wider legitimate field, and became associated with Broadway successes presented by road companies in many parts of the country. He was leading man in such plays as "Over Night," "The Virginian," "Graustark," "The Squaw Man," and others, becoming known of course to theatregoers in a variety of cities.

Years of painstaking work built up a reputation which Mr. Lincoln put to excellent advantage when he decided to go to the screen.

When he forsook the stage, he became associated first with the Vitagraph Company. He was featured in many of their most important photodramas and played the leading part in "A Million Bid," the photoplay that signalized the opening of the Vitagraph theatre on Broadway.

In "Littlest Rebel"

Subsequently, he appeared in the Photoplay Production Company's version of "The Littlest Rebel," which was also one of the most popular footlight dramas of recent years.

His interpretation of the role of Hero brought him considerable screen popularity. Besides appearing in the leading role, Mr. Lincoln gave material assistance in working out details of the picture.

Some of his other conspicuous successes on the screen were: "The Call," "The Wood Violet," "Shadows of the Past," "The Wreck," "The Girl from Alaska," and "The Fighting Chance."

But Mr. Lincoln's screen affiliations are not confined to his work as a leading man and star. He has an office in New York City, where the E. K. Lincoln Players, Inc., has its headquarters. In addition he owns two modern studios, one located at Grantwood, New Jersey, and the other in Blandford, Massachusetts. Mr. Lincoln is so thoroughly acquainted with the producing end of the business, as well as the acting end.

Despite his varied interests, and his work in his present capacity as leading man for Lubin for whom he is enacting a number of important roles, Mr. Lincoln finds time for a number of diversions.

He is, among other things, an all around athlete, and his athletic accomplishments he finds valuable in his screen work.

He is six feet in height, and weighs 185 pounds—a physique which enables him to undertake successively "heroic" parts, and those which call forth abilities of an athlete.

His recreations consist of motoring, horsemanship, and other forms of outdoor sport, but his principal hobby, perhaps, is the training and ambition of show dogs.

He owns the Greenacre kennels, from which a number of prize winners have issued.

Mr. Lincoln, by reason of his long connection with stage and screen, is the possessor of a wide circle of admirers among followers of the photo-dramatic art, and has a large number of personal friends both in and out of his profession who have learned not only to appreciate his talents, but who also have conceived a high regard for his social qualities—another evidence of his popularity.

As a supplement to this issue of MOTION PICTURE NEWS you will find an excellent likeness of this Lubin star.

Southern Gaumont Companies Please Bradford

General Manager, in New York from Trip to Jacksonville, Fla., Reports Activity on Five Reel Features for Release as Mutual Masterpictures

AFTER a month spent at the Jacksonville, Fla., winter studios, F. G. Bradford, general manager of the Gaumont company in America, has returned to New York.

Mr. Bradford reports that the Gaumont companies are all busy making five-reel features for release as Mutual Masterpictures.

During his visit the companies have been strengthened by additional players. Before returning to New York he was able to see three new productions in work.

"The work in Jacksonville was so interesting that I hated to come North," said Mr. Bradford at the Flushing studio of the Gaumont company in discussing the activities of Gaumont stock companies in the South.

"I consider one of the most enjoyable events of my visit to be the witnessing of the filming of the final scenes of 'The Dead Alive.'

"Since this is the first Gaumont release in which Marguerite Courtot is starred, naturally I took a great interest in the production.

"Both the photoplay and Miss Courtot have lived up to my expectations in every way.

"Miss Courtot is of French descent, and French is the language used in her home. A former Gaumont director, himself a Frenchman, is now with us. Naturally, he was assigned to direct Miss Courtot.

"This is Henry J. Vernot. Not only did he direct Miss Courtot, but before that he wrote the scenario himself with his little star in mind.

"While I was at the Jacksonville studios Mildred Gregory began 'According to Law,' under the direction of Richard Garrick. Howard Hall was brought especially from New York to play opposite her.

"On the way North I have talked with exhibitors in several towns, and outlined to them the story of 'According to Law.' They became as enthusiastic over it as I am myself.

"Another photoplay which I saw started was 'The Haunted Manor.' Here is a production that certainly will maintain the Gaumont prestige. It has a number of scenes in East India at the court of a wealthy and powerful rajah or native ruler.

"Edwin Middleton, who directs it as his first Mutual Masterpicture, not only has studied the life thoroughly, but he is being aided by the head of a band of East Indians who are wintering with a circus near the studio.

"From the circus elephants, lions and tigers have been secured, and with these as local color the spectator will certainly not be able to complain that he is not seeing India as it really is.

"Iva Shepard, who received unmeasured praise from critics who saw her in 'The Drifter,' is starred in this five-reel feature. She appears as an American adventuress with whom the rajah is infatuated.

"The scene ultimately shifts to America. For these scenes the players go to St. Augustine for settings amid the fashionable surroundings of the winter colony."

HERRINGTON TO SPEAK IN ALTOONA, PA.

Special to MOTION PICTURE NEWS

Pittsburgh, Pa., Feb. 12.

Fred J. Herrington, national president of the Motion Picture Exhibitors' League of America, has been asked to deliver an address before the Chamber of Commerce of Altoona, Pa., and has accepted the invitation.

He will deliver his address on the evening of March 9, and will take for his subject "The Growth of the Motion Picture and Newspaper and Its Effect Upon the Community."

There has been no mention regarding any statement about state censorship, but it is understood that President Herrington will have plenty to tell the Altoona business men regarding that phase of the industry.

Mr. Herrington is against the state board, it is said, and never overlooks a chance to tell of the shortcomings of that organization and the thorns they throw in the paths of the motion picture men in that state.

He has been a missionary on this subject for many months, and should anything be done to get the next legislature to repeal the law it will be due to the large amount of work done by Mr. Herrington all over the state.

LUCILLE STEWART A VITAGRAPH LEADING WOMAN

Lucille Stewart has been selected as the new leading woman for Ralph W. Ince in the Brightwaters studio of the Vitagraph company. She is at present working in a five-reeler, written by James Oliver Curwood.

Miss Stewart was born at Sheepshead Bay, N. Y., and was well known locally as a choir singer, trained under the direction of Mrs. Mary Gunning, mother of Louise Gunning, comic opera star.

She appeared in amateur theatricals and later entered vaudeville. After working in several other companies, Miss Stewart entered the employ of the Vitagraph and was sent to the British West Indies, under the direction of Henri St. Lupe.

Her best work up to the present time is as the society woman in "The Sins of the Mothers," in which Anita Stewart and Earle Williams are featured.

In the new production which Ince is filming, Miss Stewart's gowns will be not an inconsiderable attraction. Supporting her in the cast are Huntley Gordon and John Robertson.

Industry Opens Generous Hand for Actors' Fund

Motion Picture Interests Will Contribute Toward Million-Dollar Campaign $500,000 and May 15 Is Designated National Tribute Day, When Exhibitors Will Aid

THE motion picture industry has decided to contribute $500,000 toward the million-dollar campaign for the endowment of the Actors' Fund. At an executive meeting it was decided that Monday, May 15, be designated as the National Tribute Day on which motion picture theatre managers, exhibitors and those who control theatres giving vaudeville and pictures all over the United States, would be requested to contribute to the fund a percentage of their receipts, and every artist and every employee in the film industry be petitioned to give an optional donation.

Announcement of this has just been made by Samuel Goldfish, chairman of the motion picture campaign.

In a year and at a time when numerous appeals for charitable funds are being made upon the public, it is confidently hoped that the motion picture campaign by the very extent of its scope and the whirlwind methods of its propaganda and collection will establish a new record in the long history of American benefactions.

Some weeks ago the Actors' Fund of America launched a movement to raise a million dollars to establish a permanent endowment from the interest of which all expenses of the big charity could be met.

The endowment also would forever remove the Actors' Fund from the necessity of appeals to the public for support.

Because of the great expansion of the motion picture industry and the entrance of thousands of players of the legitimate and musical comedy stages into the film world there has been expressed a desire on the part of those prominent in the motion picture industry to help the Actors' Fund.

The directors of the Actors' Fund requested Samuel Goldfish, executive head of the Jesse L. Lasky Feature Play Company, who is one of the younger and most successful men in the industry, to head the motion picture campaign.

Plans just announced embrace a national appeal to the public through the twenty thousand motion picture theatres of the United States and to many thousands of persons employed or interested in every branch of the industry.

In consummating these elaborate arrangements Mr. Goldfish has had the cooperation of every leading man in the industry.

In addition to the general committee of which Thomas A. Edison is honorary chairman, the campaign will be intimately directed by executive committee and finance composed of Commodore J. Stuart Blackton, treasurer; Arthur H. Spiegel, J. W. Binder, J. E. Brulatour, William A. Johnston, John Wylie, Mitchell Mark, George Kleine, J. A. Berst, W. W. Hodkinson, Marcus Loew, and Adolph Zukor.

Mayor Mitchel has consented to serve on the board of honorary directors.

In its general outline the motion picture campaign will be conducted through the great net-work of distributing forces which are at command of the principal selling agencies of the industry.

Literature will be sent to every exhibitor in the United States, together with lantern slides and circulars to be given away to the public.

"Motion Picture Day of the Actors' Fund" will be nationally observed and by increasing to an appreciable degree the receipts of all motion picture theatres on that day it is the scheme of the committee to exact a small percentage of the day's revenues.

Selig Cameraman Braves Wilderness for Picture

Lockwood Represents Himself as a Timber Cruiser to Escape Vigilance of Railroad Officials in Effort to Get Film of Snowslide Wreck at Corea, Washington

THE hardships undergone to secure film features is graphically related by E. B. Lockwood, a member of the staff of cameramen of the Selig-*Tribune,* in a letter received in the general offices of the Selig Polyscope Company, Chicago.

Lockwood secured the only pictures taken by any motion picture operator of the snow slide on the Great Northern railroad near Corea, Wash.

This snowslide cost the lives of four persons and three coaches were almost completely buried in the avalanche. Exclusive pictures of the catastrope appear in Selig-*Tribune,* No. 11 released February 7. Lockwood writes:

"I had an idea that the cameramen would not be welcomed with open arms and when our train reached Skykomish, I quietly dropped off the side of the train away from the station and cached my camera. I then went to the hotel and posed as a timber cruiser.

"There I became acquainted with a pool room proprietor and, through his assistance and that of a Seattle newspaperman, I was able to get a guide and two packers.

"Knowing that we would not be allowed to reach the scene of the wreck over the right of way, we took the trail overland leaving Skykomish at four in the morning.

"We had only three pairs of snowshoes and, as I was the lightest and carrying only the grub I did without them. The snow was about eight feet deep on the level and we expected to make the eleven miles to Scenic, Wash., by three o'clock Monday afternoon.

"As a matter of fact, we did not reach Scenic until 6 o'clock and our grub was all gone. At one place near Scenic we crossed a big slide, and it took us just forty-five minutes to make seventy-five feet.

"Reaching Scenic I again posed as a lumber cruiser and was able to deceive the railway officials and the detectives who were in the hotel there to prevent cameramen from getting pictures.

"Tuesday morning we left early for the scene of the wreck, and on the way I struck a bad spot and was carried 250 feet down the mountain before I was able to grab a sapling and stop my progress.

"Later I fell into a hole in the honeycombed snow and was rescued by the packers.

"We reached the scene of the accident at 1 o'clock Tuesday afternoon and I made my first set-up 300 yards from the scene of the accident.

"Between this point and 200 feet of the wreck I made four pictures, and each time it was necessary to knock down, pack, carry and then set up the machine. The last picture was made about two hundred feet from the wreck and just off the right of way."

A REMARKABLE ISSUE, SAYS HORSLEY

Los Angeles, Cal., Feb. 3.

Motion Picture News,
427 S. Figueroa St.,
Los Angeles, Cal.

Gentlemen:—

Please accept my congratulations on your Studio Directory Number.

This is the most remarkable issue of a motion picture trade journal to date and will undoubtedly be treasured by everyone affiliated with the motion picture art.

I do not look for it to be excelled until your next issue, which will have to be a wonder indeed if it exceeds the beauty, convenience and taste displayed in the getting up of this number.

Sincerely yours,
DAVID HORSLEY.

IDA SCHNALL MAKES PERSONAL APPEARANCE WITH "UNDINE"

During the showing of "Undine," the Bluebird Photoplay in which Ida Schnall is featured, at the Moss and Brill theatres in New York, Miss Schnall will supplement the films with personal appearances on the stage of the various theatres in a vaudeville stunt.

She will exhibit herself in demonstrations of physical culture, while her personal manager, M. B. Haas, lectures to the audiences on the benefits of swimming.

JACQUES EARL ABRAMS ON ROAD FOR KNICKERBOCKER

Jacques Earl Abrams, who is traveling throughout the Middle West, representing the Knickerbocker Star Features and the Vim Comedies, is an "all-round man" in the film business, having been an exhibitor.

JACQUES E. ABRAMS

writer and actor before becoming the general representative of the Knickerbocker company.

He is reporting good things from the West, and the Knickerbocker Star Features bespeaks for him a good reception among exhibitors and exchange men.

"Corner in Cotton" Ready from Metro Next Week

Five Reel Feature, an Extra Release, Produced by the Quality Pictures Company, and Featuring Marguerite Snow, Shows Business Battle Between Money Kings

"A CORNER IN COTTON," with Marguerite Snow in the stellar role, and an all-star cast, will be released on the Metro program during the week of February 21.

This five-part production is an extra release for Metro for that week, as "The Price of Malice," a Rolfe-Metro picture, starring Hamilton Revelle, will also go out on the Metro program at the same time.

"A Corner in Cotton," which was produced by the Quality Pictures Corporation, deals with the story of the daughter of a Wall Street broker, who becomes interested in settlement work.

She learns of conditions among the poor cotton mill employes in the Southland, and goes there to learn conditions at first hand.

She obtains a position in the mill, and her singular beauty attracts the attention of the foreman, who attempts to force his attentions upon her.

She is rescued by the son of the owner of the mill, and a strong friendship develops between them. The owner of the mill is the sworn enemy of the girl's father, whom he characterizes as "The Wolf of Wall Street."

When the broker learns of this, he attempts to ruin the Southern planter, by forcing a corner in cotton on the Exchange.

The girl breaks this corner and succeeds in bringing the two men together, with a better understanding of themselves and of the conditions under which they live.

This bond is further strengthened when the son and daughter of the two men announce their engagement.

Beside Miss Snow, the cast includes Frank Bacon, Helen Dunbar, John W. Goldsworthy, Lester Cuneo, Zella Call, Wilfred Roger, Howard Truesdell and William Clifford. "A Corner in Cotton" was produced under the direction of Fred J. Balshofer.

"The Soul Market," a five-part Metro picture, produced by the Popular Plays and Players, with Mme. Petrova in the stellar role, will be released on the Metro program February 28.

The story deals with a musical comedy prima donna, who becomes weary of the methods of wealthy men who barter with young girls of the stage, tempting them with a life of luxury and ease.

The prima donna views the theatre and the high life attending as being a "soul market," where young girls are bought and sold the same as they were in the days of ancient Babylon.

She is brought to this realization when she is about to give herself over to a man of wealth, rather than marry the young man she loves.

There are many striking scenes in this production, including an allegory showing a Babylonian slave market where girls were sold to the highest bidder. The scenes in and around the theatre were made at the Princess theatre, New York City.

Chorus girls from the Hippodrome were used in the ballet scenes, and a score of beautiful show girls from "Stop! Look! and Listen!" appear in the restaurant scenes. These were photographed in Murray's restaurant, in West Forty-second street.

In addition to Mme. Petrova, the supporting cast includes Arthur Hoops, Wilmuth Merkyl, Gypsy O'Brien, Evelyn Brent, Fritz de Lint, Fraunie Fraunholz, and other well-known stage and screen artists. The production was directed by Francis J. Grandon.

Eleven Companies Working on Keystone Comedies

Mack Sennett's "Laughmaking Workshop" Is in a State of Overtime Turning Out Pictures from Scenarios by Hampton Del Ruth and His Associates

MACK SENNETT has found it necessary to work his Keystone comedy factory overtime in order to keep up with the demand for his hilarious contributions to the Triangle program.

The director general now has eleven complete companies working, including the Mabel Normand-Roscoe Arbuckle combination at the Eastern Keystone studio.

Hampton Del Ruth, his managing editor, is driving Jean Havez and his associates in the scenario department at top speed.

"Fatty" and Mabel have already completed "He Did and He Didn't," in and around New York, and are now busily engaged on a new Keystone that bears the working title of "The Lure of Broadway."

Mabel is a country girl, made prisoner in a Bowery dive. Her rescue is finally accomplished after a thrilling gang fight.

William Collier's first Keystone, "Better Late Than Never," in which he has the support of Mae Busch, is scheduled for early release.

Fred Mace is working on a story that concerns an oil well that is expected to be a hilarity gusher. Ford Sterling has finished "shooting" scenes on the roof of a Los Angeles skyscraper.

Harry Gribbon and Mack Swain are extracting laughs from a scenario that makes fun out of the instalment plan of acquiring a home and its furnishings.

Louise Fazenda and Harry Booker, "Dear Old Dad," are chafing in their combination of the enthusiasm of youth and experience for more opportunities to exhibit their talents for laughmaking.

DeWolf Hopper has finished "Sunshine Dad," his second Triangle-Fine Arts story, and is to appear soon in another American comedy, called "The Philanthropist."

David W. Griffith is so pleased with the combination that filmed "Don Quixote" that he is retaining the principal members for "The Philanthropist."

Edward Dillon will again be the director, Fay Tincher the foil for the huge comedian, and Max Davidson will have an important role.

So many reports have been published about Constance Collier in connection with various film and legitimate enterprises that it seems timely to state that at present she is playing Lady Macbeth with Sir Herbert Beerbohm Tree at the Fine Arts Studios.

Miss Collier is taking orders from the former Frohman director, John Emerson, who has been assigned by David W. Griffith to produce the Triangle's contribution to the tercentenary celebration of the Bard of Avon's death.

KLEINE'S "SCARLET ROAD" FEATURES MALCOM DUNCAN

George Kleine's "The Scarlet Road," scheduled for release February 16, features Malcom Duncan, Anna Q. Nilsson, and Della Connor.

A New Year's cabaret scene in a Broadway hotel, requiring the services of more than three hundred "extras," is one of the striking moments.

The story, said to be highly dramatic, concerns the life of a young man who is directed in his father's will to go to the latter's hunting lodge, "when you have dissipated your fortune; there you will find a solution of your trouble." The young man follows instructions, and when he gets to the lodge finds a hangman's noose.

ANITA STEWART WITH VITAGRAPH FOR INDEFINITE PERIOD

Anita Stewart has signed a new contract with the Vitagraph Company of America for an indefinite period.

ESSANAY CAMERAMEN FILM PAINTED DESERT AND PETRIFIED FOREST

Through the enchanted land of New Mexico and Arizona, over the mysterious trials of ancient America, a corps of Essanay cameramen have just traveled and the results of their efforts in filming the beauties of the extreme Southwest will shortly be released.

The picture will form another of the two-in-one reels, with Cartoonist Carlson's Canimated Nooz Pictorial as the other five hundred feet.

Over the famous Enchanted Mesa the cameramen traveled filming its grandeur. The petrified forest of Adamana, Arizona, the Painted Desert, Canyon Diablo, St. Michael's Indian school and trading post, all were visited and caught by the camera.

By motor and pack mules the cameramen visited some scenes which were fifty miles from a railroad.

Not the least of the interesting features of the films are the studies of the cliff dwellers' homes in the rocks, the Pueblo Indians, the Canyon De Chelley and Canyon Del Merto.

OVEY BACK ON RELEASE CHART WITH "JERRY'S MILLIONS"

After a week's absence from the Mutual schedule of releases, due to the introducttion last week of Billy Armstrong as the Cub Comedy star, the name of George Ovey again returns to its accustomed place on the release chart in connection with the Cub Comedy "Jerry's Millions," which is to be released February 11.

"Jerry's Millions" is a typical Ovey subject with the irrepressible Jerry, the character played by the star, constantly being drawn deeper and deeper into trouble until no longer able to combat increasingly strong opposing forces, he seeks refuge in the calaboose.

Director Milton Fahrney has staged the story of Jerry's complications in his best style, and for Ovey's support he has provided a large cast of Cub players, including Louis FitzRoy, Jefferson Osborne, Gordon McGregor, George George, Arthur Munns, Harry Jaconson, Joseph Von Meter, Belle Bennett and Janet Sully.

William Farnum a Fighting Man in "Fighting Blood"

Story of Life in Kentucky Mountains, Directed by Apfel for William Fox, Presents Star in a Strenuous Role—Film Was Made on the Coast

"FIGHTING BLOOD," starring William Farnum, which William Fox will release on February 20, is a drama of the Kentucky mountains. Oscar C. Apfel, who wrote and directed the picture, spent several weeks in the mountains of that state, absorbing the atmosphere and observing the life of the mountaineers.

Mr. Farnum, it is said, outshines all his previous efforts in his fighting scenes, which are among the most striking in the production. In one he ejects a mob of toughs from church.

In another he "licks" the bully of the mining camp. The making of these was witnessed by Jess Willard, heavyweight champion; Barney Oldfield, automobile racer; and Frank Chance, one time famous first baseman.

The Fox publicity department reports that each was enthusiastic over Farnum as a specimen of fine physical manhood.

Many of the scenes were made in the Mojave Desert, Cal.; others were made in the San Bernadino mountains at Skyland, altitude 5,800 feet. Street views were taken in Redlands, Cal.

In support of Mr. Farnum appear Dorothy Bernard, Fred Huntley, Henry J. Hebert, H. A. Barrows, Dick Le Strange, and Willard Louis.

The story concerns itself mainly with Lem Hardy, a Kentuckian (Mr. Farnum), who comes from a long list of fighters renowned for courage. Hardy is sent to prison on a false charge, and after his release becomes a minister.

Meantime the real thief marries Evie, with whom Hardy is in love. Hardy's first church service is interrupted by a gang of toughs, whom he proceeds to eject from the church.

Later, when he is preaching in a saloon, the camp bully orders him to quit. Not until he has licked the bully, who afterwards becomes his staunch supporter, is he allowed to continue the service. Hardy eventually meets Blake and Evie, in what are said to be highly dramatic circumstances.

El Dorado Feature Company Is New Film Concern

Production of 5-Reel War Picture Is Planned Under Direction of Forbes, Former Stage Manager for Late Charles Frohman, with Players Headed by Neva Gerber

THE El Dorado Feature Film Company, a new concern headed by Bruce F. Bundy, has under way a five-reel feature which deals with the present war from a somewhat different angle and in a manner which can in no way give offense.

Mr. Bundy, while an ardent golf enthusiast, has found time to study the producing end of the film business and intends to produce pictures of a high standard.

Harris L. Forbes, who has stage managed productions of the late Charles Frohman and H. B. Harris, and who also is experienced in film producing, has been secured as managing director; having under his direction a capable company headed by Neva Gerber, who is supported by Lamar Johnstone, Rex Downs, May Cruze, Harry Ogden Crane, Rena Carlton, and others.

Pasadena, Cal., has been decided upon as a producing center though companies will be sent to various parts of the country to secure the correct atmosphere for the plays and novels which the company will produce as a part of their policy, featuring noted stars.

The present executive offices are located at the studio, 40 West Mountain street, Pasadena, Cal.

In the forthcoming release of the El Dorado Director Forbes was fortunate in securing the use of the exclusive Cumnock academy of Los Angeles which is an exact replica of Shakespeare's home at Stratford-on-Avon.

In addition to the use of the academy the graduating class of 1914, comprising the daughters of many wealthy southern California families, played prominent parts in the scenes, and the proper school atmosphere was successfully secured.

Thanhouser Makes Bid to Stage Heavyweight Fight

Film Magnate Proposes Holding Fist Battle Between Jess Willard and Frank Moran in New Rochelle Arena—"Ruby" Negotiates for Event

TO his activities as theatrical manager and film magnate and producer, Edwin Thanhouser, now wants to add fistic laurels. Mr. Thanhouser has communicated with Tex Rickard, the promoter of the forthcoming championship battle between Jess Willard and Frank Moran, with a view to staging the fight in a New Rochelle arena.

Rickard has offered, and the fighters have accepted a purse aggregating sixty thousand dollars, and the only details now to be arranged concern the time and place for the event.

Although it is reported that Madison Square Garden had already been arranged for, it is said that Mr. Thanhouser is prepared to over-bid any offers thus far made.

Even if the Garden should have been engaged, he can make sufficiently attractive financial motions to change the minds of all concerned and swing the big fight to New Rochelle, so reports go.

Mr. Thanhouser is now out of New York City, and the negotiations are being carried on for him by Leon J. Rubinstein. "Ruby" has full authority to raise the ante to a notch which will make Thanhouser the victor in the bidding.

The entire populace of New Rochelle is behind the plan, and the procedure indicates a determination, with the co-operation of the New Haven Railroad, to break all attendance records for a championship battle.

At the time of going to press Mr. Thanhouser is awaiting Tex Rickard's next move.

HOOPS NOW WITH METRO, IN "SOUL MARKET"

Arthur Hoops, well-known screen and legitimate leading man, has signed an engagement with Metro, and has begun work on his first feature for that company, "The Soul Market," in which Mme. Petrova is starred.

Mr. Hoops was with Famous Players for nearly two years. Later he was starred with Betty Nansen in "The Song of Hate" and played the lead in Fox pictures.

Recently he was seen in the stellar roles in George Kleine's "The Danger Signal" and "The Final Curtain."

Before going into pictures Mr. Hoops was a leading man in important Broadway and road productions.

Universal Busy on New Comedies and Dramas

"The Desperado" Has Oklahoma for Its Locale, While a New Fitch Production and "The Full Cup" Are Laid Abroad—Number 13 of "Graft" Completed

Special to Motion Picture News

Los Angeles, Feb. 10.

HARDSHIPS of the settlers in Oklahoma because of the scarcity of wood as the result of the government reserving the forests and appointing a large number of deputies to protect them is pictured in "The Desperado," a two-reel Universal subject from scenario by Calder Johnstone.

The name role is that of a young Virginian who becomes a deputy, and because of the idleness of this task spends much of his time gambling, at which he loses all.

Believing he has been the victim of foul play by the coterie of card sharks he attempts revenge and because of his acts becomes a fugitive fleeing from a sheriff's posse.

While making his escape he comes upon a pioneer's little daughter who had been bitten by a rattlesnake, and in saving the child's life he forfeits his own.

The sheriff sees that the stone at his grave is marked "Christ aint a-goin' to be too hard on a man who died for a little kid."

The name part is taken by Rupert Julian who also directs the filming and he is supported by Jack Holt and little Zoe Beck.

The filming of the F. McGrew Willis adaptation of the Clyde Fitch play, "The Way of the World," was begun this week by Lloyd B. Carleton.

Emory Johnston appears in the part of the Governor, and husband of the woman of the triangle, Dorothy Davenport is the wife, and Hobart Bosworth has been cast for the part of Neville, the heavy.

Jack Curtis is the political boss, Gretchen Lederer the wife of Neville, and the other players are C. Norman Hammond, Adele Farrington, and Herbert Barrington.

This production will have a number of expensive settings including interiors of clubs, Monte Carlo, the executive mansion, and a church.

The story is of a decidedly damatic type and like most adaptations from plays the absence of action in the scenario is noticeable.

The attractive beauty of an Italian woman, retired from professional life of a dancer, in the prologue of the five-reel subject, and later the same qualities of her daughter, who becomes an artist's model, cause the infatuation of a millionaire, in "The Full Cup," being made at Universal City.

The dual role is taken by Louise Lovely. The prologue is laid in Italy where the man of wealth learning of the dancer induces her to go to the inn and give an entertainment for him and his friends.

The dancer's husband is soon lost from the effects of drink and the host of the party in attempting to kidnap the dancer and take her to the yacht brings about a tragedy for she escapes from him and is drowned.

The husband with his daughter comes to America years later to seek revenge, but is prevented in this by the death of the millionaire from heart failure when he is confronted by the infuriated Italian.

Supporting Miss Lovely in this Bluebird feature will be Lon Chaney as the husband and father, Norman Hammond as the millionaire, Jay Belasco as the American artist, Lule Warrenton in the character part of the dancer's mother, Marjorie Ellison and Hayward Mack.

Number thirteen of the Universal Graft serial has been successfully completed without injury to any member of the cast although Richard Stanton, directing the production and also playing the leading part that of the investigator, narrowly escaped injury by remaining too close when an artificial explosion wrecked the "plant" of the powder trust.

Director Allen Curtis, of the Universal Joker company is filming another of his stories, entitled "Fifty-Fifty," wherein a pair of country people spending a few days at a summer resort both fall in love with waiters, the wife with the head waiter, and her husband with a beautiful tray balancing chicken.

Two days of love making on the quiet and both couples decide to elope. In the meantime the waiters, husband and wife, count up what they have touched the rubes for and finding that it is quite sufficient, catch the first train.

Mr. and Mrs. Bilkins have each left notes for the other, and when they find their respective elopements are not to be, turn the hotel over in order to secure possession of their farewell epistles. William Frahney, Gale Henry, Milburn Moranti and Lillian Peacock are the principals.

A one reel comedy drama pointing out the foolish ideas frequently entertained by children was made at Universal City during the past week, and features the Short family, consisting of father, mother, and their son, Antrim, all members of the stock company.

The title of this is "There is No Place Like Home."

J. C. Jessen.

FOX CARD INDEXING DIRECTORY NUMBER

Los Angeles, Cal., Jan. 29, '16.

J. C. JESSEN,
Motion Picture News,
Los Angeles, Cal.

Dear Sir:—

The Special "STUDIO DIRECTORY NUMBER" of the MOTION PICTURE NEWS under date of January 29 is a very valuable addition to our Library of Information.

We are card indexing its entire contents for reference. We surely appreciate the great amount of work that it must have taken in this compilation and look forward to your next semi-annual section, which, as we understand, is to be a part of your valuable magazine.

We find the main edition of the "News" as interesting, reliable, authentic, and unprejudiced as ever.

Yours very truly,

FOX FILM CORPORATION,
(Signed) S. N. Robinson,
Branch Manager.

SELIG BUYS RIGHTS TO RIVES NOVEL

Rights for motion pictures of the Hallie Erminie Rives romantic novel "The Valiants of Virginia," have been purchased by the Selig Company, and an adaptation for the screen prepared by Wallace C. Clifton, who holds the position of scenario editor of the Zoo studio.

This subject is to be filmed in five reels under the direction of T. N. Heffron. The film story will contain a prologue the time of which is 1885, and the main portion of the story continues up to 1915.

This has to do with matters of financial nature in New York and the family of Valiants in and about their home in Virginia. The cast has not been named, it is announced.

GEORGE CLARE RE-ENGAGED BY HORSLEY

George Clare, Jr., a legitimate actor of more than twenty years' experience, who made his first appearance as a David Horsley player in the character of Syrus, a Grecian gentleman, in "The Soul's Cycle," has been re-engaged by Mr. Horsley for the part of Senator Thurston in "A Law Unto Himself," featuring Crane Wilbur, which is to be released February 28 as a Mutual Masterpicture, De Luxe Edition.

Mr. Clare's dignified bearing in the character of the Grecian, his physique, his control of expression and his dramatic instinct as an actor were recommendations for his re-engagement.

BRITISH GUIANA SELECTED FOR EQUITABLE INTERIORS

Bruce McRae, the noted Broadway idol and star of a dozen recent dramatic successes, left New York last week for Havana, Cuba, to join Frank Powell's Equitable company, now staging "The Chain Invisible." Mr. McRae replaces Emmet Corrigan in the principle role in Le Gallienne's story.

After a week at Havana, the company, composed of forty people, will journey to Georgetown, British Guiana and Surinam, Dutch Guiana, for a series of big wilderness and water scenes. Primeval forests of giant trees being essential to the story, the two Guianas were selected as excellent locations.

DANCE CHRISTENS AMERICAN STUDIO

Special to Motion Picture News

Los Angeles, Feb. 10.

The new enclosed studio at the American Film Company's plant at Santa Barbara, was recently christened by a dance given the members of the producing companies in the vicinity.

The stage floor is approximately one hundred feet square, and the walls and roof are entirely of glass, the former being exceptionally high to permit the use of large sets.

The grand march of the ball was led by P. G. Lynch, studio manager, and Mrs. Lynch. A ten piece orchestra furnished music and throughout the evening refreshments were served at a buffet. A number of Los Angeles photoplayers attended.

Screen Examinations

"THE WRONG DOOR"

(Blue Bird—Five Reels)

REVIEWED BY HARVEY F. THEW

IF lively, unceasing action makes a picture, this is one. The action runs a full 5,000 feet, and most of it is furnished by Carter de Haven, with considerable side-play by Flora Parker de Haven. Carter de Haven, however, as an imposing, forceful, inexorable business man, does not impose on us to such an extent as to be impressive.

But he certainly is active, and he makes a good screen comedian. It is only when he appears at the same time with grown men that his shortcomings as the leader of them appear most forcibly.

The picture has been excellently staged and photographed. Business and stage life are represented, and well represented. De Haven is the wealthy Iron King. He sees and falls in love with a dancer at the theatre, and finally makes her acquaintance. She is a home-loving body, and every night after the performance hurries home to her aged father.

Father, however, is a crook, and he shares in the profits of a raid on the Iron King's safe. When he disappears the effects of the old home are sold at auction, and the Iron King buys in a little chest which he has learned the girl is anxious to keep.

He tries to present it to the girl, but she refuses to accept it, and pays him for it. The money which she leaves is found to be a part of that stolen from the safe.

PHIL BUYS THE BOX AT AUCTION

The Iron King, however, refuses to suspect the girl, and tries to trace the money to its source. Through these proceedings the fact that the father is a thief is discovered, and the girl is in despair. She insists on his collecting all the stolen money, and returning it to the Iron King. Then the old man, who has been shot when his pals discovered him false to their interests, shows how he has been in their grip and has been forced to become one of them against his will. Thus is everything cleaned up.

All in all, there is much in the picture which will appeal.

"LOVE'S CRUCIBLE"

(Brady-World Film—Five Reels)

REVIEWED BY PETER MILNE

"LOVE'S CRUCIBLE" will be welcomed because it has a deeply appealing theme, handled in a way that stamps the entire picture as dissimilar to many other productions with the same central idea.

It is based on the play by Jules Eckert Goodman, entitled "The Point of View," and features Frances Nelson.

Myra is a country girl with an undeveloped taste for art. Her refused sweetheart, Stephen, furnishes her father with money that she may be sent to the city to study her chosen work.

In New York she makes quite a success of painting, but she meets and learns to love Robert Lawton. Robert betrays her

MYRA'S WORK ATTRACTS ATTENTION

love, but afterwards, spurred on by his sister, he asks her to marry him, which request Myra scorns.

Stephen comes to the city and discovers the state of affairs, and after showing his willingness to kill Robert he again offers himself to the girl he has always loved, but Myra, having learned of the city and its ways, tells him to wait, while she goes on with her interrupted course in art.

Frances Nelson makes an appealing character of Myra. She plays well, and has a dash and vivacity about her in the early phases of the picture that contrasts well with her serious scenes coming afterward.

Douglas MacLean as Robert is a good type and a convincing actor, while June Elvidge as his sister, and Lumsden Hare as Stephen, give very pleasant interpretations.

The story is worked out in good fashion. It is so constructed as to thoroughly convince, there being a good reason for the acts of all the characters.

It seems not at all unreasonable to predict success for "Love's Crucible." It has a popular theme, which has been handled throughout in a convincing fashion, and added to these merits there is Frances Nelson, an attractive and clever star.

Settings and photography measure up well with the customary properties of the Peerless studio.

"KENNEDY SQUARE"

(Vitagraph Blue Ribbon—V-L-S-E—Five Reels)

REVIEWED BY OSCAR COOPER

F. HOPKINSON SMITH'S novel of aristocratic life in the Old South has been picturized in a pleasing and convincing manner. The characterization, placed in the hands of such skillful screen players as Charles Kent, Antonio Moreno, Muriel Ostriche and others, is well defined.

S. Rankin Drew has provided direction that is adequate. The costuming is correct, the locations well chosen, and the plot runs smoothly.

A novel introduction is provided by a sub-title explaining the

JANUARY 8, 1916

Motion Picture News

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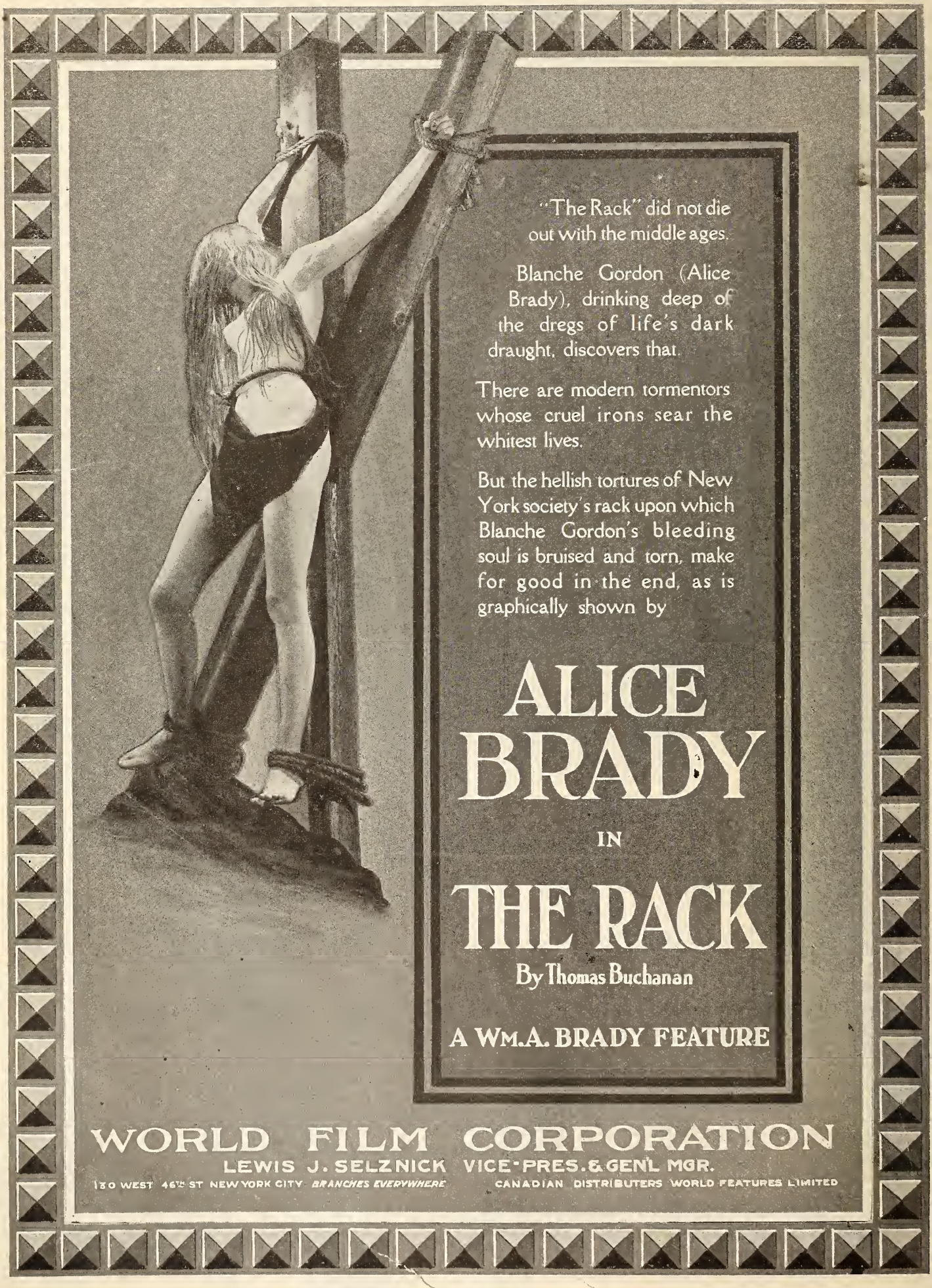
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eminence of the author, and reproductions of several of his charcoal drawings are shown. This has the effect of putting the spectator in a sympathetic mood immediately.

Charles Kent gives an excellent impersonation of St. George Temple, the old aristocrat who befriends Harry Rutter, his hot-headed young friend, after the latter gets into the bad graces of his lady love through looking too long upon the wine when it is red. Antonio Moreno gives a good portrayal of the young Southerner, as does Miss Ostriche of the girl.

THE CHALLENGE

Subsequently the young man is driven out of his home, because, in fighting a duel with his rival, he violates the laws of hospitality. He goes to South America, returning a rich man, in time to restore St. George to his home, from which the latter has been evicted in consequence of mortgaging it to pay the young man's debts.

The plot is largely concerned with showing the mutual affection of St. George and Harry Rutter, and while the denouement can be clearly foreseen, the whole action is pitched upon a plane of pleasing sentiment.

Others in the cast are Thomy Brooke, Raymond Bloomer, Dan Jarrett, Hattie Delara, Harold Foshay, Herbert Barry and Logan Paul.

The photography is fair. Some of the lighting effects are far below the usual Vitagraph standard.

"THE PRECIOUS PACKET"

(Pathé Gold Rooster—Five Reels)

REVIEWED BY HARVEY F. THEW

STORIES of intrigue in high life seem to be ever popular. This is such a one, and it has features which should give it an unusually wide appeal.

The hero and heroine are of the type which win the sympathies readily, the bad men are just about bad enough, and the spirit of adventure just about developed to the proper degree.

Ralph Kellard and Lois Mercdith are the featured leads. Of these, Mr. Kellard commends himself more seriously to the attention. His work is direct and sincere.

Miss Meredith is pretty enough to suit anyone, but she does not show any marked ability in the registry or expression of ideas. One is always glad, however, to have her in the picture.

Ralph Kellard plays the part of one of England's "younger sons." He is ruined at the track, and the girl to whom he is engaged jilts him as soon as his property is gone.

Then the diplomatic secret service hears of him; he is just the type of young man they want, and caring little what becomes of him he accepts any mission unquestioningly.

In Canada a young woman calling herself a descendant of the Bourbons, is attempting to set up a French monarchy, with herself as the hereditary ruler. The young man is sent to Canada with a sealed packet, which is to open after so many weeks, and follow its instructions to the letter.

News of his mission reaches the conspirators, they capture the young man on his arrival, and hold him prisoner at the home of the "princess." Search for the packet is in vain, and he refuses to divulge its hiding place. Then the "princess" uses her wiles on him, and in consequence the two fall in love.

Attempt is made to torture the secret out of the emissary, but the "princess" saves him. She escapes with him from her own followers, who chase them in automobiles until their driver is shot and their car plunges over a cliff.

The young man and the "princess" reach the secret service agents; the packet is opened and its instructions are to invalidate the claims of the "princess" by seeking her out and marrying her. This suits all hands.

"HOP, THE DEVIL'S BREW"

(Bluebird—Five Reels)

REVIEWED BY HARVEY F. THEW

THE opium traffic, and the attempts to smuggle opium into San Fransisco from across the Pacific, following the prohibition of 1909, has inspired this story. It is melodrama, with a basis of fact, and the producers announce that the actual scenes, showing the methods used to get the drug ashore, were taken with the permission and aid of the federal authorities, and are based upon actual occurrences.

"Heart interest," as it is ordinarily understood, has been subordinated to melodrama and thrills, which in this case have the added value of being actualities or a close reproduction of them. Phillips Smalley and Lois Weber, who play the leads, show their deft touches all the way through, and they have been provided with a most interesting story by Rufus Steele.

There are several little technical faults which hinder the registration of the situations; for instance, the typewritten cablegrams have not been photographed with sufficient contrast to make them readable at any distance from the screen, and thus several important points are apt to be lost.

The principal characters are Ward Jansen, a customs inspector, and his wife, the daughter of William Winter, an influential politician. While Jansen is absent on an investigation in China, his wife becomes a victim of the opium habit, and after his return her actions in attempting to get hold of the drug, as well as to silence a blackmailing maid, give rise to suspicions as to her faithfulness.

Jensen hears that the steamship *Queen* is bringing in a large shipment of opium, and he and his men set about rounding it up. They get all but one package, which is smuggled ashore, and gets to the opium den, where it is distributed. Jansen learns where this den is and raids it, finding his wife among the inmates.

They have an understanding, and he takes her home, and there learns that her father is the head of the smuggling organization. When Winter learns that his own daughter is a victim of his greed, he is overcome by grief and kills himself. Jansen and his wife are reconciled.

Beside the Smalleys, whose work is uniformly excellent, Marie Walcamp, Charles Hammond and Juan de la Cruz do some excellent work.

"DIMPLES"

(Columbia-Metro—Five Reels)

REVIEWED BY PETER MILNE

THE charm of Mary Miles Minter moving in a story that furnishes her a role well suited her, places "Dimples" among the features that are considerably well worth the time and money to see.

In addition, some of the prettiest locations seen in many a day have been chosen as backgrounds for the story.

These are introduced when the action shifts to the Sunny South, and an entire estate, abounding in artistic nooks and corners, has furnished an ideal background to the action.

Miss Minter is at all times an entrancing sight as Dimples, the hard-working little daughter of a miser, who is brought by her aunt to a Southern home, where she enters into a romance with Robert Stanley, a young man who has been disappointed in love. Miss Minter meets the slim demands of her part quite adequately.

While there are very few who will not enjoy "Dimples" because of its wholesomeness and artistic beauty, one is inclined to frown on Director Edgar Jones for not producing an entirely perfect picture.

There are scenes here and there that pass as mere incidents in the relating of the story when they could have been made to stand out as noticeable pieces of comedy or color. In particular, that bit where Dimples makes her unceremonious entrance into the scene where her aunt and the minister are conversing.

Dimples comes rolling down hill and upsets the minister, or rather, that is what she is intended to do; but the minister is very plainly waiting for Dimples' arrival, and he starts to fall before she strikes him.

But "Dimples," because it leaves such a good effect, considered in its entirety, can bear up easily under slight adverse criticism. As a commercial proposition and as a delightful entertainer, "Dimples" knows no common bounds.

Thomas Carrigan plays Robert Stanley in a likeable manner, and Charlotte Shelby is the severe aunt. Peggy Hopkins, though

DIMPLES AT BAY

not polished, is one of the best types we have ever seen for the debutante.

William Cowper, John J. Donough, Schuyler Ladd, Fred Tidmarsh and Harry Ford have important roles which they carry to the good effect of the picture.

"THE GRIP OF JEALOUSY"

(Bluebird—Five Reels)

REVIEWED BY OSCAR COOPER

AGAIN the old South of days before the war forms the background for a drama in which blood runs hot, slaves are mistreated, and bloodhounds called into play. The story concerns two families which are engaged in a feud.

LINDA IN THE HANDS OF HER ENEMIES

Evidently the aim was to produce a sensational picture, and this aim has been realized. In its realization, however, a good deal has been lost. The theme is not clearly told, the first part of the action particularly being confusing.

This is not the fault of the material in the story—there is plenty of material at hand and of its kind it is interesting—but the highest possibilities of suspense and dramatic values have not been gained.

Characters are introduced too abruptly, and there is a failure at times to prepare for climaxes.

Nevertheless, this subject, because of its sensationalism will interest a good many people. It contains a murder, an attemped abduction, sudden death, and cruelty. By contrast, a love story runs through the plot. The element of pathos is strong: the child of the secret marriage is taken immediately after her mother's death to the cabin of an old negro, and brought to young womanhood there in ignorance of her identity.

The sister of the dead girl, in order to shield her niece, comes near being forced into marriage with a plantation overseer, who is acquainted with the facts.

The overseer's son is prevented, in the nick of time, from abducting the girl, and everything ends happily.

The picture contains a fine piece of realism—a terrific rain storm.

The cast is entirely acceptable, and includes Louise Lovely, Grace Thompson, Jay Belasco, Hayward Mack, Colin Chase, Harry Hamm, Lon Chaney, Mr. Neff, Walter Belasco, Marcia Moore, and Dixie Carr. Joseph De Grasse directed.

"THE OVAL DIAMOND"

(Thanhouser-Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

THIS is a detective adventure story, of rather breezy and attractive type. It is melodramatic in its principal elements, but should be acceptable and prove an excellent entertainment for thousands of persons. It is well produced, and well acted, which, with the assistance of good photography, make it well abreast of the average production of this type.

SYLVIA ESCAPES

Young Robert Ledyard discovers that there is something mysterious in the yard of the house next door. By scaling the high wall, he finds Sylvia Daunt, a beautiful young girl, in distress.

He makes her acquaintance, unconventionally, and learns that she is pursued by a cruel half-uncle and his son.

Her father owned a magnificent oval diamond, back in South Africa, and the efforts of Major Dennison, his half-brother, to get hold of it, led him to flee with Sylvia to New York.

There Dennison arranged a taxi cab accident in which the father was killed, and Dennison got hold of the diamond. Then Sylvia was held prisoner in this very house.

Robert immediately interests himself in Sylvia's case. Then follow a number of hair-raising episodes, in which the Major and his son try to trap Robert and Sylvia, and which is complicated by the arrival from Africa of four miners who also seek the diamond.

Robert and Sylvia finally gain possession of the diamond, and then they are married. On their honeymoon they are traced to the rear platform of the train by a mysterious man, who finally unmasks himself, appearing as Colby, one of the four miners.

He demands the little packet containing the diamond, which he has seen Robert thrust into a waistcoat pocket.

Robert grudgingly gives up the packet, the man jumps from the train and flees. Then it is discovered that Robert has given the man a paste diamond, and has the real one in an inside pocket.

Harris Gordon, Barbara Gilroy and Arthur Bauer head the cast.

A FEW MINUTES FROM "ONE DAY," THE LATEST B. S. MOSS FEATURE MADE FROM ELINOR GLYN'S NOVEL

"THE NE'ER-DO-WELL"

(Selig-Sol. L. Lesser—Ten Parts)

REVIEWED BY OSCAR COOPER

IF we were asked to single out the one thing which stamps this as an extraordinary picture, we should say—the story. It was written by Rex Beach, who wrote "The Spoilers." And when we say "The Ne'er-Do-Well" is absorbing through every foot of its length, we are only telling you, in another way, that it contains a remarkable story.

But we hasten to add that the picture is also remarkable for direction and acting, only in less degree than for its theme and the way it is handled. Colin Campbell, who directed it, has achieved what few directors have ever achieved—he has built a photoplay of great length virtually without padding. It is action—action—action all the way.

If that is not enough praise, we will offer two other bits of evidence. The first is our own, and the second comes from the largest audience we have ever seen at a private screening—an audience which crowded the Candler theatre, New York, to capacity.

As to the first: we have seen a lot of actors in a lot of pictures, but unless we are very much mistaken, Wheeler Oakman, who has the title role, is a real screen star.

His delineation of "The Ne'er-Do-Well" is one of the best defined, most satisfying pieces of acting within memory.

In the second instance, we offer you the verdict of a delighted audience, for that is what the Candler audience was. It responded instantly to the appeal of the picture—its humor, its pathos, its tragic moments, in a way that testified unmistakably to its worth.

To go back to the story: the characters are genuine characters. Where the characterization by Rex Beach stops, and the characterization by the players begins, we cannot attempt to say, but the two are a winning combination.

Oakman makes Kirk Anthony, the Ne'er-Do-Well, a strong, virile, resourceful young American, with a keen sense of humor. He starts by being a worthless young rake; and he ends by being master, not only of himself, but of a good many others.

The early scenes show him, a burden upon his rich father, spending his time in roistering. Then he is drugged, put aboard a ship to Panama, and there his new life begins.

On the ship he meets Mrs. Edith Cortlandt (Kathlyn Williams), and Mrs. Cortland, from the "mid-channel" of unhappy married life, takes the youth under her wing.

In Panama he lands very shortly in jail, after starting a riot at a fire; and, finally, through a series of adventures, gets a job as a conductor on the Government railroad.

Mrs. Cortlandt continues her attentions, but Anthony, who has real character, keeps his head. He falls in love with, and secretly marries Chiquita Caravel, a Spanish girl.

Cortlandt commits suicide, but Anthony is accused of his murder, and just when things are beginning to look serious for him, Anthony, Sr., arrives from the States and gets the boy out of trouble. All ends happily, except of course for Mrs. Cortlandt.

This sketch of the plot by no means does justice to it. On the contrary, for instance, there is Allan Allan, a tatterdemalion West Indian negro, who meets Anthony when he is down and out, and becomes his valet.

This character, excellently impersonated by Jack McDonald, furnishes much of the humor of the story.

There is also Ramon Alfarez, commandante of police, an explosive Spaniard, Anthony's rival, played by Sidney Smith.

Again, we have Norma Nichols as the Spanish girl; Harry Lonsdale, as Cortlandt; Frank Clark, as Anthony, Sr.; Lamar Johnstone, as Runnels, superintendent of transportation in Panama; Harry De Vere, as a detective, and Will Machin, as Locke, a crook, who disappears early from the plot. Miss Williams appears to fine advantage, and the whole cast is good.

After the action moves to Panama, it brings into view the Canal as a great background, tropical gardens, roads, and views of many kinds; life of the natives in Panama, Toboga Island, and other scenes which will interest anybody and everybody.

Mind you, these scenes, except for a few hundred feet of Canal views, fit perfectly into the story, and are not shown merely for the sake of increasing footage.

The story, as we have said, is a rattling good one, but we will enumerate a few of its thrills: Anthony and his gay companions drive an automobile squarely through a cafe door; after they get in there is a series of realistic fights, in the staging of which Director Campbell again shines.

In Panama, Anthony undertakes to teach the natives something about fire fighting, and while the fire burns merrily, Anthony buffeted by the native police, knocks various people down with streams from the fire hose.

Another high light is a banquet, given in honor of Cortlandt, where Anthony, always ready to do the right thing, makes a personal present to Cortlandt, only to have the latter turn around and say:

"Now, I am going to give you something—my wife—she is yours anyhow and now I am going to give her to you." (One of the very dramatic scenes, by the way).

The action is tense throughout. Several times Campbell introduces what we should call "smash" effects, by bringing a situation suddenly to a climax—something we have never seen done in quite so effective a way before.

Remembering in particular Rex Beach's story, Wheeler Oakman's acting, Colin Campbell's direction, and all the other elements of the production, we lay the case of "The Ne'er-Do-Well" before the exhibitor as completely proven. The verdict is: It is an extraordinarily good picture, and a certain money maker.

"ONE DAY"

(B. S. Moss—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

JEANNE IVER OPAL, the daughter of Pavlovitch, usurping regent on the throne of Veseria, an imaginary principality in the Balkans, held an audience spellbound by her acting at the first private showing of "One Day" in an uptown theatre, in New York, last week.

The picture is one of the best released this year and will prove a satisfying medium of entertainment wherever shown.

Excellent lighting, many elaborate sets, interior and exterior, a well-picked cast whose work gives finish to the story development—all these make the Moss film distinctive. But for all this, it is necessary to make another reference to Jeanne Iver, whose winsome beauty, compelling personality and superb acting do as much for the success of the film as anything.

The direction by Hal Clarendon deserves a special word of

commendation for two reasons. His work shows cleverness, and this opportunity is taken to make answer to a complaint sometimes voiced by directors in general—and director-generals.

The grouch is this—when a picture is good a reviewer often forgets to give the director credit, and if the picture fails to meet the required standards of film art the director gets all the blame. So here is a case where "that which is Caesar's is rendered unto Caesar.'"

If the Moss company maintains in its next picture the high plane of production it has set for itself in "One Day" the release of the picture will undoubtedly be looked forward to by exhibitor and public as an event of importance.

"One Day" is called a sequel to Elinor Glyn's "Three Weeks," described as "an appealing romance burning with a passionate, resistless love." For all the sensuousness implied in the picture by these perfervid words from the zealous press agent, the story is wholesome and clean. Perhaps it's a shame to let out this secret, but it's true.

"One Day" does not need to trade on the reputation of "Three Weeks" for patronage. It is able to stand wholly on its own feet as something more than a One Day release, and will probably prove a first-run picture capable of Three Weeks' straight booking.

The plot? Don't bother to ask; just sign for the picture with the assurance of getting something novel, delightfully presented for the entertainment of your patrons.

The cast of characters and the players are as follows: Paul, by Victor Sutherland; Paul Verdayne, his father, by Barclay Barker; Dimitri, by Robert Broderick; Pavlovitch, by John Webb Dillion; Stefan, by Arthur Evers; Prince Ronneaus, by Hal Clarendon; Laneau, by Walter D. Nealand; Accomplice, by Frank Whitson; Prime Minister, by William Bechtel, and Master Paul, by Master Richard Ross.

"THE SCARLET ROAD"

(Kleine-Edison—Five Reels)

REVIEWED BY HARVEY F. THEW

SUCH a picture as this exemplifies the principle that no one man is qualified to pass on the merits of a picture. The subject ignores many of the strict canons of art, yet it is a picture which would attract thousands.

We are artistic—heaven knows—but we venture the prediction that "The Scarlet Road" will make money if properly placed.

The direction is what might be termed "spotty." In many places —and it must be admitted that they are the most important places —real artistry is shown; little touches are provided which if carried out could have made a sort of "human document" of the film.

The story carries us through the usual "cabaret life" showing how easily a cabaret dancer can ruin a young man with money, and how she herself will be the one to suffer in the end, while the erstwhile ruined young man rides past in a touring car, with his wife and children, all clad in furs.

The story is crude in itself, yet by virtue of its presentation, it has an unusual appeal.

It is the kind of picture which, if we had been compelled to pay fifteen cents to see it, would have made us feel that the money was well spent.

Harry Tremaine, a young clerk, has perfected an aeroplane motor, which he is unable to finance for marketing purposes. He suddenly inherits $200,000 from a father away out west, and instead of marrying the girl of his choice, he spends the money on a Broadway cabaret dancer.

When it is gone his father's lawyer hands him an envelope in which is a note telling him to find the old man's cabin, out west, and there he will discover the "way out." He is compelled to "beat" his way West as a tramp, and reaching the cabin and following instructions, finds a hangman's noose dropping from the ceiling.

In the face of this he resolves to make good by himself, and does, through a series of extremely fortuitous circumstances. He is financed in the manufacture of his patent, and becomes the wealthy head of his own company.

Then he goes West again to eradicate the vision of the hangman's noose from his memory, and pulling it from the ceiling, discloses a shower of gold coin. Notwithstanding this he blows up the cabin with a dynamite stick, goes back and marries the girl he had neglected.

Anna Quirentia Nillson plays the part of the cabaret dancer with considerable conviction, and opposite her is Malcolm Duncan, who has done good work in previous Kleine releases, and does very well in this. Della Connor, Iva Shepard and John Jarrott are also in the cast.

"SOLD TO SATAN"

(Lubin—Three Reels)

REVIEWED BY PETER MILNE

"SOLD TO SATAN" follows the general idea of "Faust," with the action brought up to date. As a result the picture offers a story that everyone knows.

If a person hasn't heard "Faust," he has certainly seen one or twenty of its innumerable followers that are more or less similar to the original.

This version was prepared by Captain R. P. Rifenberick, Jr., and produced under the very able direction of Edward Sloman. The story, despite its familiarity and stock situations, manages to hold one with a compelling interest all the way. The power of its theme and the gruesomeness of many of the situations are responsible for this.

In fact a picture following the lines of "Faust" is practically sure of being gripping if handled with capability. Captain Rifenberick and Mr. Sloman have furnished the capability for "Sold to Satan," and the result is a mighty fine piece of work.

Producers who are on a hunt for stories might turn to this one often. Evidently it will never go back on its friends.

John Merrill, an old castoff, makes the remark that he would sell his soul for youth and wealth. His Satanic Majesty appears and gives him his chance. To fulfill the treaty, Merrill must bring other souls to the Devil. Young and wealthy he sets about his work.

His first victim is Archie Ashton. He places temptation in Archie's way, in the form of a fifth ace to a poker pack, and after the poor boy has been discovered, he suggests suicide, and Archie takes it as the easiest way out of his trouble.

Next, Merrill is called upon to direct his activities against old Ashton, Archie's father. This affair is easy, for all Merrill has to do is to withdraw his support from Ashton's faltering bank, and with financial failure the broken man's heart goes back on him.

The banker's daughter, with whom Merrill is in love, is the next victim. But here Merrill rebels, and unable to keep his bargain, he changes back to the old and penniless castoff. He dies and his soul is eagerly seized by the Devil.

L. C. Shumway makes the most of the role of Merrill. Wavering between the dictates of his heart and the commands of Satan, who is forever appearing at his side, Shumway appears to fine advantage.

Edward Sloman, himself, appears as His Majesty, and suggests the part merely on account of his makeup. Alan Forrest gets in a fine bit of acting as Archie, while the other roles are taken by Ben Hopkins, May Cruze and Adelaide Bronti.

TEITEL NEARLY READY TO TONE AND TINT PICTURES IN NATURAL COLOR

ALBERT TEITEL, president of the Ideal Film Studios and Laboratories at Hudson Heights, N. J., will introduce into the motion picture market tinted and toned films.

Despite the fact that numerous film producers now hand-color their films, which is very expensive, as the majority is done abroad, and duty is high, Mr. Teitel says that this tinting and toning are done by developing the films in a series of developers.

It can be done at very low cost, thus giving every producer a chance to color his scenics and interiors in natural color effect. Work is now progressing.

"HAUNTED MANOR," THIRD TITLE FOR A GAUMONT, WILL PROBABLY STICK TO FIVE-REELER

THE lengths to which motion picture companies must go in finding names which have not been used as titles is illustrated by the fact that the Gaumont company has had to change the title of a forthcoming Mutual Masterpicture twice.

The photoplay, which is a five-reel feature from the pen of O. A. Nelson, was originally called "The Touchstone." This was changed to "The Sorceress." The second, and what is hoped is the final change, is to "The Haunted Manor."

ILLUSTRATING THE NEW PALLAS-PARAMOUNT PHOTOPLAY, "HE FELL IN LOVE WITH HIS WIFE"

"HE FELL IN LOVE WITH HIS WIFE"

(Pallas-Paramount—Five Reels)

REVIEWED BY OSCAR COOPER

PALLAS has given E. P. Roe's sentimental melodrama excellent settings, with broad sweeps of landscape, beautiful country roads and glimpses of farm life which stand in sharp contrast to the gloomy story.

Director William D. Taylor has worked in several bits of realism which will compare favorably with anything of their kind. The most notable of these is a rainstorm, in which the elements rage true to life.

The light effects in this scene, and throughout the picture, are far above the average, and the photography is quite flawless. The selection of locations was particularly happy.

The piece is not without its thrills. We presume nearly everybody knows the Roe story, but, if not, it may be summarized as follows:

James Holcroft, a farmer, takes Alida Armstrong from the poorhouse as his housekeeper. Alida has fled from her home after she discovers that Ostrom, with whom she is living, is married.

Holcroft gradually falls in love with his housekeeper-wife, and when Ostrom attempts to make Alida go away with him under threat of killing Holcroft, the two men meet in a fatal struggle on a cliff, and Holcroft hurls Ostrom to his death.

Previously, Ostrom has shot his wife's brother, and this, together with the struggle on the cliff—an excellent fight, by the way—and Holcroft's single-handed combat with a band of sneering neighbors, makes up the thrills to which we refer above.

Florence Rockwell is seen as Alida, the poorhouse bride, and gives a fair impersonation. Miss Rockwell's efforts to express deep emotion are a little reminiscent of stage grimaces, and her interpretation is devoid of the appealing qualities it would have if her appearance were more youthful.

Forrest Stanley, as the farmer, really a character part, does good work through most of the picture. Page Peters appears as the villain, Lydia Yeamans Titus in the role of one of Holcroft's wretched housekeepers, gives a sympathetic impersonation. Howard Davies is another of the principals.

Scenes showing the poorhouse, the farm and its environs, and the countryside, are very pleasing.

As a whole, the picture presents ordinary melodrama in a handsome garb.

"THE TARGET"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

HOBART BOSWORTH is all but guarantee conclusive of a feature's drawing power. The rest of the burden rests on the story, its construction and the manner in which it has been directed.

"The Target," though possessing a story that when it is analyzed is rather unconvincing, and which is burdened with a number of unnecessary sub-titles, offers Bosworth an excellent role, which he handles with his usual skill.

The subject sets out to demonstrate that every man's friend will forsake him, deceive him and betray him when personal desires interfere. Such is the discovery of Big Bill Brent, an honest lawyer, whose platform is made up of two planks—truth and sincerity.

Big Bill is made the victim of a woman of the world, a selfish partner and a number of other personally ambitious souls who forget the fact that they once held the object of their attacks as a friend.

Lastly, however, Big Bill discovers that his mother is the best friend he ever had or will have in days to come.

Whether or not patrons will be convinced, and consequently heavily interested in "The Target" depends on the magnetism of Hobart Bosworth, and as this is a quality not to be underestimated, the chances are that the picture will fulfill its mission as an entertaining subject.

JACK PROVES HIMSELF A FALSE FRIEND

As is customary in the Bosworth subjects, the artistic and technical side of the picture has been well attended to. Scenes, some of them laid in the great Northwest, are indeed beautiful, while the photography always does full justice to them. The lighting is good also.

Anna Lehr heads the supporting cast as Brent's mother. She makes a very sympathetic figure, and save for the fact that she doesn't look the part, she plays with feeling and sincerity at all times.

Maude George as the woman of the world who marries Brent and then deserts him, Dick La Reno as one of his friends, Albert MacQuarrie as his partner, and Jane Novak and Ronald Bradbury complete the cast.

"The Target" is conclusively an episode feature, and notwithstanding this it retains the interest closely throughout its entire length.

"THE TRAIL OF THE LONESOME PINE"

(Lasky-Paramount—Five Reels)

REVIEWED BY HARVEY F. THEW

CECIL B. DE MILLE has made a truly artistic picture out of the now famous story and play of John Fox, Jr. It might be described as a picture of the "better sort." He has had the best of material to work with in story, drama and cast, and he has overlooked no opportunities, so far as we can see, to provide telling situations, and "punch"—if we may be allowed to coin a phrase!

Artistry announces its presence in various ways; most of them are subjective, but nearly all of them may be defined as the right thing, done at the right time, and the artist is the person who can pick the right time.

We do not care to be more explicit than this as regards the notes of artistry in this picture, but no one who sees it will fail to note that they are there. Melodrama, it is, but not mawkish melodrama, and it is never allowed to carry its melodramatics too far.

John Fox first wrote the story; then Eugene Walter made a play, and afterward Janie McPherson adapted it to the screen, and Charlotte Walker was cast for the leading role; that is, the genesis of this release. Miss Walker's work is convincing and finished.

We pass lightly over the fact that as a screen figure she does not please us personally, but there are enough thousands who do like her.

In this play she is June, the daughter of a moonshiner, and beloved of her cousin. When the revenue officer arrives, she entices him to the cabin, where he is seized and made prisoner. Immediately the two fall in love.

The cousin's jealousy is aroused, and he locks the officer in the cow stable, whence he escapes by burning his bonds. He organizes a posse and returns for the moonshiners, who escape from their beleagured cabin after June has held up the man she loves, with a rifle.

The moonshiners escape. Through a note sent to the sheriff's posse by the revenue officer, and which June has translated for the moonshiners—and translated correctly while trying to do the very opposite—they waylay the young man and shoot him.

He is brought to the cabin to die. June prevails upon her cousin to go for a doctor, and he brings the posse under a flag of truce. The revenue officer is saved, but the cousin is shot as a "traitor" to the moonshiners.

Later the moonshiners agree to give up the traffic, and are set at liberty, and the revenue officer and June are betrothed.

Theodore Roberts gives a strong portrayal of Tolliver, the leader of the moonshiners, and Thomas Meighan is excellent as the revenue officer. Earl Fox's work as the cousin of June is also of a high order.

"RUPERT OF HENTZAU"

(Bluebird—Five Reels)

REVIEWED BY OSCAR COOPER

ANTHONY HOPE'S stirring romance has been made into a photoplay certain to find favor with lovers of adventure—particularly the kind of adventure which happens in the mythical kingdom of Ruritania.

The picture was made in England, and is acted by an English cast throughout. Henry Ainley, an accomplished screen player, is seen as Rassendyll, the Englishman, whose impersonation of the King leads to all sorts of thrilling incidents.

Mr. Ainley does very fine work. Opposite him is Jane Gail, whose contrasting role as the queen, is immensely pleasing.

As Colonel Sapt we have Charles Rock, in an excellent character part. Others are George Bellamy, Warwick Wellington and Stella St. Andrie.

The staging, always effective, brings to view old castles, rich palace interiors, beautiful country scenes, and the like. The theme runs smoothly; all its points are brought out carefully and with dramatic effect. The costumes are of a modern period.

One scene showing the burning of a hunting lodge which becomes a funeral pyre for the king and one of his faithful subjects, touches the highwater mark of realism in the picture. Its full value to the plot is gained, and the fire itself is finely managed.

As every one who has read Hope's novels knows, action, dash, and daring—all upon a highly romantic plane—are synonymous with the author. There are narrow escapes for the hero, duels, and rapid excitement of varied kinds.

Suspense is the first name of the author—or it should be—and this picture has preserved that name intact.

THE DUEL BETWEEN RASSENDYLL AND RUPERT

If you want a clean, absorbing story of adventure, well told, you will want "Rupert of Hentzau."

CLARIDGE FILMS SEES NEW ERA IN STATE RIGHTS FEATURES

CLARIDGE FILMS, Inc., has been formed to engage in the State Right Feature Film Business on a sound and logical basis. One of the most experienced film buyers in the country, Agnes Egan Cobb is the vice-president and general manager of the new company, which has a financial backing and the active co-operation of several experienced film men.

For seven years Mrs. Cobb has been engaged in the business of buying and distributing film, and is perhaps in as good a position as anybody to gauge the needs of exhibitors and the public.

"The Heart of New York," starring the matinee idol, Robert T. Haines, the first release of this company, is the sequel to "Traffic in Souls."

"BATTLES OF A NATION" NOW READY FOR RELEASE

THE Buffalo *Times'* motion picture department announces that it has just released to exhibitors "The Battles of a Nation" which, heretofore, has only been seen in the first class legitimate houses throughout the country.

John F. Miller, Norman E. Mack's personal representative, has decided to book the exhibitors direct from this territory, which will cover greater New York, New Jersey, Delaware and the New England States.

The exhibitors will be permitted, even encouraged, to view "The Battles of a Nation" in the projection room before booking.

DOZEN DETROIT HOUSES FORM BOOKING CHAIN

A DOZEN or more of the smaller motion picture theatres of Detroit have linked together for booking features, and are able to give an exchange about fifteen days' solid booking on single features.

The purpose of combining together on a circuit is to get a reduced price for each exhibitor.

If it works out successfully in Detroit, leaders of the movement plan to extend it to outside the city.

ARKANSAS EXHIBITORS SHOW ACTIVITY

WORK has started on the Princes theatre at Argenta. Louis Rosenbaum, of Douglas, Ariz., has leased the building, and is superintending the construction.

W. O. Patton & Sons, contractors, are remodeling the Central theatre building in Hot Springs for Sidney M. Nutt, the owner. Five thousand dollars will be expended in improvements before it is opened as a motion picture theatre.

"A FOOL'S REVENGE"

(Fox Film—Five Reels)

REVIEWED BY PETER MILNE

WITH a formidable reputation behind it in its career on the speaking stage, "A Fool's Revenge" makes its way to the screen in all its unrelenting force, and unsparing frankness. Little or nothing is left to be supplied by the imagination; realism is given without regard for conventional folk and their ever accompanying sensibilities.

It is only fair to remark that "A Fool's Revenge," inasmuch as it possesses the above traits, will rub some people the wrong way. There are others who will refuse to take the picture seriously after it has advanced beyond a certain point. We are not guessing at or hazarding these opinions, for we saw the way in which the picture was greeted at one of Mr. Fox's New York theatres.

There is the Fool, whose wife has been lured away from him by a man whose specialty is luring. Later the Fool does all in his power to make it easy for a second villain to lure the first villain's wife. But then there is the terrible mistake—instead of the first villain's wife the Fool has aided in the seduction of his own daughter.

THE VILLAIN AT BAY

There in a paragraph is the reason why some folks will be displeased with the picture—it's only human nature. On the other hand there are many who will be neither offended nor amused by it, but who will consider it a strong dramatic piece.

William H. Tooker makes an appealing and pitiable Fool. He has done his work well, and the Fool's part is not an easy one. Maude Gilbert is the erring wife, and Ruth Findlay plays the role of the daughter. Richard Neal is the first villain.

W. S. Davis, co-author of the scenario and director, has handled his theme well, save for those scenes in which the second villain busies himself with preparations for carrying out his desires toward the Fool's daughter.

Davis has interspersed many touches of light comedy here and there, using a little puppy in many of the earlier scenes as a medium for this relief. There is also an unintentional comedy character. He has only a small part as the lover of the Fool's daughter, and hasn't a great bit to do, but he is a poet, and your picture audience will seldom accept a poet as a hero.

A supporting cast of uniform competency assists the players named above.

"DAPHNE AND THE PIRATE"

(Fine Arts-Triangle—Five Reels)

REVIEWED BY PETER MILNE

HERE is Lillian Gish in a drama that boasts, by reason of its star, of a countless number of comedy touches. It is a Lillian Gish picture from first to last. She has been allowed any number of closeups, and in them she displays a varied series of realistic and telling expressions. Miss Gish is truly delightful, and so is "Daphne and the Pirate."

It is a costume production, laid in France and Louisiana around the year 1718. Daphne is the daughter of a French nobleman who has seen better days. Philip de Mornay, the idol of the King's court, meets her, and because she flaunts a vixen temper, he resolves to win her.

He commissions his hirelings to capture her and take her to Fanchette's place, which is, to say the least, notorious. Shortly afterwards Philip gets in a fight and believes he has killed the king's counsellor. He is obliged to flee to a desolate inn and here he is captured by pirates on shore scouring for recruits.

Fanchette's place is raided by soldiers who are looking for wives to take to the settlers in Louisiana. Daphne goes along much against her will. The pirates attack the ship carrying the wives across the water, but mainly through Daphne's cool-headedness they are defeated and captured. Naturally she causes the release of Philip.

To say the least, this is a delightful picture. The story smacks strongly of originality and it is laid in a romantic period, which adds materially to its worth. The costumes add a dashing touch of color to the story, and there is the fencing and fighting with old-time cannon to furnish suspense. The fight of the two ships at sea is marvelously well handled.

Elliot Dexter plays Philip, and though he is hardly the correct type for such a role, he is sincere and fills the requirements of his part to fair advantage. Walter Long is a brutal D'Arcy. Howard Gaye, Lucille Young, Richard Cummings and Jack Cosgrove contribute good performances, but Miss Gish is likely to overshadow them all. Anyone who denies the fact that she is a star is either out of his mind or not capable to speak on the question.

"THE STAMPEDE"

(Robert C. Bruce)

REVIEWED BY PETER MILNE

ROBERT C. BRUCE'S pictures run to the sensationally interesting with this release. His scenic pictures of the Northwest give way to a series of scenes caught at a roundup or Western County Fair, showing the treacherous games of the cowboys and cowgirls.

There has by no means been too many of these pictures, and Mr. Bruce's should be more than welcome. An audience will never tire, and as yet it hasn't been given a chance to tire of

GLIMPSES OF ROBERT BRUCE'S NATURE STUDIES; ON LYMAN GLACIER —ROBERT C. BRUCE AND CAESAR

watching cowboys seesaw on a bucking broncho, throw a buffalo, engage in trick races and perform various other stunts that a resident without the pale of a Western ranch trembles at thinking of.

The cameraman, an unusually important factor in the making of such pictures, has done his work well in "The Stampede." He has been able to follow the course of careening animal and rider in a pretty steady fashion. Seldom do the pictures jerk violently, and therefore the thrill of each individual feat has been caught with all its sensational force.

The reel is well and clearly titled, fully explanatory in itself. Book it if you want a thriller filler.

"THE DEAD ALIVE"

(Gaumont-Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

HERE we have again our old pal, the double role. Twin sisters, resembling each other to the minutest apparent detail, and of course, played by the same person, with the usual double exposure which allows them to confront each other and speak more or less unpleasantly.

Like all other unusual camera effects, this style of double exposure is no longer considered wonderful—as a matter of fact, the audience has been taught to expect it, and when it comes, the spectator is so busy analyzing the technical work which made it possible that it detracts from the interest in the story.

The principal interest in this picture is that it serves to introduce Marguerite Courtot to five-reel feature pictures. The new Gaumont star, although known far and wide through her work

THE WIFE'S SISTER REBELS

in smaller subjects, here has unusual opportunity. She does her work well—in fact, she is the picture.

Miss Courtot has an especially "picturable" face, and by dint of much training has become a very attractive figure on the screen.

In this subject she shows poise and a certain thoughtfulness in her work which enhances it, especially as regards its sincerity.

Most of the situations given to her would have been easy to spoil, but she has made most of them convincing, and thereby has saved the story. This is the story.

There are twin sisters, Jessie and Mary. Their father, "Old Jim," is worthless, and gets a job in "Doc" Ardini's gambling house. The girls come to the city and get jobs of their own, Jessie in a department store, and Mary on the stage.

Jessie is loved by Stuyvesant, a young millionaire, but just as she is about to marry him, her father kills a man in the gambling house, and the disgrace comes out. Jessie feels she cannot marry Stuyvesant and flees, but he finds her and makes her marry him.

Then Ardini gets a hypnotic control over Jessie. He has discovered the identity of the girls, and tries to use this knowledge to blackmail Stuyvesant.

About this time, Jessie falls overboard from her husband's yacht and is drowned. Ardini goes to the grief-stricken bridegroom and tells him he can bring his bride back to life. He uses Mary for this purpose.

But as soon as Mary sees her dead sister's husband, she relents, confesses who she is and the part in the scheme, and Ardini is exposed.

The resemblance to his dead bride starts a new love in Stuyvesant's heart; and the old problem of "marriage with deceased wife's sister" is quickly overridden.

Sydney Mason, H. W. Pemberton and James Levering are in the supporting cast.

There is also another good tip to directors in this picture. We have a cabaret scene, in which all the men are in correct evening dress. This is no fault of any particular director, for none seems to have thought of any other kind, but we have never run across such a scene in real life.

"THE CRAVING"

(American-Mutual Masterpicture De Luxe—Five Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THIS production leans strongly toward the melodramatic, and while none of the episodes are individually exceptional, the cumulative effect of them gives a powerful impression. The college scenes depicted have a good deal of the "Dick Merriwell at Yale" flavor, but far less than most attempts at reproducing the collegiate atmosphere. The swift action and well sustained intensity of the plot efface the effect of the improbabilities that constantly appear.

William Russell has the chameleon ability to blend with his surroundings. On the campus he certainly gives the rah-rah impression, but in the rough mining camp that he subsequently visits he is still in harmony with the picture. His husky physique serves him well in a smashing good fight with the heavy.

Robert Miller, a small boy who has heretofore appeared in "bits," has a fat part. He does not have the mop of silky golden hair usually affected by child actors, and he differs from his aristocratic contemporaries in another respect—he is a clever actor.

Helene Rosson in the heroine part, Roy Stewart as the heavy, and Rae Berger and Charlotte Burton in character roles compose the balance of the cast, and all of them are excellent.

In college, Foster Calhoun and Oliver Bailey are rivals for the position of full-back, and for the hand of Margaret Cummings. Calhoun wins both these honors, and Bailey plots his downfall. Hearing that Calhoun has a hereditary craving for liquor, Bailey persuades the "gym" masseur to drop some alcohol on the full-back's tongue while rubbing him. This reawakens the latent tendency, Calhoun gets drunk the night before the big football game, loses the game, is dismissed from college, and his engagement with Margaret is broken.

Accompanied by "Crooky," a lame newsboy whom he has befriended, he goes West. There he marries a dance-hall girl, and is habitually drunk. In a fire he thinks his wife has been killed, and so quits drinking for a year, to prove his worthiness to Margaret. But Bailey discovers that Calhoun's wife is alive, and tries to prevent the marriage. "Crooky" proves that the marriage with the dance-hall girl was illegal, so Calhoun is free to marry Margaret.

"FIDO'S FATE"

(Keystone)

REVIEWED BY PETER MILNE

A COMEDY in which Charlie Murray unintentionally gets himself into a number of precarious mixups with another man's wife, is what "Fido's Fate" offers, in a way that is somewhat funny, but not in a way that reflects the customary credit on Mack Sennett.

The subject lacks the usual breath-robbing climax of a Keystone release. There is a chase that introduces some quick action and a few novel scenes, but it lacks the dash and sensationalism of Mack Sennett's brand.

"Fido's Fate" will make its witnesses laugh, simply because poor Charlie is quite innocent in his intentions toward the other gentleman's wife. A dog secreted in this lady's bag, that Charlie has bought for his wife, furnishes the lead ample opportunity to wriggle himself into precarious situations without giving offence.

Charlie Murray himself is somewhat funny, even if his actions here lack original flavor. The support comprises Alice Davenport, Fritz Schade, May Emory and Frank Hayes. Summing up, one might term this a fair comedy, but a poor Keystone.

"NEW YORK," PATHE, BRINGS OUT NEW YORK IN CROWDS AT WEST END THEATRE

THE Pathe Gold Rooster play "New York" drew so well at Loew's West End theatre on 125th street, New York, last week that for the first time in the history of the house it was found necessary to open the second balcony.

A large crowd was waiting for the doors to open, and hundreds were turned away. Florence Reed, the star of the picture, was present at the performance.

Mr. Loew will open his new Brooklyn theatre, The Regent, with the film this next week.

"THE CLARION"

(Equitable—Five Reels)

REVIEWED BY PETER MILNE

TAKEN from the novel by Samuel Hopkins Adams, "The Clarion" presents in dramatic form an exposé of quack medicine and certain evil social conditions existing in the slums, resulting from careless neglect of the property owners.

Mr. Adams' book is noted for its power and its unrelenting attack on venders of patent medicines. While the picture offers a story that grips in many of its phases, those who have transferred the novel to the screen have let a few opportunities for making their work wonderfully strong, slip by.

They have produced an exciting picture, but the expose of the sale of useless medicines is subordinated to showing the squalor and misery of the poor. If it had been shown more vividly that this state of affairs resulted from use of the patent medicine, the effect would have been considerably more powerful than it is at present.

SURTAINE DEFIES THE CAPITALIST

Carlyle Blackwell, a well known and liked hero, is featured in the role of the young reformer, Surtaine. His performance is most suitable. Surtaine, too, is on the side of the masses, and with a character like that, attractive from the outset, Blackwell fairs very successfully.

"The Clarion" rises to a climax in which a large mob plays an important part. The mob is well handled, and the way it has monopolized the street speaks well for the care given the scenes by Director James Durkin.

To do justice to the realistic effect created by the mob it is only fair to mention that the individual members look their parts.

Surtaine is the son of a man who has made millions through a doped patent medicine. Given a large sum of money by his father, Surtaine buys the *Clarion*, a paper which has incessantly attacked the false business.

Surtaine prints nothing but the truth—and all of it, so straightway he gets in hot water by attacking the daughter of a prominent citizen who has run several persons down in her automobile. The father of the girl, using his influence, has all advertising withdrawn from the *Clarion*.

Then Surtaine discovers that his father's medicine is all wrong, and he breaks with him. Pursuing his activities further he discovers an epidemic of fatal disease in the poorer quarter. One of the property owners is his fiancee, but he goes on with the attack and opens her eyes.

The quarter is quarantined, and deprived of work the men break loose and attack the *Clarion* office, blowing it up. Surtaine's fiancee then instigates improvements in the filthy quarter, his father at last sees the light and closes his patent medicine establishment.

Realism is dominant in the picture. The filth depicted in the poor quarter, for instance, is real filth, the mob scenes are good. and the newspaper office a fine replica of a small establishment.

Howard Hall as Surtaine's father, Marion Dentler as his fiancee, and Charles Mason, George Soule Spencer, Rosemary Dean and Philip Hahn complete the cast.

"The Grinning Skull."

Bonafide scenes of the San Francisco Earthquake are Presented in this Wonderful Selig Feature Drama, written by W. E. Wing and released through General Film Service Monday, Feb. 28.

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"WAY OF THE WORLD," BY FITCH, IS BOSWORTH MEDIUM FOR UNIVERSAL

UNDER the direction of Lloyd Carleton, Hobart Bosworth has begun his work in the portrayal of a role as widely different from any other that he has ever essayed before the camera as day is from night.

The part is a real,dyed-in-the-wool heavy and the production is a film version of Clyde Fitch's popular drama, "The Way of the World."

Heretofore Bosworth has been known to patrons of the films the world over as a leading man with no taint of the heavy about him.

In his latest production, however, he casts from him the mantle of sympathy-arousing leading man and assumes the garb of the deep-dyed, much-despised villain.

The play was arranged for the screen by F. McGrew Willis and will be staged in five reels.

FOREIGN TRADE COUNCIL DELEGATES VISIT NEW ORLEANS TO SEE PARAMOUNT TRAVEL PICTURES

WILLIAM J. BRYAN'S endorsement of the Paramount South American Travel Pictures is said to have been fundamentally instrumental in having the Foreign Trade Council delegates visit the new Crescent theatre in New Orleans.

This theatre was recently opened and is at present conducted by W. Fred Bossner, manager of the department of theatres of the Paramount Pictures Corporation.

In different sections of the country these travel pictures are being used in schools and universities. Recently they have been added to the curriculum in the foreign department of the City National Bank of New York, through the efforts of Frank C. Vanderlip, is president, The American Bankers Association and the New York State Bankers' Association have also endorsed the films.

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PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"His Mother's Son." (Biograph. Mon., Feb. 21.)—This is a reissue, telling an unusual story in a dramatic manner. A masterful woman drives her son from bome, and bullies her busband and daugbter.

She dies of apoplexy, and the property is so involved that husband and daughter are turned out of the house. Accompanied by an orphan whom they bave befriended, tbey wander helpless until all finally get work in a cheap restaurant. When affairs are about at their worst, the son returns from a successful trip.

He finds the little family in poverty, and a strain of his mother's blood shows. He wrecks the restaurant, then takes everybody off to a better home. Mae Marsh, Jenny Lee, W. Christy Miller, Walter Miller and Robert Harron compose the cast.

"The Guilt of Stephen Eldridge." (Biograph. Three reels. Wed., Feb. 23.)—This is a tense melodrama, along conventional lines. It is well cast, and capably produced. William Gordon is in prison, sentenced for a crime really committed by Stephen Eldridge.

Ignorant of the real facts, Douglas Gordon, son of the prisoner, is taunted by John Curzon, son of the guilty man. The bitterness between the two is increased by their rivalry over Eleanor Curzon.

Eleanor's parents force her to marry John, but before the wedding occurs, Marie A'Allot, an adventuress, appears and threatens to reveal her relations with John unless he pays her blackmail.

Desperate for money, John rifles his father's safe, and there finds a confession of the crime, signed by Eldridge. His sense of right asserts itself, he makes public the confession and the wrong is righted.

Douglas marries Eleanor. The cast includes Charles H. Mailes, Ivan Christy, G. Raymond Nye, Jack Mulhall, Vera Sisson, Gretchen Hartman and Jack Drumeir.

"Golden Lies." (Essanay. Three reels. Sat., Feb. 12.)—Will be reviewed in next week's issue.

"The Bridesmaid's Secret." (Essanay. Tues., Feb. 22.)—Not shown for review; the story follows. Hazel Field is asked to be a bridesmaid at the wedding of her friend, Muriel Carroll.

She takes a train to the city, but it is late, and she is not met. She falls into the hands of a resort keeper, and is imprisoned. That night Muriel's fiance, John Dempster has a bachelor supper, and the guests decide to paint the town red.

They go to the resort where Hazel is a captive, and she asks Dempster to take her to Muriel. He does this, on the condition that Hazel never mention the bappenings of that night. She agrees, and next day, when she sees that he is the groom, understands the meaning of the condition.

In the cast are John Lorenz, Marion Murray, and Fritzie Ridgeway.

"Canimated Nooz Pictorial." (Essanay. Split reel, with scenic. Wed., Feb. 23.)—This animated cartoon not shown for review.

"The Despoiler." (Essanay. Three reels. Sat., Feb. 26.)—Not shown for review; the story follows. Ben Cameron, a wealthy widower, is rejected by Mary Rodgers in favor of Richard Warner, a bookkeeper.

Cameron's son associates with crooks, and soon becomes a criminal. Warner cannot support his family, so Mary works as a clerk in a store. Cameron's son hides some lace in her dress, and threatens to accuse her of theft if she does not pay him.

When he comes around for another payment, he is shot by his father, who is calling on Mary. When Cameron discovers that it is his own son he has killed, he is in anguish.

The cast contains Bryant Wasbburn, Warda Howard, and Darwin Karr.

"Ham the Diver." (Kalem. Tues., Feb. 22.)—An excellent number witb Ham, Bud and Ethel Teare who appears to most ravishing advantage. The plot is novel.

Ham goes into the water in a diving suit, but wben Ethel comes along Bud forgets all about pumping air to his pal at the bottom of the sea. The conclusion while slacking up a bit in laughs is very well handled.

"Earning His Salt." (Kalem. Wed., Feb. 23.)—Tbis is one of the first comedies starring Ethel Teare and although that young lady appears to ber usual attractive advantage she was almost forgotten by the author, who has allowed her a very thin and slight part.

Plot more than business causes the laughs here and tbe funniest moment arrives with the climax. Jack MacDermott plays opposite Miss Teare.

"The Night Watch." (Kalem. Fri., Feb. 25.)—Another one of those very strong dramas, something like "The Guiding Hand" in construction, written by Howard Irving Young and produced by Robert Ellis.

The doctor who watches over a critically sick young man and who discovers that he is the one who wronged his daughter furnishes the situation about which the story is built.

It would be a very fine picture indeed, if Ellis, who plays the physician, hadn't decorated bis brow with heavy black lines. It is very bad makeup and materially hurts the story.

Others are Richard Purdon, Artbur Albertson and Dallas Tyler.

"Sold to Satan." (Lubin. Three reels. Thurs., Feb. 10.)—Reviewed at length elsewhere in tbis issue.

"Billie's Lucky Bill." (Lubin. Sat., Feb. 12.)—Bill is very much of a dub and finding a thousand dollar bill he proceeds to get credit everywhere he goes.

After passing the bill he reads of counterfeiters and is afraid that he will be apprehended as one, but it develops that his bill was good after all.

To this there is added the plot in which Bill proves himself a business success in some way that is not understandable. Billie Reeves shows to rather poor advantage in this comedy that doesn't give him a chance.

"A Song From the Heart." (Lubin. Mon., Feb. 14.)—Paul Powell wrote and directed this old fashioned heart interest number. Its greatest asset is Melvin Mayo, who appears as an old musician.

The old musician writes his opera and naturally his long lost daughter is playing the prima donna's part on the opening night.

There are a number of delightful touches in this, there is no villain and there are a few improbabilities, but the subject will please except in its few impossible phases, such as the one in which the chosen diva gets drunk on the night before the opening, refusing to appear the next day.

Others in the cast are L. C. Shumay and Birdie Priest.

"Virtue Triumphant." (Selig. Mon., Feb. 21.)—Reviewed at length elsewhere in this issue.

"A Safe Risk." (Selig. Sat., Feb. 26.)—Not shown for review; the story follows. The Hocum Accident Insurance Company, a fly-by-night concern, pays Joe Inright $25 a week indemnity for injuries he has received.

This looks like easy money to Bill Hardluck, so he takes out a policy, and then tries to get injured. For some time each attempt is spoiled, but he finally bungs himself up considerably, only to discover that the insurance company has gone out of business.

Sidney Smith, Ralph McComas, and Betty Nathan are in the cast.

MUTUAL PROGRAM

"Life's Harmony." (American. Three reels. Tues., Feb. 22.)—This is one of the melancholy kind of plays that Vivian Rich and Alfred Vosburgh do better than anything else.

There is very little action, but the character delineations are exceptionally good. George Periolat has a part totally dissimilar from the one he was given in "The Diamond from the Sky," and he is admirable. The story is negligible, and there is some drawing-out of the scenes.

Josiah Pringle, a benevolent old musician, is the organist in a small country town. A new man, Gordon Howard, is engaged to play the organ, so Pringle's means of livelihood is taken away.

Pringle's adopted daughter, Faith, falls in love with Howard, and they become engaged. Howard offers to take Pringle's model for a new kind of organ to Washington to have it patented, and to sell it.

Weeks pass by, and Howard does not return. The Pringle family are about to be turned out of their home, when Howard returns with $20,000. He explains his absence by telling of an accident.

"Too Much Married." (Beauty. Wed., Feb. 23.)—This is exactly the same kind of polite farce that this company has found so popular. Many audiences enjoy the exaggerated marital troubles that crop up in them. The favorite combination, Carol Halloway, John Sheehan, John Steppling, and Lucille Ward, appear.

After a quarrel between the newly-weds Jack and Nell, Nell goes home to her mother. When Jack's father pays him a visit, he does not dare tell him of the quarrel, and introduces the cook as his wife.

"Flooded With Trouble." (Vogue. Thurs., Feb. 24.)—The enterprising director of this company had a bappy inspiration when he thought of using the flooded districts of Southern California as settings for this slapstick comedy.

The rough work is not so pronounced as it has been in some of the recent releases, and there are many laughs in the piece. The cast is composed of Rube Miller, Madge Kirby, Arthur Tavares, Alice Neice.

Rube and Arthur are two city employees, and they are called upon to help pedestrians in the flood district. They have a merry time carrying pretty girls across the lagoons, and pushing old men into the water.

Rube meets Arthur's wife, and Arthur meets Rube's spouse, and not knowing each other's identity, they get along finely. When the two wives discover their husbands' perfidy, however, an exciting chase ensues.

"Double Crossed." (Mustang. Three reels. Fri., Feb. 25.)—There is a little of the problem play, and a great deal of the Western, in this well-acted old story. The director chose his effects with good judgment, and made a realistic, as well as an interesting picture.

The players are equally at ease on horseback or in the drawing-room, and in general acquit themselves creditably. The good points of the production more than make up for the age of its theme.

The cast has in it Thomas Chatterton, Jack Richardson, and Anna Little.

John Kling, a cattle man, spends most of his time making money for his wife Anna. She does not realize that he is working for her, and in her loneliness she is attracted by Lemp, a tramp whom her husband has befriended and made a partner.

Lemp tries to persuade her to run away with him, but she refuses. Kling overhears Lemp's pleading, but does not hear his wife's reply. He first ruins Lemp financially, and then attacks the home-breaker.

After a tremendous fight, Lemp is knocked unconscious. Anna, who has witnessed the combat, rushes to her husband's arms.

"The Craving." (American-Mutual Masterpicture DeLuxe. Five reels. Sat., Feb. 26.)—Reviewed at length elsewhere in this issue.

"Cooking His Goose." (Beauty. Sun., Feb. 27.)—The old-time stunt of having a person change into an animated inanimate thing is revived in this picture with good comedy effect. With the exception of this innovation, the release is not remarkable.

Orral Humphrey, Gladys Kingsbury, and Dixie Steward are in the cast.

When Ima Knutt discovers that his wife cannot cook, he goes off on a drunk. When he goes home his loving spouse cracks him over the head with a whisky bottle.

In the delirium caused by this blow he dreams that his wife has turned into a bottle, and is pursuing him. When he comes to, his wife is pouring milk on him to revive him, preferring a live drunkard to a dead husband.

"The Candy Cook." (Vogue. Sun., Feb. 27.)—This slapstick comedy was not shown for review. The candy cook, by his flirtatious manner, and bis ignorance of candy-making, finally achieves the complete dismantling of a confectionery store.

In the cast are Lew Trembly, Evelyn Thatcher, Josh Binney, Buster Gould, and Lloyd Allen.

PATHE EXCHANGE INC.

"Siberia, the Vast Unknown." (Pathé. Split reel.)—This is an attractive and instructive scenic, giving glimpses of the little-penetrated wastes of the great north of Asia.

The pictures start with a panoramic view of Nome, Alaska, and carry the spectator across the straits, into the Siberian wastes. Studies of Eskimo and Siberian life are given.

On the same reel is "Watch Flowers Grow," a study of the opening and growth of various well-known flowers.

"Luke Foils the Villain." (Phunphilms.)—Luke is really funny as a happy miller, singing at his work from morning till night. He is loved by Mazie Nut, and they are happy in each other.

Then Luke discovers that a villain is attempting to "steal the papers." This means that Mazie's father will be in trouble, the mortgage will be foreclosed on the old home, and an innocent man will be made to pay the penalty for a crime he did not commit.

Luke rouses himself, and by stealing the papers himself, foils the villain, who is very, very angry. He makes up for it by breaking up a tete a tete between Luke and Mazie.

UNIVERSAL PROGRAM

"Graft." (Universal Special Feature. Two reels. Eleventh Episode. Week of Mon., Feb. 21.)—Richard Stanton makes his debut in this number as hero. He is summoned to defend Bruce Larnigan who is charged with murdering the head of the Illegal Bucket Shops.

The trial proves that the district attorney had done the deed when quarreling over his relationship with the man's wife.

The trial is quite telling and the lawyer's method of proving the attorney guilty is cleverly evolved and somewhat novel.

"Sons of Satan." (Red Feather. Five reels. Mon., Feb. 21.)—Reviewed at length in the issue of February 19.

"The Disappearing Groom." (Nestor. Mon., Feb. 21.)—This Christie-Davey comedy is rather poor, being void of suspense, while the direction could have been better. Ray Gallagher, Neal Burns, Billie Rhodes and their usual supporting cast appear.

"The Dupe." (Gold Seal. Three reels. Tues., Feb. 22.)—Telling the story of a man who is forced into a life of crime, only to be speedily reformed when he encounters a country girl whose innocence has led her into a precarious position.

There is much action in this and a great bit of it is physically thrilling. Underworld life is pictured in all its horrors, while the types seen in these scenes are marvelously real.

Some of the subtitles are excessively sentimental, but otherwise, for its kind the picture is good. Herbert Rawlinson and Agnes Vernon play the leads. William Worthington directed from a scenario by James Dayton.

"Pipe Dreams." (Victor. Tues., Feb. 22.)—A fair comedy with Harry Myers and Rosemary Theby, in which the wife believes she can write scenarios but is sadly disillusioned. The subject has some original material in it, although its fine points fail to register in some instances.

"Madame Cubist." (Victor. Two reels. Wed., Feb. 23.)—A romance that departs from the conventional and pictures its female lead as a most extraordinary creature.

She wears a different gown in every scene and for some untold reason retains a quantity of pets, such as monkeys and bears. Mary Fuller appearing in this role fashioned by Elaine Sterne will undoubtedly be the subject of much comment due to her weird costumes.

The romance is pretty, but even though Clifford Grey makes a manly figure of his part, Miss Fuller is practically of sole importance. There is a mask ball that adds a pleasant touch of the spectacular.

"Turtle Doves." (Rex. Wed., Feb. 23.)—An English subject with Edna Flugrath and Langhorne Burton in the principal parts. While the body of the picture is somewhat dull, the finale will amuse because it is typical of the much abused English sense of humor. The end will call for smiles and slight snickers rather than hearty laughter.

"A Beast of Society." (Big U. Three reels. Thurs., Feb. 24.)—A modern melodrama introducing Travers and Louise Vale to the Universal program. The story is by Harvey Gates and tells how a woman was tricked into leaving her husband by a wealthy man.

In later years the same man attempts to seduce the woman's daughter who has remained under the care of her father. This incident serves to bring the two together again.

The picture is not always convincing, as its big situations are strained; also the fall the villain takes, breaking his neck, is rather impossible. Travers Vale directed, also playing the husband, while Louise Vale, Douglas Gerrard and Jean Taylor complete the cast.

"John Pellet's Dream." (Laemmle. Thurs., Feb. 24.)—Through an error this drama was reviewed under the title of "Arthur's Last Fling," on page 876, issue of February 12.

It is one of Rupert Julian's best pictures and is highly deserving in every respect. "Arthur's Last Fling" was not shown for review.

"I'll Get Her Yet." (Imp. Two reels. Fri., Feb. 25.)—A very good comedy featuring Pat Rooney and Marion Bent, vaudeville stars of no little repute.

While the business perpetrated is chiefly of the stage variety, it registers very well indeed, while there is enough that is original in the two reels to rank them very high. Victor Potel also has a prominent part and appears to unusually good advantage.

"Her Friend the Doctor." (Nestor. Fri., Feb. 25.)—Not yet shown for review.

"After the Play." (Victor. Fri., Feb. 25.)—Not yet shown for review.

"The Stampede in the Night." (Bison. Two reels. Sat., Feb. 26.)—A Western that truly deserves the name, as it is full of action, wonderful riding and appropriate acting.

A cast of favorites including Olive Fuller Golden, Hoot Gibson, William Canfield, Peggy Coudray and Neal Hart play the principal roles. Harry Carry wrote the story and Jacques Jaccard directed.

"Uncle Sam at Work," No. 10. (Powers. Sat., Feb. 26.)—This opens with a picture of Secretary of War Garrison and subsequently shows views of West Point, the cadets on parade and manoevers of the regular army. In the print shown the photography was quite poor.

"Married on the Wing." (Joker. Sat., Feb. 26.)—Ernest Shields playing the drunk gets an average portion of comedy out of this picture, while the plot assists him to a considerable degree.

The scenario was by Ben Cohn and Shields while the direction was taken care of by Roy McRay and Shields. Lois Wilson and Sherman Bainbridge lend support.

"Dad's Dollars and Dirty Doings." (L-Ko. Two reels. Sun., Feb. 27.)—Several novel touches, such as a scene in which an automobile whisks off a lady's skirt, make this picture quite distinctive, although appealing more to unconventional folk.

The story is a burlesque on the melodrama in which a girl is lured from the farm by the bright lights. Alice Howell is the girl, and cuts many funny figures in the city.

It was unfortunate that the producer chose to picture a death scene. It is totally out of place in a burlesque that is otherwise very good.

"Her Greatest Story." (Laemmle. Sun., Feb. 27.)—A strong heart interest offering concerning the struggles of a girl reporter and how she finally made good. Myrtle Gonzalez and Fred Church are featured in this.

WEEKLIES

Hearst-Vitagraph, No. 11.—Motion pictures by new process show New York at night; schooner Aberdeen, broken up by gale off San Francisco; pack trains carry food and ammunition to soldiers on Mexican border; motor sleds on upper Mississippi River, at St. Paul; scenes at the destruction of Canada Parliament buildings at Ottawa; $1,500,000 in gold moved through streets of San Francisco; prisoners on captured British ship Appam are liberated at Newport News; cartoon by Tom Powers.

Hearst Vitagraph News Pictorial, No. 12.—Thirteen news events are shown in this release, besides a Powers animated cartoon; floods at Hickman, Ky., drive population to tents; young women take part in bob sled races at Locust Valley, N. Y.; hospital ship launched at Wilmington, Del.; interesting sidelights on life at the National Capital; motor boat Bohemia proves fastest on Pacific Coast; Brig.-Gen. Pershing reviews border patrol at El Paso; latest designs in spring fashions; daredevil ski-jumping at St. Paul; Farragut's flagship sold for junk; Vernon Castle takes lessons in operating aeroplane; girls, in winter pajamas, sleep outdoors in auto at Niles Canyon; crippled children at Port Jefferson; soldiers guard Pecos River bridge against Mexican bandits.

Pathe News, No. 12.—Wounded removed from snow-covered battlefields on sleds at Epinal, France; annual carnival at Tampa, Fla.; Ottawa Parliament building, fired by incendiaries; oldest Tennessee trapper still pursues his business at Smoky Mountain; St. Louis gives an enthusiastic reception to President Wilson; Andrew Carnegie and others at Miami; German prisoners march under guard at Verdun; drill at U. S. Naval training station on the Great Lakes; $50,000 fire in gas works at Newark, N. J.; steamship Tahoma caught in ice at Cape Horn, Ore.; $250,000 fire destroys center of Atlantic City; snow plows attached to Fifth avenue 'buses in New York; winter sports at Locust Valley, L. I.

"Pathé News," No. 13. (Pathé). Two surviving members of President Lincoln's bodyguard at Washington; peasants at work rebuilding their homes in Poland; Secretary Garrison resigns from the cabinet, Washington; floods store enough water to last three weeks in the Roosevelt dam, Arizona; submarine K-5, reported lost, rejoins flotilla at Tampa; scenes of flood along the Mississippi in Tennessee; new portable life-saving suit tried out successfully at Washington; flood of requests for seeds reaches Agricultural Department at Washington; new military tractor bi-plane makes 95 miles an hour at Ithaca; soldiers at improvised shower baths in trenches at Souchez, France; British troops on way to reinforce Allied lines at Salonica, Greece; increased demand for artificial limbs in Europe keeps Chicago factories busy; open air study in schools of Winchester, Mass.; diver inspects broken water main on bottom of Boston harbor.

"Universal Animated Weekly," No. 7. (Universal.)—President Wilson speaks for preparedness at St. Louis; auto squadron demonstrates transportation of wireless equipment at Los Angeles; cavalry manoeuvres on Mexican border, at El Paso; English aviators trained by Americans at Newport News; Secretary Garrison resigns from cabinet at Washington; annual carnival at Tampa, Fla.; Elephant Butte dam completes world's greatest irrigation project at Las Cruces, N. Mex.; Most Rev. G. W. Mundelein elevated to Archbishop at Chicago; motor sleds race at Wichita; new ice motor sport at Detroit; electric locomotives replace steam at Chicago; big bald eagle captured by farmers of Clark County, Kan.; Oil gusher at work in Kansas; new Pacific liner launched at San Francisco; 20,000 march in big ice carnival at St. Paul; "handcuff king" hoisted in air head first frees himself from police bonds at Houston, Tex.; cartoons by Hy. Mayer.

INCORPORATIONS

The Corporation Trust Company, 37 Wall street, New York, reports the following new corporations:

In Delaware:

UNITED STATES THEATRES CORPORATION. Manufacture of motion picture films, and conducting places of amusement. Capitalized at $2,000,000, in Wilmington, Del. Incorporators: Franklin Bien and Thomas Adam, 5 Beekman street, New York City, and Franklin Bien, Englewood, N. J.

ANGLO PEERLESS PICTURES CORPORATION. To conduct a general film distributing agency. Capitalized at $250,000, in Dover, Del. Incorporators: Emile Offeman, New York City; Howard C. Griffiths, 18 East 41st street, New York City; August R. Ohman, 118 East 28th street, New York City, and Temple Scott, Stamford, Conn.

Changed from EDUCATIONAL FILM CORPORATION to E. I. S. MOTION PICTURE CORPORATION. Wilmington. Del.

THE UP-TO-DATE AMUSEMENT COMPANY; conducting places of amusement; capitalized at $150,000, in Dover, Del.; incorporators are: James M. Satterfield, M. M. Hirons, and L. B. Phillips, all of Dover, Del.

In Illinois:

CHICAGO UNITED THEATRES, INC.; operate places of amusement; capitalized at $500,000 in Chicago; incorporators are: A. E. Whitbeck, Harry Farnham and J. C. Matthews.

IMPERIAL FURNITURE COMPANY; manufacture and sell furniture; capitalized at $2,500 in Rockford; incorporators are: E. W., H. E. and E. R. Swenson.

In Maine:

VAN DEE PRODUCING COMPANY; general film exchange business, newspaper and book business; capitalized at $50,000 in Portland; incorporators are: T. L. Croteau, A. B. Farnham, James E. Manter, all of Portland.

In New Jersey:

AERIAL TRANSPORTATION AND AMUSEMENT COMPANY, 15 Exchange Place, Jersey City, N. J Amusement enterprises. Capitalized at $450,000. Incorporators: Joseph Ranker, Thomas R. Roche and Ripley Watson, all of 15 Exchange Place, Jersey City, N. J.

MONMOUTH FILM CORPORATION; manufacturing motion picture films, reels, slides, etc.; capitalized at $2,500,000 in Camden, N. J.; incorporators are: J. Disbrow Baker, Leighton P. Stradley, F. Stanley Saurman, all of 304 Market street, Camden, N. J.

SEWELLS POINT AMUSEMENT COMPANY; amusement enterprises; capitalized at $100,000 in Camden, N. J.; incorporators are: Ida Johnson Graves, Nelson Z. Graves, Edward H. Heilman, all of 428 Market street, Camden.

WILFRED LUCAS AS MACDUFF, IN THE TRIANGLE-FINE ARTS PRODUCTION OF "MACBETH," IN WHICH SIR HERBERT BEERBOHM TREE IS THE STAR

In New York:

HIPPODROME FILM COMPANY, INC.; manufacturing moving picture films, machines, apparatus, etc.; capitalized at $1,000 in Manhattan; incorporators are: Lily Rosett, 485 Central Park West, New York; Allan A. Deutch, 198 Broadway, New York; Louis J. Jacoves, 198 Broadway, New York; Jennie Jacoves, 23 Stuyvesant avenue, Brooklyn, N. Y.

WID'S FILMS & FILM FOLK, INC.; printing and publishing magazines and papers, etc., devoted to the general motion picture business, players, etc.; making motion picture apparatus, etc.; capitalized at $10,000 in Manhattan; incorporators are: Frederick C. Ganning, Times building, New York; Helen F. Ganning, Times building New York; John Joseph Harvey, 1073 East 31st street, New York.

ROGERS AMUSEMENT CO., INC.; moving picture and vaudeville business, etc.; capitalized at $10,000 in Manhattan; incorporators are: John Irving, Victoria, B. C.; Herbert G. Buckley, 2026 Euclid avenue, Cleveland, O.; John E. Rogers, 1718 East 79th street, Cleveland, O.

KAYANESS SCREEN ADVERTISING CORPORATION; general advertising business, manufacturing pictures, screens, apparatus, etc., for use in moving pictures, etc.; capitalized at $1,000 in Manhattan; incorporators are: John H. Kalb, 233 Broadway, New York City; Frederick M. Buermann, 233 Broadway, New York; J. Leroy Sneckner, 15 Broad street, New York.

P. & S. HOLDING COMPANY, INC.; moving picture and vaudeville supplies, devices, etc.; capitalized at $50,000 in Manhattan; incorporators are: Thomas F. McMahon, Bailey C. Elliott, and Stella M. Kelleher, all of 1400 Broadway, New York.

THE STUYVESANT MOTION PICTURE OPERATING COMPANY, INC.; deal in motion picture machines, do electrical contracting work, buy and sell engines, machinery, etc., and all kinds of electrical goods and accessories; capitalized at $1,000 in Manhattan; incorporators are: Walter D. Allen, 8124 17th avenue, Brooklyn, N. Y.; Frank A. Vurgason, 1521 68th street, Brooklyn, N. Y.; John J. Reardon, 1856 63rd street, Brooklyn, N. Y.

VION AMUSEMENT COMPANY, INC.; conduct theatres and moving picture houses; capitalized at $15,000 in Bronx; incorporators are: Jos. F. Vion, 1115 Hoe avenue, Bronx, N. Y.; J. M. Haffen, 953 Grant avenue, Bronx, N. Y.; Francis A. Mangan, 1532 Amsterdam avenue, New York City.

MELROSE PHOTOPLAY THEATRE, INC. To conduct theatre and motion picture houses. Capitalized at $1,000, in The Bronx, N. Y. Incorporators: Sigmund Winters, 1510 Avenue A, Manhattan, N. Y.; David Silverman, 433 East 80th street, New York City, and Leon Levy, 566 Beck street, Bronx, N. Y.

GATES ENTERPRISE, INC. General motion picture business. Capitalized at $1,000, in Brooklyn, N. Y. Incorporators: Harry Miller, 226 East 53d street; Edward Freund, 93 Park Row, and Sam Bowitz, Second avenue, New York City.

FILM RENOVATING COMPANY OF AMERICA, INC. To renovate, remodel and improve the appearance of moving picture films. Capitalized at $25,000, in Manhattan. Incorporators: Wilford L. Joice and Herman B. Wilson, Jr., 220 West 42d street, and Harry S. Hecheimer, 2 Rector street, New York City.

WINTON FILM CORPORATION. Motion picture and vaudeville business. Capitalized at $25,000. Incorporators: Victor C. Winton, Aeolian Hall, New York City; W. Stanton Howard, Bronxville, N. Y.; R. E. Desvernine, 55 Liberty street, New York City.

MISCELLO FILMS, INC. Manufacture moving picture films, and general photo plays, etc. Capitalized at $10,000, in Manhattan. Incorporators: Emma M. Ruefer, 248 Central avenue, Brooklyn, N. Y.; Agnes Rise May, 356 Hooper street, Brooklyn, N. Y., and Alice E. Bryan, 37 Morningside avenue, New York City.

DRURY LANE AMUSEMENT COMPANY, INC. Motion pictures and theatrical business. Capitalized at $500, in Manhattan. Incorporators: Ralph Lee White, 150 Madison avenue, Morristown, N. J.; Charles Lee Hansom, 74 Montague street, Brooklyn, N. Y., and Maj. Lee White, 3 Fairwood Road, Madison, N. J.

LEADING TIIEATRES CIRCUIT, INC. General motion picture business. Capitalized at $2,000, in Manhattan. Incorporators: John H. Kunsky, Detroit, Mich.: Louis J. Dittman, Majestic Theatre. Louisville, Ky., and Nathan Gordon, 3 Tremont Row, Boston, Mass.

STAGELAND FILM CORPORATION. Motion picture business. Capitalized at $600, in Manhattan. Incorporators: Louis Meyer, New Rochelle, N. Y.; Paul Meyer, 490 West End avenue, New York City, and Leona Meyer, New Rochelle, N. Y.

PYRAMID AMUSEMENT CO., INC. Moving picture business. Capitalized at $20,000, in Brooklyn, N. Y. Incorporators: Edward J. McGrath, 3030 Surf avenue, Coney Island, N. Y.; John J. Maloney, 338 South 2nd street, Brooklyn, N. Y., and T. O'R. Gallagher, 390 West 2nd street, Brooklyn, N. Y.

AVON FILMS, INC. General film business and moving picture business, photoplays, production, etc. Capitalized at $10,000, in Manhattan. Incorporators: Frank Lascalles, 64 Wall street, New York City; Arthur H. Battey, 446 Ocean avenue, Brooklyn, N. Y., and Arthur J. Westermayer, 90 Nassau street, New York City.

STUDIO DIRECTORY INTERESTS ALL EXHIBITORS

Los Angeles, Cal., Jan. 31.

Motion Picture News,
427 S. Figueroa St.,
Los Angeles, Cal.

Gentlemen:—

We wish to take this opportunity of congratulating you on the January 29 issue of MOTION PICTURE NEWS, which contains the complete studio directory.

This publication, we are sure, will be of great interest to all of our exhibitors and will aid them in preparing press copy on subjects booked by them.

Yours very truly,
M. L. LEWIS,
Progressive Motion Picture Company.

COMPANHIA PELICULAS D'LUXO DA AMERICA DO SUL, LTD. Production and exhibition of moving pictures. Capitalized at $4,000, in Manhattan. Incorporators: Sinclair G. Weekes, 404 West 46th street; Olga Schultheis, 51 East 42d street, and Katherine M. Bullen, 112 West 73d street, New York City.

GOLDBERGER, INC. Hotel, restaurant and cafe. Manage theatres and moving picture shows, etc. Capitalized at $1,000 in The Bronx. Incorporators: Minnie Goldberger, 2105 Mohegan avenue, New York City; Nathan Goldberger, 209 East 87th street, New York City, and Louis J. Goldberger, 1973 66th street, Brooklyn, N. Y.

HARGUS CAGE COMPANY, INC. General hotel and restaurant business, cafe, etc. Capitalized at $50,000, in Manhattan. Incorporators: Henry A. Heiser, 600 West 161st street; Gustave H. Kuntzsch, 5000 Broadway, and Henry A. McArdle, 37 New street, New York City.

MARGUERITE BERIZA, GRAND OPERA PRIMA DONNA WHO HAS JOINED THE SELIG COMPANY

In Kentucky:

Articles of incorporation of the Strand Theatre Company with a capital stock of $100,000 divided into 5,000 shares of common and 5,000 shares of preferred stock with a par value of $10 have been filed at Louisville.

The company will conduct theatrical and motion picture exhibitions and is authorized to incur an indebtedness not to exceed $50,000. The incorporators are: W. D. McRae, R. V. McRae and M. A. McRae.

In Pennsylvania:

AUTOMATIC FILM REWINDING COMPANY. Manufacturing and dealing in films and mechanical improvements, etc. Capitalized at $7,000, in Harrisburg, Pa. Incorporators: Myron W. Pickens, Frank O. Horting, Ross Oenslager, John L. Wohlfarth, W. Stanley Ray and Frederick E. Ray, Harrisburg, Pa., and Linwood H. Lamb, Mechanicsburg, Pa.

In Virginia:

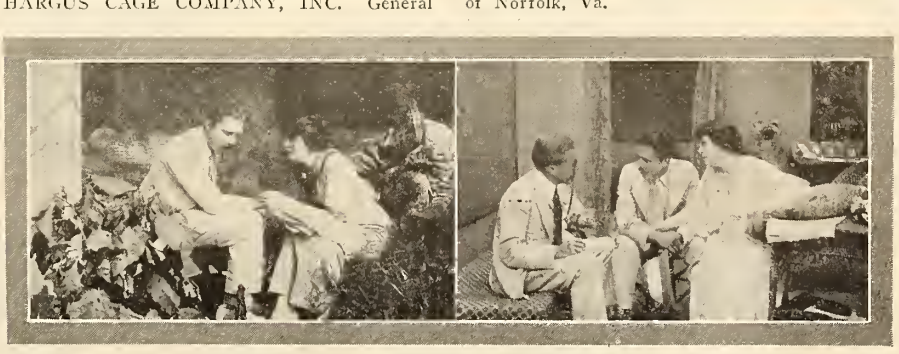
THE CLARA KIMBALL YOUNG FILM CORPORATION. To deal in motion picture films, pictures, cameras and apparatuses. Capitalized at $1,000,000, in Richmond, Va. Incorporators: M. E. Dalton, Andrew J. Ellis and S. J. Doswell, Richmond, Va.

WILMONT VENTILATING COMPANY, INC. To conduct a mercantile business, manufacture and sell electrical fans and ventilators for theatres and moving picture shows. Capitalized for $50,000 in Roanoke, Va. Incorporators: Mosby Montague, G. T. Greer and J. Kyle Montague, Jr., all of Roanoke, Va.

At Portland Maine:

TECHNICOLOR MOTION PICTURE CORPORATION, Portland. Capital stock, $150,000. Incorporators: E. P. Thompson, H. P. Sweetzer, E. C. Ramsdell, R. S. Almeder, P. E. Coyle, C. A. Hight, E. T. Sheehan.

PANNILL MIRO SCREEN CORPORATION. The manufacture and sale of moving picture screens, machines, stereopticons, etc. Capitalized for $50,000 in Norfolk, Va. Incorporators: Otto Wells, Robt. A. Gordon and E. C. Cheshire, all of Norfolk, Va.



SCENES FROM "THOU ART THE MAN"; SIX PART VITAGRAPH BLUE RIBBON V-L S-E

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF CURRENT WEEK

REGULAR PROGRAM

Monday, February 21, 1916.

BIOGRAPH—His Mother's Son, D., 1000 (Re-Issue).. 20084
LUBIN—The Repentant, D., 1000..... 20085
SELIG—Selig-Tribune, No. 15, Topical, 1000..... 20083
SELIG—Virtue Triumphant, D., 3000..... 20079
VITAGRAPH—Hughey, the Process Server, C., 1000... 20082

Tuesday, February 22, 1916.

ESSANAY—The Bridesmaid's Secret, D., 2000..... 20086
KALEM—Ham, the Diver, C. 1000..... 20088
LUBIN—Four Narratives, D., 2000..... 20089

Wednesday, February 23, 1916.

BIOGRAPH—The Guilt of Stephen Eldridge, D., 3000.. 20093
ESSANAY—Canimated Nooz Pictorial No. 5, Cartoon and Scenic, Split reel 20092
KALEM—Earning His Salt, C., 1000..... 20091

Thursday, February 24, 1916.

LUBIN—The Redemption of Helene, D., 3000..... 20096
SELIG—Selig-Tribune, No. 16, Topical, 1000..... 20099
VIM—Bungles Enforces the Law, C., 1000..... 20100

Friday, February 25, 1916.

KALEM—The Night-Watch, D., 1000..... 20104
KNICKERBOCKER STAR FEATURE — Who Knows?, D., 3000 20101
VIM—Love and Lather, C., 1000..... 20106
VITAGRAPH—Freddy's Narrow Escape, C., 1000..... 20105

Saturday, February 26, 1916.

ESSANAY—The Despoiler, D., 1000..... 20107
KALEM—The Switchman's Story (H. of H. Series), D., 1000 20114
LUBIN—Billie's Revenge, C., 1000..... 20110
SELIG—A Safe Risk, C., 1000..... 20115
VITAGRAPH—The Road of Many Turnings, D., 3000.. 20111

UNIT PROGRAM

Week of February 21, 1916.

None Reported for this Week.

RELEASES OF COMING WEEK

REGULAR PROGRAM

Monday, February 28, 1916.

BIOGRAPH—The Burglar's Dilemma, D., 1000 (Re-Issue) .....
LUBIN—At the Door of Doom, D., 1000.....
SELIG—The Grinning Skull, D., 3000.....
SELIG—Selig-Tribune, No. 17, Topical, 1000.....
VITAGRAPH—Her Bad Quarter of an Hour, C., 1000..

Tuesday, February 29, 1916.

BIOGRAPH—What Happened to Peggy, D., 2000.....
KALEM—Winning the Widow (Ham Comedy), 1000...
ESSANAY—Canimated Nooz Pictorial, No. 5 .....??????

Wednesday, March 1, 1916.

BIOGRAPH—The Indian, D., 3000.....
ESSANAY—Title Not Reported.
KALEM—A Riddle in Rascals, C., 1000.....

Thursday, March 2, 1916.

LUBIN—Her Wayward Sister, D., 3000.....
SELIG—Selig-Tribune, No. 18, Topical, 1000.....
VIM—The Serenade, C., 1000.....

Friday, March 3, 1916.

KNICKERBOCKER STAR FEATURE—The Master Smile, D., 3000 .....
VIM—The Artist's Model, C., 1000.....
VITAGRAPH—Tubby Turns the Tables and Odd Acquaintances, Split reel .....

Saturday, March 4, 1916.

ESSANAY—Title Not Reported.
KALEM—The Girl Telegrapher's Nerve (H. of H. Series), D., 1000 .....
LUBIN—Hamlet Made Over, C., 1000.....
SELIG—The Uncut Diamonds, D., 1000.....
VITAGRAPH—La Paloma, D., 3000.....

UNIT PROGRAM

Week of February 28, 1916.

None Reported for this Week.

Knickerbocker Star Features

FRIDAY, FEB. 18

"The Child of the West"

featuring

JACKIE SAUNDERS

and

ROBERT GREY

Jackie as a Tomboy, makes lively scenes in the West, is transplanted in the East where she picks up the threads of a broken romance and wins where society peers fail.

FRIDAY, FEB. 25

"Who Knows?"

featuring

MARGUERITE NICHOLS

and

DANIEL GILFETHER

A story involving tragedy and love; together with heroic self sacrifice. An aged gambler shoulders a crime of a young partner. "Perhaps the Lord will understand and forgive,—Who Knows?"

Special Artistic One-Three and Six Sheet Posters

GENERAL FILM PROGRAM

Knickerbocker Star Features

NEW YORK

Calendar of Current and Coming Releases

MUTUAL

RELEASES OF CURRENT WEEK

Monday, February 21, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Tuesday, February 22, 1916.

AMERICAN—Life's Harmony, D., 3000..... 04493
FALSTAFF—Ruth's Remarkable Reception, C., 1000... 04496

Wednesday, February 23, 1916.

THANHOUSER—The Reunion, D., 3000..... 04497
BEAUTY—Too Much Married, C., 1000..... 04500

Thursday, February 24, 1916.

VOGUE—Flooded with Trouble, C., 1000..... 04501
FALSTAFF—Perkin's Peace Party, C., 1000..... 04502
MUTUAL—Mutual Weekly, No. 60, Topical..... 04503
MASTERPICTURE DE LUXE—See Feature Release Page.

Friday, February 25, 1916.

MUSTANG—Double Crossed, D., 3000..... 04504
CUB—Going Up, C., 1000..... 04507

Saturday, February 26, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Sunday, February 27, 1916.

GAUMONT—See America First, No. 24, Sc., and Keeping Up with the Joneses, Cart., Split reel..... 04508
BEAUTY—Cooking His Goose, C., 1000..... 04509
VOGUE—Lew Trembly, C., 1000..... 04510

RELEASES OF COMING WEEK

Monday, February 28, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Tuesday, February 29, 1916.

AMERICAN—The Happy Masquerader, D., 3000..... 04511
FALSTAFF—Rustie Reggie's Record, C., 1000..... 04514

Wednesday, March 1, 1916.

THANHOUSER—What Doris Did, D., 3000..... 04515
BEAUTY—Johnny's Jumble, C., 1000..... 04518

Thursday, March 2, 1916.

VOGUE—Comedy, Title Not Reported..... 04519
FALSTAFF—Maude Muller Modernized, C., 1000..... 04520
MUTUAL—Mutual Weekly, No. 61, Topical, 1000..... 04521
MASTERPICTURE DE LUXE—See Feature Release Page.

Friday, March 3, 1916.

MUSTANG—Margy of the Foothills, D., 3000..... 04522
CUB—The Desperate Chance, D., 1000.....

Saturday, March 4, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Sunday, March 5, 1916.

GAUMONT—See America First, No. 25, and Keeping Up with the Joneses, Cart.-Split reel..... 04526
BEAUTY—Dad's College Widow, C., 1000..... 04527
VOGUE—Comedy, Title Not Reported.

UNIVERSAL

RELEASES OF CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—The Illegal Bucket Shop (Eleventh of "Graft" Series), D., 2000 01230

Monday, February 21, 1916.

RED FEATHER PHOTO-PLAYS—Sons of Satan, D., 5000 01213
NESTOR—The Disappearing Groom, C., 1000..... 01214

Tuesday, February 22, 1916.

GOLD SEAL—The Dupe, D., 3000..... 01215
VICTOR—The Pipe Dream, C., 1000..... 01216

Wednesday, February 23, 1916.

VICTOR—Madam Cubist, D., 2000..... 01217
REX—Turtle Doves, Com. D., 1000..... 01218
UNIVERSAL ANIMATED WEEKLY—Weekly No. 7 01219

Thursday, February 24, 1916.

LAEMMLE—John Pellet's Dream, Com. D., 1000..... 01220
BIG-U—A Beast of Society, D., 3000..... 01221

Friday, February 25, 1916.

IMP—"I'll Get Her Yet," C., 2000..... 01222
VICTOR—After the Play, D., 1000..... 01223
NESTOR—Her Friend the Doctor, C., 1000..... 01224

Saturday, February 26, 1916.

BISON—The Stampede in the Night, D., 2000..... 01225
POWERS—"Preparedness" (U. S. at Work, No. 10).... 01226
JOKER—Married on the Wing, C., 1000..... 01227

Sunday, February 27, 1916.

LAEMMLE—Her Greatest Story, D., 1000..... 01228
L-KO—Dad's Dollars and Dirty Doings, C., 2000..... 01229

RELEASES OF COMING WEEK

UNIVERSAL SPECIAL FEATURE—The Milk Battle (Twelfth of "Graft" Series), D., 2000..... 01248

Monday, February 28, 1916.

RED FEATHER FEATURE—The Lords of High Decision, D., 5000..... 01231
NESTOR—Cupid Trims His Lordship, C., 1000..... 01232

Tuesday, February 29, 1916.

GOLD SEAL—The Eye of Horus (Lord John's Journal, No. 4), D., 3000 01233
IMP—Some Heroes, C., and The Land Above the Clouds, Scenic, Split Reel 01234

Wednesday, March 1, 1916.

L-KO—Blue Blood but Black Skin, C., 2000..... 01235
UNIVERSAL ANIMATED WEEKLY—Weekly No. 9 01236

Thursday, March 2, 1916.

LAEMMLE—The Heart of Bonita, D., 2000..... 01237
BIG U—Shackles, D., 1000 01238
JOKER—Love Laughs at the Law, C., 1000..... 01239

Friday, March 3, 1916.

IMP—The Hoax House, Com. D., 2000..... 01240
REX—In the Heart of a Shell, Juv. D., 1000..... 01241
NESTOR—The Lion's Breath, C., 1000..... 01242

Saturday, March 4, 1916.

BISON—The One Woman, D., 3000..... 01243
POWERS—"To Arms" (U. S. at Work, No. 11)..... 01244

Sunday, March 5, 1916.

REX—Saved by a Song, D., 2000..... 01245
LAEMMLE—The Blackmailer, D., 1000..... 01246
L-KO—Gertie's Awful Fix, C., 1000..... 01247

MUTUAL PICTURES

David Horsley productions stand for good and artistic and profit creating pictures. On this strength a big sale has been attained for the one reel Cub Comedies featuring George Ovey; five reel features presenting Crane Wilbur, Margaret Gibson, William Clifford and the Bostock animals. With so many exhibitors profitably running David Horsley productions we urge that you also take advantage of their superior benefits by obtaining bookings from your Mutual exchange.

Current productions are: "Going Up," a Cub Comedy featuring George Ovey, released February 25; "A Law Unto Himself," starring Crane Wilbur, released February 28; "The Heart of Tara," with Margaret Gibson, William Clifford and the Bostock Animals, released March 4.

DAVID HORSLEY PRODUCTIONS

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

1—26. Stronger Than Woman's Will, D.....3000
1—31. When Kings Were the Law (Reissue), D. 1000
2— 1. The Chain of Evidence, D.....2000
2— 2. The Smugglers, D.....3000
2— 7. A Chance Deception (Reissue), D.....1000
2— 9. The Iron Will, D.....3000
2—14. Just Gold, D. (Reissue).....1000
2—15. His White Lie, D.....2000
2—16. Pique, D. 3000
2—21. His Mother's Son, D., (Reissue) 1000
2—23. The Guilt of Stephen Eldridge, D.....3000

ESSANAY

1—15. Pieces of the Game, D.....3000
1—18. The Book Agent's Romance, D.....2000
1—19. Cannimated Nooz Pictorial, No. 4, C..1000
1—22. The White Alley, D.....3000
1—25. Folly, D. 2000
1—26. Fable of Flora and Adolph and a Home Gone Wrong, C. 1000
1—29. Destiny, D. 3000
2— 1. The Rough Neck, D.....2000
2— 2. Dreamy Dud Lost at Sea, Cart., and Scenic .....Split reel
2— 5. The Primitive Strain, D.....3000
2— 8. The Man in Him, D.....2000
2— 9. The Fable of the Grass Widow and the Mesneree, and the Six Dollars, C..1000
2—12. Golden Lies, D.....3000
2—15. Gold Dust, D.....2000
2—16. Vernon Howe Bailey's Sketch Book of Chicago, with 500 ft. Sc.....Split reel
2—19. Politeness Pays, D.....3000

KALEM

1—26. The Villain Worshipper (Tenth of the "Stingaree" series), D. 2000
1—28. The Fate of America (Fourteenth of Ventures of Marguerite), D.....1000
1—29. Tapped Wires (An Episode of the H. of H. series), D. 1000
2— 2. The Moth and the Star (Eleventh of the Stingaree Series), D.....2000
2— 4. The Lurking Peril (Fifteenth of the "Ventures of Marguerite"), D.....1000
2— 5. The Broken Wire (An Episode of the H. of H. Series), D.....1000
2— 8. Weurra-Weurra, C. 1000
2— 9. The Darkest Hour (Twelfth and Last of the "Stingaree" Series), D.....2000
2—11. The Trall's End (Sixteenth of the "Ventures of Marguerite" Series), D.1000
2—12. The Peril of the Rails (An Episode of the H. of H. Series), D.....1000
2—15. Ham Takes a Chance (Ham Comedy)..1000
2—16. A Molar Mix-Up, C.....1000
2—18. The Guiding Hand, D.....1000
2—19. The Perilous Swing, D. (H. of H. Series) 1000
2—22. Ham, the Diver, C.....1000
2—23. Earning His Salt, C.....1000
2—25. The Night Watch, D.....1000

KNICKERBOCKER STAR FEATURES

1—21. Houses of Mystery, D.....3000
1—28. The Heart Breakers, Com.-D.....3000
2— 4. The Crime of Circumstance, D.....3000
2—11. The Big Brother, D.....3000
2—18. Child of the West, D.....3000
2—25. Who Knows? D.....3000

LUBIN

1—29. Cured, C. 3000
1—31. A Reformation Delayed, D.....1000
2— 3. A Modern Paul, D.....3000
2— 5. The Election Bet, C.....1000
2— 7. The Diamond Thieves, D.....1000
2— 8. The Last Shot, D.....2000
2—10. Sold to Satan, D.....3000
2—12. Billy's Lucky Bill, C.....1000
2—14. A Song from the Heart, D.....1000
2—17. The Uplift, D.....3000
2—19. A Temporary Husband, C.....1000
2—21. The Repentant, D.....1000
2—22. Four Narratives, D.....2000
2—24. The Redemption of Helene, D.....3000
2—26. Billie's Revenge, C.....1000

UNIT PROGRAM—LUBIN

1— 5. *Sorrows of Happiness, D.....4000*
1— 5. *His Lordship, C.....1000*
1—12. *The City of Failing Light, D.....4000*
1—12. *A Bath Tub Mystery, C.....1000*
1—26. *The Evangelist, D.....4000*
1—26. *Fooling Uncle, C.....1000*

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

1—15. No Sir-ee Bob (Eighth of the Chronicles of Bloom Center), C.....1000
1—17. Why Love Is Blind.....3000
1—22. When the Circus Came to Town (Ninth of the Chronicles of Bloom Center), C. 1000
1—24. Tom Martin—A Man, D.....3000
1—29. Apple Butter (Tenth of the Chronicles of Bloom Center), C.....1000
1—31. Diamonds Are Trumps, D.....3000
2— 5. The Desert Calls Its Own, D.....1000
2— 7. The Dragnet, D.....3000
2—12. A Mix-Up in Movies, C.....1000
2—14. The Black Orchid, D.....3000
2—19. Making Good, D.....1000
2—21. Virtue Triumphant, D.....3000
2—26. A Safe Risk, C.....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Selig, Selig-Tribune, Vitagraph, Vitagraph-Unit.
Tuesday—Biograph, Essanay, Kalem, Selig.
Wednesday—Biograph, Essanay, Kalem, Lubin-Unit.
Thursday—Essanay, Luhin, Selig-Trihune, Vim.
Friday—Knickerbocker Star Feature, Essanay, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Falstaff, Novelty.
Tuesday—Thanhouser, Gaumont (Cart. and Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Cub.
Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.
Sunday—Reliance, Casino, Thanhouser.

UNIVERSAL FILM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

VIM

1—21. Frenzied Finance, C.....1000
1—27. A Special Delivery, C.....1000
1—28. Busted Hearts, C.....1000
2— 3. A Sticky Affair, C.....1000
2— 4. The Getaway, C. 1000
2—10. Bungles Rainy Day, C.....1000
2—11. The High Sign, C.....1000
2—24. Bungles Enforces the Law, C.....1000
2—25. Love and Lather, C.....1000

VITAGRAPH

1—17. Them Was the Good Old Days, C...1000
1—21. A Telegraphic Tangle, C.....1000
1—22. The Secret Seven, D.....3000
1—24. The Cold Feet Getaway, C.....1000
1—28. Peace at Any Price, C.....1000
1—29. The Ruse, D.....3000
1—31. Jane's Bashful Hero, C.....1000
2— 4. The Wrong Mr. Wright, C.....1000
2— 5. Bill Peter's Kid, D.....3000
2— 7. Betty, the Boy and the Bird, C.....1000
2—11. Freddy's Last Bean, C.....1000
2—12. From Out of the Past, D.....3000
2—14. You're Next, C.....1000
2—18. In Arcadia, C.....1000
2—19. The Man He Used to Be, D.....3000
2—21. Hughey, the Process Server, C.....1000
2—25. Freddy's Narrow Escape, C.....1000
2—26. The Road of Many Turnings, D.....3000

UNIT PROGRAM—VITAGRAPH

1— 3. *When Hooligan and Dooligan Ran for Mayor, C. 1000*
1—31. *The Surprises of an Empty Hotel, D..4000*
1—31. *A Cripple Creek Cinderella, C.....1000*
2— 7. *The Surprises of an Empty Hotel, D..4000*
2— 7. *A Cripple Creek Cinderella, C.....1000*

MUTUAL FILM RELEASES

AMERICAN

1— 7. Time and Tide, D.....1000
1—10. Viviana, D. 2000
1—14. The Secret Wire, D.....2000
1—14. Spider Barlow Meets Competition, D..1000
1—16. The Gamble, D.....2000
1—18. The Silent Trail, D.....2000
1—21. The Thunderholt, D.....1000
1—25. The Man in the Sombrero, D.....2000
1—28. A Sanitarium Scramble, C.....1000
2— 1. The Broken Cross, D.....2000
2— 4. Mammy's Rose, D.....1000
2— 8. Lillo of the Sulu Seas, D.....3000
2—15. A Modern Sphinx, D.....3000
2—22. Life's Harmony, D.....3000

BEAUTY

1— 8. To Be or Not to Be, C.....1000
1—11. The First Quarrel, C.....1000
1—15. Getting in Wrong, C.....1000
1—19. Johnny's Birthday, C.....1000
1—23. Mischief and a Mirror, C.....1000
1—26. Some Night, C.....1000
1—30. Walk This Way, C.....1000
2— 2. Billy Von Duesen's Wedding Eve, C..1000
2— 6. The Laird o' Knees, C.....1000
2— 9. Won hy One, C.....1000
2—14. Billy Van Deusen and the Vampire, C.1000
2—16. Ella Wanted to Elope, C.....1000
2—19. The Battle of Cupidovitch, C.....1000
2—23. Too Much Married, C.....1000
2—27. Cooking His Goose, C.....1000

CASINO

1— 2. Leave It to Cissy, C.....1000
1— 9. Alias Mr. Jones, C.....1000
1—16. Ham and Eggs, C.....1000

CENTAUR

1— 6. The Homesteader, D.....2000
1—13. Marta of the Jnngles, D.....2000

CLIPPER

1— 1. The Wrath of Haddin Towers, D....3000
1—28. The Smugglers of Santa Cruz, D.....3000

CUB

1— 7. Jerry in the Movies, C.....1000
1—14. Jerry in Mexico, C.....1000
1—28. Around the World, C.....1000
2—4. The Defective Detective, C.....1000
2—11. Jerry's Millions, C.....1000
2—18. Too Proud to Fight, C.....1000

FALSTAFF

1— 6. Hild's Husky Helper, C.....1000
1—10. Belinda's Bridal Breakfast, C.....1000
1—13. Reforming Rubbering Rosie, C.....1000
1—18. Grace's Gorgeous Gowns, C.....1000
1—20. Pete's Parisian Princess, C.....1000
1—25. Lucky Larry's Lady Love, C.....1000
1—27. Beaten at the Bath, C.....1000
2— 1. A Clever Collie's Coming Back, C....1000
2— 3. Harry's Happy Honeymoon, C.....1000
2— 8. Booming the Boxing Business, C.....1000
2—10. Snow Storm and Sunshine, C.....1000
2—20. See America First, No. 22, Sc., and Keeping Up with the Joneses, Cart., Split reel
2—22. Ruth's Remarkable Reception, C.....1000
2—24. Perkin's Peace Party, C.....1000

GAUMONT

1—23. See America First, No. 19, Sc., and Keeping Up With the Joneses, Cart .....Split reel
1—30. See America First, No. 20, Sc., and Keeping Up with the Joneses, Cart. Split reel
2— 6. See America First, No. 21, Sc., and Keeping Up with the Joneses, Cart. Split reel
2—13. See America First, No. 22, Sc., and Keeping Up with the Joneses, Cart. Split reel
2—20. See America First, No. 23, Sc., and Keeping Up with the Joneses, Cart. .....Split reel
2—27. See America First, No. 24, Sc., and Keeping Up with the Joneses, Cart. .....Split reel

BRUCE F. BUNDY

PRESENTS

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MISS NEVA GERBER

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Using the European war as a background the author has succeeded in evolving a plot which, while embracing the leading features of the great conflict, does not give offense to any of the participants.

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RELEASE DATES FOR READY REFERENCE

MUSTANG

1— 7. The Hills of Glory, D.....2000
1—15. Water Stuff, C.-D.....3000
1—21. Wild Jim Reformer, D.....2000
2— 4. The Extra Man and the Milk-Fed Lion, C.-D.....3000
2—11. According to St. John, D.....3000
2—18. When the Light Came, D.....3000
2—25. Double Crossed, D.....3000

MUTUAL WEEKLY

Issued every Thursday.

RELIANCE

12—12. The Wayward Son, D.....2000
12—19. The Bankhurst Mystery, D.....2000
12—26. The Law of Success.....2000
1916.
1— 1. The Law of Success, D.....2000
1— 5. The She Devil, D.....3000

THANHOUSER

1— 8. The Woman in Politics, D.....1000
1—11. The Name of the Law, D.....3000
1—19. The Phantom Witness, D.....3000
1—26. The Burglar's Picnic, D.....3000
2— 2. The Knotted Cord, D.....3000
2— 9. The Spirit of the Game, D.....3000
2—16. Outwitted, D.....3000
2—23. The Reunion, D.....3000

VOGUE

1—20. Sammy's Doughful Romance, C.....1000
1—23. A Baby Grand, C.....1000
1—27. Bungling Bill's Burglar, C.....1000
1—30. He Thought He Went to War, C.....1000
2— 3. Sammy Versus Cupid, C.....1000
2— 6. Fickle Madge, C.....1000
2—10. Paddy's Political Dream, C.....1000
2—13. Igorrotes' Crocodiles, and a Hat Box, Split reel
2—17. At the End of His Rope, C.....1000
2—20. Heaven Will Protect a Woiking Goil, C..1000

For
MASTERPICTURES—De Luxe Edition
See Feature Release Page

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of January 17, 1916.

Railroad Construction on the Dark Continent, Ed., and Lizards, Ed., Split reel...Globe
Luke Rolls in Luxury, C., 1000.....Phunphilms
The Red Circle, No. 6.....Balhoa
The Love Trail, D., 5000.....G. R. Plays
Riding the Goat, C., 1000.....King Cole

Week of January 24, 1916.

The Horrors of War, Topical, 3000.....Pathé
Head-dresses of Holland—Colored, and the Ausahle Chasm—Picturesque America, split reel .....Photocolor-Globe
Hazel Kirke, D., 5000.....G. R. Plays
The Red Circle, No. 7 (The Third Degree), D., 2000.....Balhoa
Shooting at Random, C., 1000.....Starlight

Week of January 31, 1916.

Movements the Eye Misses, Col. Ed., and Glimpses of Java, Sc., Split reel.....Pathé
Luke, the Candy Cut-Up, C., 1000.....Phunphilms
New York, D., 5000.....G. R. Plays
The Red Circle, No. 8 (Peace at Any Price), D., 2000.....Balhoa

Week of February 7, 1916.

The Matsushima Islands, Col. Sc., and Engineering Feats in Oregon, Sc., Split reel..Pathé
Hapless Happenings, C., 1000.....Starlight
The Precious Packet, D., 5000.....G. R. Plays
The Red Circle, No. 9 (Dodging the Law), D., 2000 .....Balboa

Week of February 14, 1916.

Siberia, the Vast Unknown, Sc., and Watching Flowers Grow, Ed., Split reel.....Pathé
Luke Foils the Villain, C., 1000.....Phunphilm
The Shrine of Happiness (Col.), D., 5000, G. R. Play
The Red Circle, No. 10 (Dodging the Law), D., 2000 .....Balboa

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

12— 9. The Sacrifice of J. Jonathan Gray, D..3000
12—16. Col. Steele, Master Gamhler, Com.-D..1000
12—30. Babhling Tongues, D.....1000
1916.
1— 2. The Honor to Die, D.....3000
1—13. "X 3," D. 3000
1—28. Nan Good for Nothing, D.....1000

BISON

12—25. When Rogues Fall Out, D.....3000
1916.
1— 1. The Dawn Road, D.....2000
1— 8. On the Trail of the Tigress, D.....2000
1—15. Across the Rio Grande, D.....3000
1—22. Buck Simons Puncher, D.....2000
1—29. A Daughter of Pennance, D.....2000
2— 5. Phantom Island, D.....2000
2—12. His Majesty, Dick Turpin, D.....2000
2—19. A Recoiling Vengeance, D.....3000
2—26. The Stampede in the Night, D.....2000

BROADWAY UNIVERSAL FEATURES

12— 6. The White Scar, D.....5000
12—13. The Primrose Path, D.....5000
12—20. "Father and the Boys," Com.-D.....5000
12—27. The Nature Man or a Struggle for Existence, D. 5000
1916.
1— 3. Landon's Legacy, D.....5000
1—10. Love's Pilgrimage to America, D.....5000
1—17. The Man Inside, D.....5000
1—24. A Soul Enslaved, D.....5000

GOLD SEAL

12—28. As the Shadows Fall, D.....2000
1916.
1— 4. The Gray Sisterhood (Advent. No. 2 of Lord John's Journal), D.....3000
1—11. The Booh's Victory, C.-D.....2000
1—18. The Reward of Chivalry, D.....3000
1—25. Discontent, D. 2000
2—1. Three-Fingered Jennie (No. 3, Lord John) 3000
2— 8. Yust from Sweden, D.....3000
2—15. The Family Secret, Com.-D.....2000
2—22. The Dupe, D.....3000

IMP

12—17. The Vacuum Test, D.....1000
12—21. When Love Laughs, C.....1000
12—31. A Trihute to oMther, D.....2000
1916.
1— 7. The Law of Life, D.....3000
1—21. Vanity, Thy Name Is———, C. D....2000
1—25. Hired, Tired and Fired, C.....1000
2— 4. The Soul Man, D.....1000
2— 8. Artistic Interference, C.....1000
2—11. The Trail of the Wild Wolf, D.....2000
2—15. Cinders, D.....1000
2—18. Count and Counterplot, D.....2000
2—25. "I'll Get Her Yet," C.....2000

JOKER

1— 1. Lemonade Aids Cupid, C.....1000
1— 8. Those Female Haters, C.....1000
1—22. The Whole Jungle Was After Him, C.1000
1—29. Mrs. Green's Mistake, C.....1000
2— 5. Wanted—A Piano Tuner, C.....1000
2—12. Leap and Look Thereafter, C.....1000
2—26. Married on the Wing, C.....1000

LAEMMLE

12—28. The Evil of Suspicion, D.....1000
12—30. The Little Upstart, D.....3000
1916.
1— 5. The Underworld, C.-D.....1000
1— 6. Missy, D. 2000
1— 9. Blind Fury, D. 1000
1—20. Just Plain Folks, D.....3000
1—23. Her Dream Man, D.....1000
1—27. The Red Lie, D.....3000
1—28. The Inner Soul, D.....2000
2— 4. The Wise Man and the Fool, D.....2000
2—10. The Living Lie, D.....3000
2—13. Arthur's Last Fling, C.-D.....1000
2—16. As Fate Decides, D.....1000
2—24. John Pellet's Dream, Com.-D.....1000
2—27. Her Greatest Story, D.....1000

L-KO

1— 9. Billie's Reformation, C.....2000
1—12. Gertie's Busy Day, C.....1000
1—16. Flirting a la Carte, C.....1000
1—19. Saving Susie from the Sea, C.....1000
1—23. Mr. Idiot's Assassination, C.....2000
1—26. Knocks and Opportunities, C.....2000
1—30. Cupid at the Polo Game, C.....1000
2— 2. Sea Dogs and Land Rats, C.....1000
2— 6. A September Mourning, C.....2000
2— 9. Her Naughty Eyes, C.....1000
2—13. Firing the Butler, or The Butler's Fire, C. 2000
2—16. Elevating Father, C.....2000
2—20. Twenty Minutes at the Fair, C.....1000
2—27. Dad's Dollars and Dirty Doings, C..2000

NESTOR

1—10. The Boy, the Girl, and the Auto, C...1000
1—14. Flivver's Good Turn, C.....1000
1—17. Mingling Spirits, C.....1000
1—21. Flivver's Famous Cheese Hound, C...1000
1—24. Her Steady Carfare, C.....1000
1—28. Flivvers in the Dance of the Shivvers, C. 1000
1—31. When Aunt Matilda Fell, C.....1000
2— 4. Flivvers, the Smoke Eater, C.....2000
2— 7. Mixed Kids, C. 1000
2—11. A Quiet Supper for Four, C.....1000
2—14. When the Losers Won, C.....1000
2—18. Flivvers' Dilemma, C.....1000
2—21. The Disappearing Groom, C.....1000
2—25. Her Friend the Doctor, C.....1000

POWERS

1— 6. Physical Culture, Lesson No. 1, Ed., and Carl Emmy and His Dogs, Vaud. Split reel
1— 8. Uncle Sam at Work, No. 3 ("Are We Prepared?") 1000
1—13. The Rubher Rompers, Vaud., and Transporting Timher in Sweden, Ed..Split reel
1—15. Uncle Sam at Work, No. 4 (Uncle Sam's Proteges at Work and at Play).1000
1—20 Physical Culture Lesson, No. 2, and the Ariel Buds, Vaud, Act.....Split reel
1—22. Uncle Sam at Work, No. 5 (Protecting the Ships at Sea), Ed.....1000
1—27. Sammie Johnsin, Hunter, Cart., and Fishing River Lampreys, Ed....Split reel
1—29. Uncle Sam at Work, No. 6 ("Saving Wealth and Building Health"), Ed..1000
2— 3. Building Up the Health of a Nation (Lesson 3), and Polar Bears...Split reel
2— 5. Uncle Sam at Work, No. 7 (Uncle Sam's Children), Ed. 1000
2—10. A Hot Time in Iceland, Com.-Cart.Split reel
2—12. Uncle Sam at Work, No. 8. (Uncle Sam—Fisherman—Postmaster—Health Officer), Ed. 1000
2—17. Building Up the Health of a Nation (Lesson 4) and Joe Boko's Adventures, Cart.....
2—19. Uncle Sam at Work, No. 9 (Bureau of Weights and Measures), Ed.....1000
2—26. "Preparedness" (U. S. at Work, No. 10.) .....

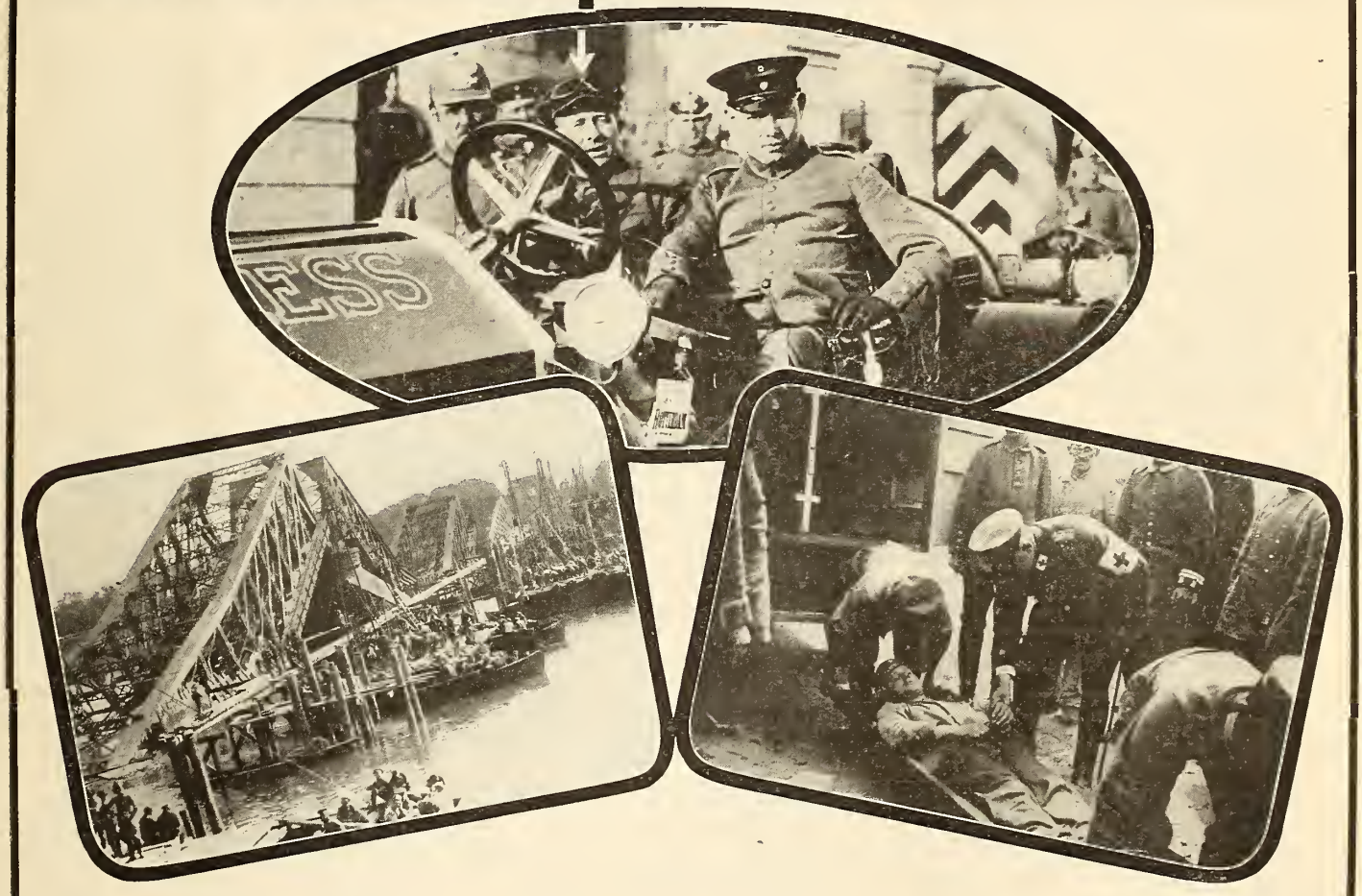
REX

12—26. Stronger than Death, D.....2000
1916.
1— 4. Shattered Nerves, C.....1000
1—11. His Return, D.....1000
1—14. Her Defiance, D.....2000
1—16. The Little Mascot, D.....2000
1—18. The Silent Member, D.....1000
1—30. His Own Trap, D.....3000
2— 1. In Dreamy Jungle Town, C.....1000
2— 4. A Child of Circumstance, D.....1000
2—11. The Missing Locket, D.....1000
2—15. The Strong Arm Squad, D.....1000
2—18. Borrowed Plumes, D.....1000
2—20. Dolly's Scoop, D.....2000
2—23. Turtle Doves, Com.D.....1000

VICTOR

1— 5. The Heart of a Mermaid, D.....3000
1—12. Man and Morality, D.....3000
1—14. The Ring and the Rajah, D.....1000
1—19. Her Better Self, D.....2000
1—21. A Sea Mystery, D.....1000
1—26. Across the Line, D.....1000
2— 2. Son o' the Stars, D.....3000
2— 9. High Flyers, C.-D.....2000
2—17. In the Night, D.....3000
2—22. The Pipe Dream, C.....1000
2—23. Madam Cubist, D.....2000
2—25. After the Play, D.....1000

We sent Durborough to Europe with a car and camera man. He was 7 months with the German army.



"On the Firing Line with the Germans"

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FEATURE RELEASES—CURRENT AND COMING

BLUEBIRD PHOTOPLAYS

1—24. Jeanne Dore (Sarah Bernhardt)...5 parts
1—31. Secret Love (Helen Ware).....6 parts
2— 7. Undine (Ida Schnall).....5 parts
2—14. Hop, the Devil's Brew (Lois Weber) .....5 parts
2—21. The Wrong Door (Carter DeHaven).5 parts
2—28. The Grip of Jealousy (Louise Lovely) .....5 parts
3— 6. Rupert of Hentzau (Jane Gail and Henry Ainley) .....5 parts
3—13. Strength of the Weak (Mary Fuller) .....5 parts

FOX FILM CORPORATION

12—12. Her Mother's Secret.....5 reels
12—19. A Soldier's Oath .....5 reels
12—26. Destruction .....5 reels
1916.
1— 2. Green-Eyed Monster .....5 reels
1— 9. A Parisian Romance .....5 reels
1—16. The Fourth Estate.....5 reels
1—23. The Serpent .....5 reels
1—30. The Ruling Passion.....5 reels
2— 6. Merely Mary Ann.....5 reels
2—13. The Fool's Revenge.....5 reels
2—20. Fighting Blood .....5 reels
2—27. Spider and the Fly.....5 reels
3— 6. Gold and the Woman.....5 reels

IVAN FEATURE PRODUCTIONS

11—A Mother's Confession (Chrystine Mayo and Austin Webb).....5 reels
12—Concealed Truth (Gertrude Robinson and James Cooley).....5 reels
1916.
1—Forbidden Fruit (Everett Butterfield and Paula Shay).....5 reels
2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke)....5 reels
3—The Immortal Flame (Maude Fealy)..5 reels

KLEINE-EDISON FEATURE SERVICE

EDISON

1—12. The Catspaw .....5 reels
1—26. The Innocence of Ruth.....5 reels
2— 9. The Martyrdom of Philip Strong...5 reels
2—23. When Love Is King.....5 reels

GEO. KLEINE

1— 5. The Devil's Prayer Book.....5 reels
1—19. Wild Oats .....5 reels
2— 2. The Final Curtain.....5 reels
2— 9. When Love is King.....5 reels
2—16. The Scarlet Road.....5 reels

METRO PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION

1—10. The Turmoil (Valli Valli and Geo. Le Guere) .....5 reels
1—24. Her Debt of Honor (Valli Valli)...5 reels
2—14. Dimples (Mary Miles Minter).....5 reels

POPULAR PLAYS & PLAYERS

1— 3. What Will People Say? (Olga Petrova) .....5 reels
1—17. The Lure of Heart's Desire (Edmund Breese) .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

12—13. The House of Tears (Emily Stevens) .....5 reels
12—27. Black Fear (Grace Elliston).....5 reels
1916.
2— 7. The Upstart (Marguerite Snow)....5 reels

QUALITY PICTURES

12—20. Rosemary (Marguerite Snow).....5 reels
1916.
1—31. Man and His Soul (Francis X. Bushman and Beverly Bayne).....5 reels
2—21. The Bribe (Francis X. Bushman)..5 reels

MUTUAL MASTERPICTURES

DE LUXE EDITION

1—31. Vengeance Is Mine (Crane Wilbur), D., Centaur .....5 reels
2— 3. The Idol of the Stage (Malcolm Williams), D., Gaumont.....5 reels
2— 5. The White Rosette (E. F. Taylor and Helen Rossen), D., Thanhouser..5 reels
2— 7. The Drifter (Alexander Gaden and Lucille Taft), Gaumont, D.....5 reels
2—10. Powder (Arthur Maude and Constance Crawley) D., American...5 reels
2—12. The Soul's Cycle (Margaret Gibson), Centaur .....5 reels
2—14. Life's Blind Alley (Harold Lockwood and May Allison), D., American .....5 reels
2—17. The Dead Alive (Marguerite Courtot), D., Gaumont.....5 reels
2—19. Silas Marner (Frederick Warde), D., Thanhouser .....7 reels
2—21. I Accuse (Gertrude Robinson and Alexander Gaden), D., Gaumont..5 reels
2—24. The Oval Diamond (Barbara Gilroy and Harris Gordon), D., Thanhouser .....5 reels
2—26. The Craving (William Russell and Helene Rosson), D., American..5 reels
2—28. A Law Unto Himself (Crane Wilbur), D., Centaur.....5 reels
3— 2. Embers (Arthur Maude, Constance Crawley), D., American.....5 reels
3— 4. The Heart of Tara (Margaret Gibson), D., Centaur.....5 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS

1—17. My Lady Incog, Com.-D.....5 reels
1—20. Nearly a King, C.....5 reels
1—27. The Spider, D.....5 reels
2—24. Out of the Drifts (Marguerite Clark), D.....6 reels
3— 2. Poor Little Peppina (Mary Pickford), D.....5 reels
3—20. The Man Who Found Himself (John Barrymore), D.....5 reels
3—23. The Longest Way Round (Hazel Dawn), D.....5 reels
3—27. Audrey (Pauline Frederick), Com.-D..5 reels

JESSE LASKY COMPANY

1—13. The Golden Chance, Com.-D.....5 reels
1—31. Pudd'nhead Wilson, Com.-D.....5 reels
2— 3. Tennessee's Partner, D.....5 reels
3— 6. To Have and to Hold (Mae Murray), D.....5 reels
3—13. For the Defence (Fannie Ward), D..5 reels
3—30. The Sowers (Blanch Sweet), D.....5 reels

MOROSCO PHOTOPLAY COMPANY

1— 6. Tongues of Men, D.....5 reels
2— 7. Madame La Presidente, C.....5 reels
3—16. Code of Maria Gray (Constance Collier), D.....5 reels

PALLAS

1—24. The Call of the Cumberlands, D..5 reels
2—17. He Fell in Love with His Wife (Florence Rockwell).....5 reels
3— 9. Ben Blair (Dustin Farnum), D.....5 reels

RED FEATHER PRODUCTIONS

1—31. The Path of Happiness (Violet Mersereau) .....5 reels
2— 7. A Knight of the Range (Harry Carey) .....5 reels
2—14. The Sphinx (Kelcey and Shannon).5 reels
2—21. Sons of Satan.....5 reels
2—28. The Lords of High Decision (Cyril Scott) .....5 reels
3— 6. The Target (Hobart Bosworth)....5 reels
3—13. The Pool of Flame (J. Warren Kerrigan) .....5 reels
3—20. Drugged Waters (William Dowlan and Gloria Fonda).....5 reels

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1—23. The Conqueror (Willard Mack).....5 reels
1—30. The Green Swamp (Bessie Barriscale and Bruce McRae).....5 reels
2— 6. D'Artagnan (Orrin Johnson).....5 reels
2—13. Honor's Altar (Barriscale, Stone, Edwards) .....5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

1—16. The Missing Links (Norma Talmadge, Robert Harron) .....5 reels
1—23. The Wood Nymph (Marie Doro)...5 reels
1—30. The Price of Power (Orrin Johnson).5 reels
2— 6. Acquitted (Wilfred Lucas).....5 reels
2—13. His Picture in the Papers (Fairbanks) .....5 reels

KEYSTONE-SENNETT PRODUCTIONS

1—16. Because He Loved Her.....2 reels
1—16. A Modern Enoch Arden (Joe Jackson) .....4 reels
1—23. Perils of the Park (Harry Gribbon and Alice Davenport).....1 reel
1—23. A Movie Star (Mack Swain and Polly Moran) .....2 reels
1—30. He Did and He Didn't (Arbuckle and Normand) .....2 reels
1—30. Love Will Conquer (Fred Mace)....2 reels
2— 6. His Hereafter (Charles Murray)....2 reels
2— 6. His Pride and Shame (Ford Sterling) .....2 reels

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2—21. The Question (Marguerite Leslie)...5 reels
2—28. The Price of Happiness (Mary Boland) .....5 reels
3— 6. Passers By (Charles Cherry).....5 reels
3—13. Man and His Angel (Jane Grey)....5 reels
3—20. The Struggle (Frank Sheridan).....5 reels
3—27. Her God (Gail Kane).....5 reels

WORLD

2—14. Love's Crucible (Frances Nelson)...5 reels
2—21. A Woman's Power (Mollie King)...5 reels
2—28. The Pawn of Fate (George Beban)..5 reels
3— 6. As In a Looking Glass (Kitty Gordon) .....5 reels
3—13. To Him That Hath (Robert Warwick) .....5 reels
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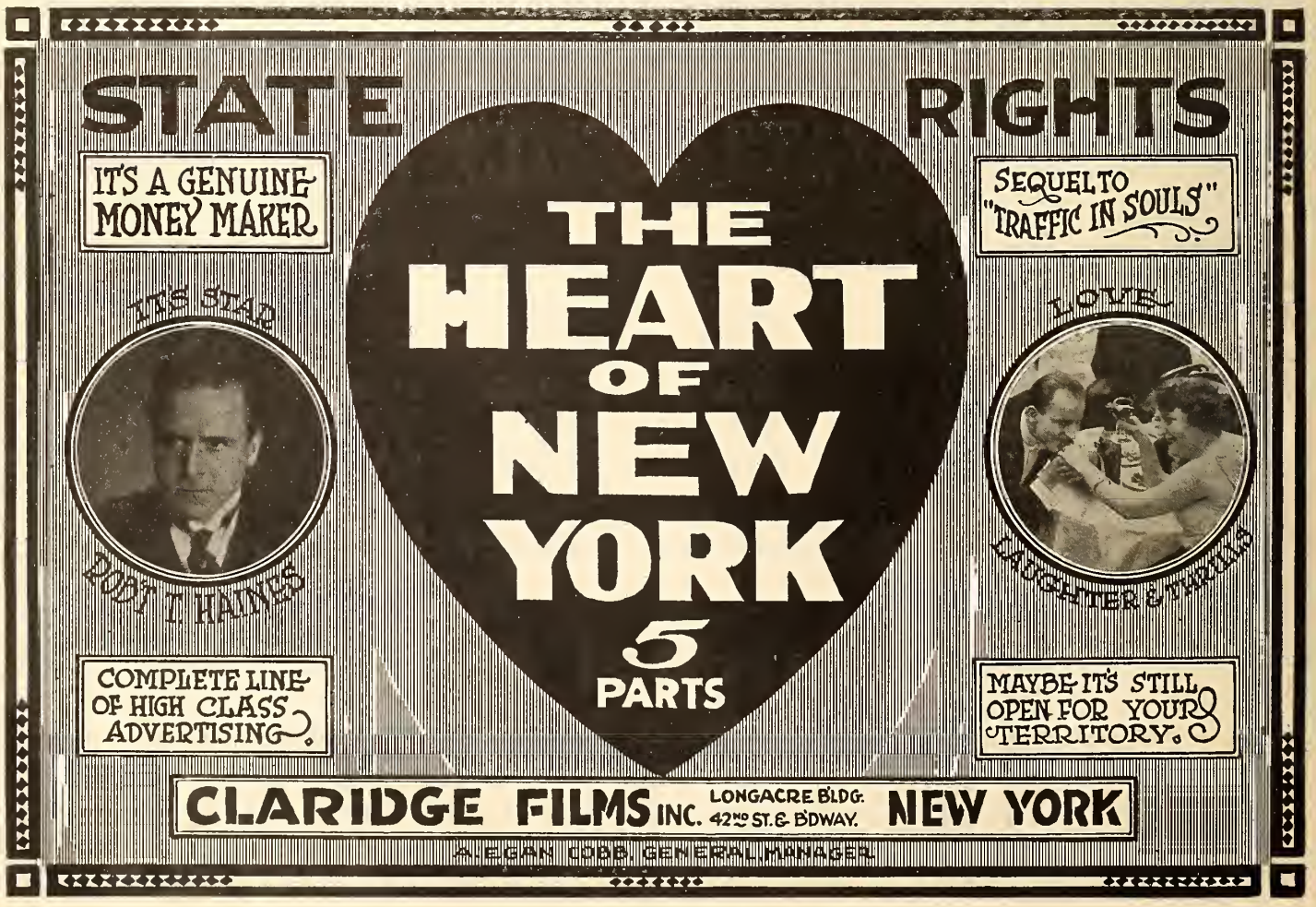
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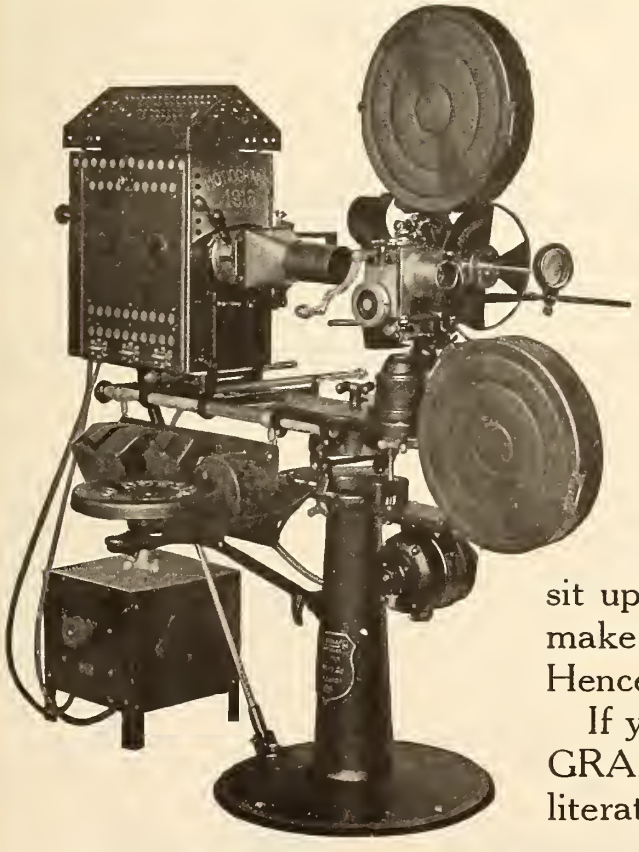

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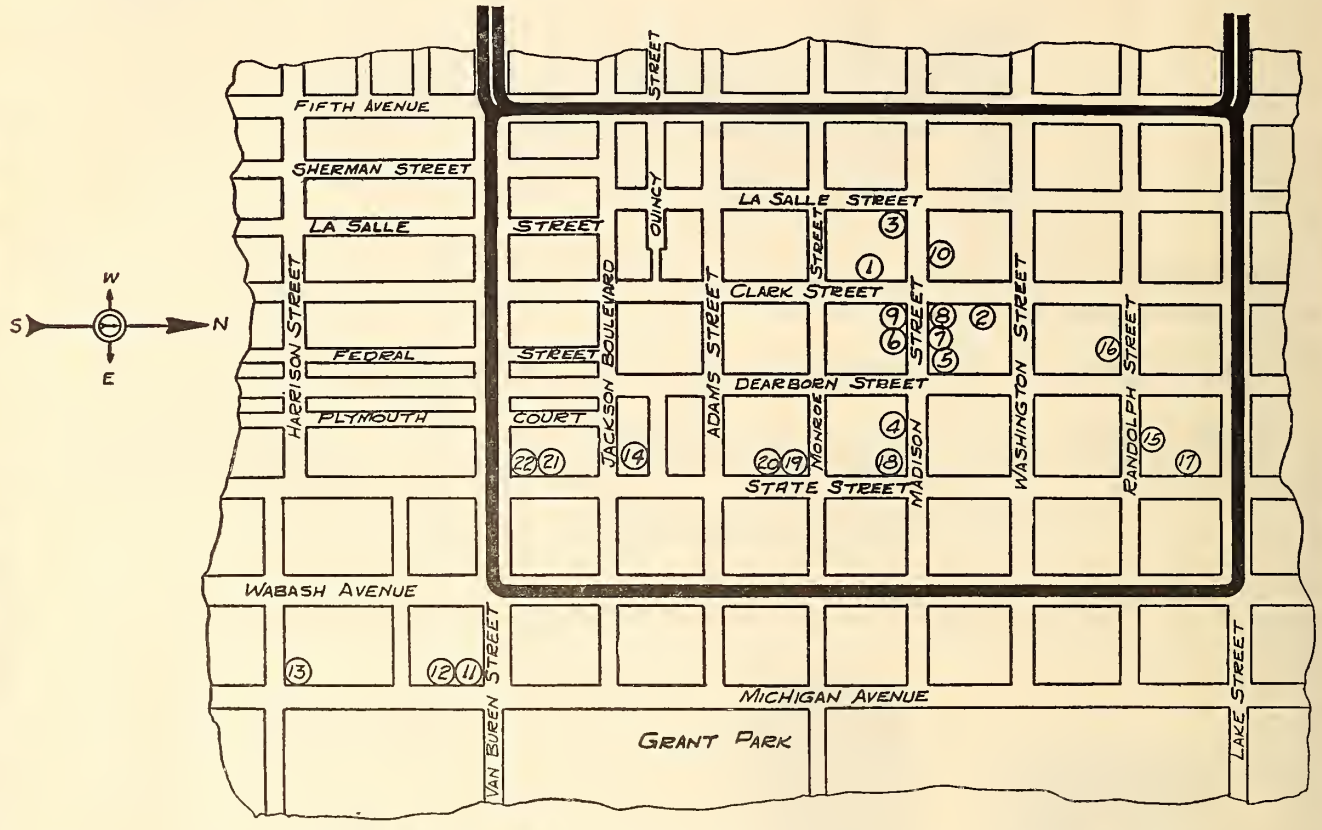

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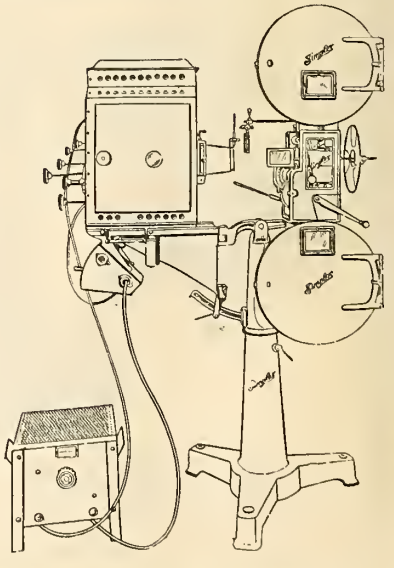


Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

By J. H. Hallberg

56—While on the subject of the magnetic blow out of the arc, especially of importance with high ampere arcs when D. C. is used, state what other precaution besides the setting of the carbon must be taken, in order to maintain a steady arc without sputtering and flaring forward.

Ans.—While I have touched only very slightly on the carbon setting in the foregoing answer, I may, in view of this new question, state that with A. C. the blow-out effect is not as pronounced as with D. C., therefore, with A. C. the carbons may be set to good advantage as shown in Fig. 34, which represents a mild form of the "jack-knife" setting.

This setting will not be at all satisfactory for D. C. where the amperage maintained is over 30 or 35 at the most, because with the setting, as in Fig. 34, the magnetic blow-out effect would be so powerful and the slanting of the upper carbon so great that the arc would be lifted right out of the crater on the upper carbon, not only due to the magnetic blow-out effect, but also due to the air current caused by the tremendous heat development at the arc.

You understand that heated air rises rapidly and therefore there is a constant effect of lifting the arc upwards, so that if the upper carbon is too slanting, relative to the lower, the arc will not stay in the upper crater where it belongs, but it will elongate the upper crater or climb out on the upper edge of the upper crater, away from the core, and when this happens you know the arc will sputter and flare forward, being almost uncontrolable.

In view of this understanding, the carbons for D. C. should always be set in almost perfect alignment, as illustrated in Fig. 33, but both carbons may be tilted backwards at an angle of anywhere from 25 to 35 degrees, by tilting the entire lamp, but the carbons must remain in perfect alignment with each other.

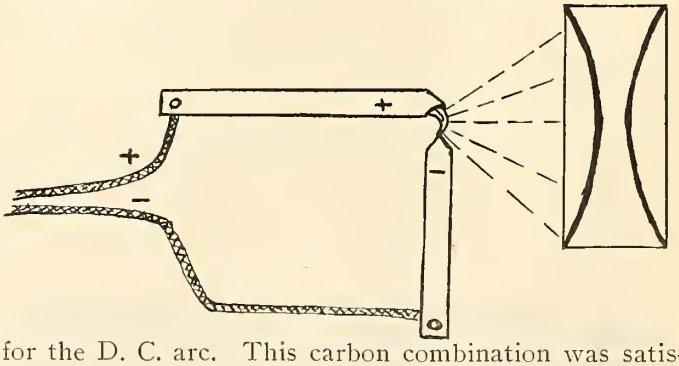
In the old days when 15 to 20 amperes was a large amount of current, with the D. C. arc, an even more exaggerated carbon setting than in Fig. 34, was employed, termed the "right angle" setting as is herewith illustrated in Fig. 40.

This carbon setting is perhaps the most efficient from a light giving point of view, but it is not always practical with more than 25 amperes of D. C., and it is not at all satisfactory when it is used with A. C.

The foregoing explanation will guide the operator in using his own best judgment in securing the setting which, for his particular purpose, will give the best results.

Another important point to be remembered with large ampere flow at the arc, is that due to the increased magnetic blow effect on the arc and the increased velocity of the air currents within the lamp house around the arc, tending to lift the arc out of the upper crater, great flexibility and centralization of the arc is obtained by using a cored carbon in both the upper and lower holders.

The old school has told you to use a cored carbon in the upper and a solid carbon in the lower holder, where the upper is the positive and the lower is the negative



for the D. C. arc. This carbon combination was satisfactory up to within a few years ago when 30 to 35 amperes was the most current used at the arc.

Now, however, with our modern projecting systems, calling for an average of 50 amperes D. C., at the arc and, may be, as much as 120 amperes at the arc, as some of our new modern theatres will use, in order to centralize the arc you must use cored carbons in both top and bottom. Otherwise, the arc becomes almost uncontrollable.

Another factor with D. C. arc is that where only 25 to 40 amperes of current is used, an arc between 45 and 50 volts drop will give a steady and well controlled arc, whereas with 50 to 100 amperes at the arc, the potential drop across the arc must be increased from 50 volts to as much as 60 volts in order to secure proper combustion with a steady arc.

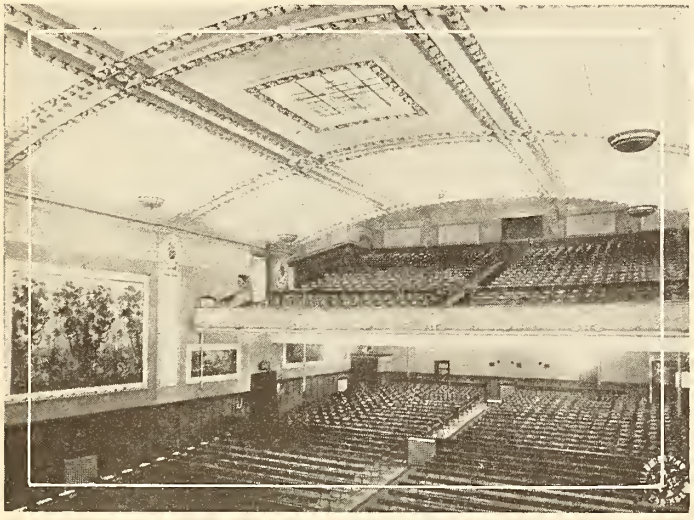
These changes have been brought about and determined upon by close observation and the experience of those who have had charge of the larger and more modern projection equipments.

Auditoriums in English Theatres Magnificent

Mural Paintings, Striking in Design and Arresting the Eye of the Patron by Their Artistic Merits, Give Interiors Unusual Finish—Seats in First Three Rows in Balcony of Holderness Hall, Hull, Bring Greater Admission Price Than Benches in "the Pit"

IT will be interesting to the exhibitors in the United States to note certain features in regard to motion picture theatre construction and lighting in England.

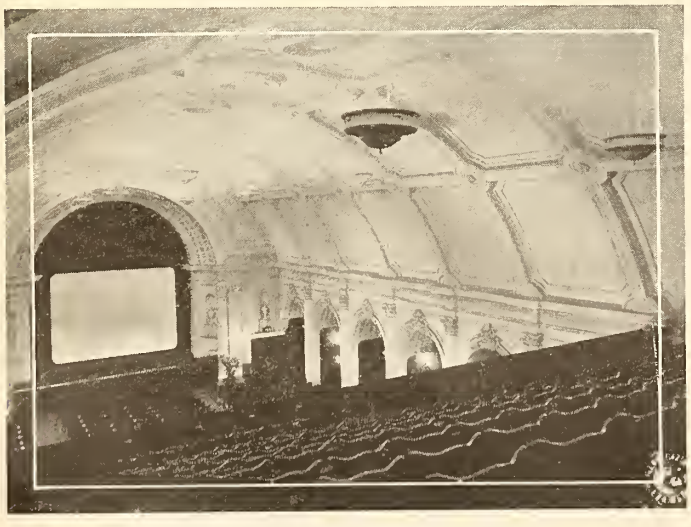
Illustrated in this article are three houses of varying types and different points to recommend them. All have one feature which is of particular importance and which is not followed to a great enough extent in this country. This is the means of illuminating



HOLDERNESS HALL, HULL, ENGLAND

the theatre. All three houses have the indirect system which insures the absence of glare, so trying to the eyes and objectionable in the majority of American picture houses. These fixtures were supplied in this instance by the National X-Ray Reflector Company of Chicago.

In the case of Holderness Hall, located in Hull, we have several distinguishing features. The orchestro is divided into distinct sections by a partition four and one-half feet high, the rear section being fitted with upholstered seats on which a considerable advance in admission is charged, the front half of the orchestra having benches which are not reserved.



ANGEL CINEMA, ISLINGTON, ENGLAND

The balcony is likewise divided, the first three rows being reserved at a higher price than the rear, though all have upholstered seats and are reserved at an advanced rate over the benches in the front of the auditorium.

Another feature of particular interest are the mural paintings on the side walls which lend warmth and attractiveness to the house. This is a feature which can be adopted very reasonably by houses in this country if they would only realize the degree to which they help the appearance of the theatre.

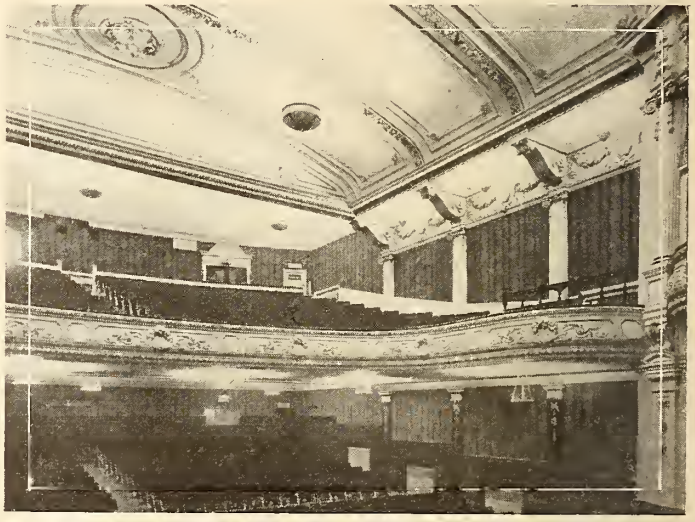
The location of the projection booth is also worthy of notice. This is directly back of the orchestra and gives an absolutely level throw to the screen so that there is no distortion or eye strain.

This feature, whenever it is within the building laws, is one which should be adopted, although many localities do not allow it.

The Angel Cinema of Islington is interesting because of its arched ceiling which allows ventilation at the highest point, which is an ideal condition.

Another feature is the location of the side aisles which give the appearance of a cloister, as shown in the illustration, the side columns of the theatre being between the seats and the aisle.

The Lime Street Picture House, located in Liverpool, has one



LIME STREET PICTURE HOUSE, LIVERPOOL, ENGLAND

feature very similar to Holderness Hall, in that one row of seats in the centre of the orchestra has been omitted, thus forming a cross aisle, separating the house in two parts.

In this case, however, all seats are reserved, the rear of the orchestra being held for higher price than the front.

In the last two houses the projection room is located above the balcony as is the case in most houses in the United States.

MANAGERS IN THE SOUTH PLACE ORDERS WITH MENGER AND RING FOR LOBBY FRAME

THROUGHOUT the South theatre managers realize the value of artistic lobby display frames, and have been placing large contracts with the firm of Menger & Ring, 304 West Forty-second street, New York. A. Hullsey's theatres of Galveston, Dallas, Fort Worth, Waco and Houston, Tex., are being equipped with novelty frames.

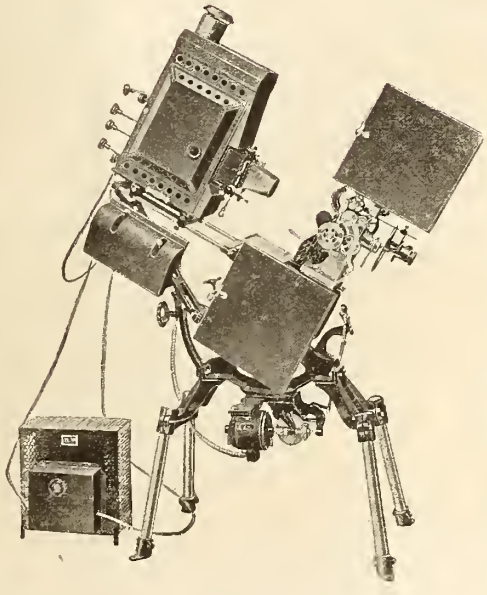
A contract was awarded to Menger & Ring by the Adams Brothers for their new theatre in Paterson, N. J., which opens on February 22. The contract calls for about $1,000, it is said.

ST. LOUIS OPERATORS WILL HOLD BALL ON WASHINGTON'S BIRTHDAY

A GRAND ball will be given on February 22 by the Motion Picture Operators of St. Louis.

There is much preparation going on for the ball, which will be a very pretentious affair.

"Sixteen years N.P.Co. of knowing how"



YOU MUST SURELY REALIZE

That Power's product dominates the quality field by actual performance, superiority of construction, best material such as high grade steel, bronze gears, etc., and durability.

In the opinion of an estimated 65 to 70 per cent of exhibitors and users throughout the world, Power's represents the utmost in anything pertaining to the projection of motion pictures.

You owe it to yourself to consult this Company, as the manufacturer, on any matters relating to our product, bearing in mind that we are always at your service.

Write for Catalog N

NICHOLAS POWER COMPANY

Ninety Gold Street New York City

Projection

Operating Electricity — Questions Answered — Repairing Equipment

Edited by J. H. Hallberg

Who Will Answer All Questions You Send in, No Matter How Simple or How Difficult

HOW MUCH POWER NEEDED FOR GENERATOR AND HOW MANY KILOWATTS AN HOUR?

A. J. B., Bismarck, N. D.:—*I am thinking of putting in my own light plant, that is, a generator connected direct with a motor using the city power to run the motor. What I want to find out is the amount of power it will take to run this generator and how many K. W. it would require an hour.*

What I have in sight is a 7½ K. W. 110 D. C. generator with a 65 ampere capacity.

How many horse power will a motor have to be to run this generator with full load; and it may be that it will have to draw a little overload sometimes. I can get A. C. for motor or 220 D. C. now in the theatre. Which of the two would be the best?

Ans.—It would be considerably to your disadvantage to purchase a 7½ K. W. 110 volt D. C. 65 ampere generator for the operation of your moving picture machine arc lamp and to mount this generator directly connected to a motor for operating on A. C. or D. C. 220v.

A motor for this service would have to be between 10 to 12 H. P. capacity and for 220 volt D. C. If the generator had to be overloaded a 15 H. P. motor should be used, but with A. C. a 10 to 12 horse power motor would do, as A. C. motors stand more overload for short periods.

Such a motor generator running at 65 amperes and 110 volts would consume about 10 to 11 K. W. per hour and would be a most inefficient apparatus for your service.

What I would recommend is an A. C. to D. C. motor generator capable of delivering anywhere from 30 to 70 amperes direct current for the operation of one motion picture arc.

With such a motor generator operating on A. C., it is possible by means of a field controller which comes with the motor generator, to control the amperes at the arc without the use of a rheostat in series with the arc, thereby effecting a large saving on current and capacity of motor.

For comparison the generator which you propose, motor driven when operating one arc at 60 to 70 amperes, would require about 10 K. W. per hour, whereas one of the special types made for this purpose would require only 5 to 6 K. W. per hour, saving from 40 to 50 per cent. on your electric bill.

With the motor generator specially made for the purpose a switchboard can be had which will change the generator automatically, when a switch is manipulated, so as to make it operative for the control of two arcs at the same time delivering between 30 and 35 amperes to each arc, while transferring from one machine to the other, in that manner securing the dissolving effect.

The cost of such a motor generator on single phase would not be more than about $289 and the switchboard for the double arcs to be used with it would be only $50 additional.

If you should be fortunate enough to get, from the Electric Light Company, the 220 volt, 3 phase, 60 cycle service such as they furnish for motors instead of single phase, which can be used for both motors and lighting, then the cost of the motor generator for maximum of 70 ampere capacity would be only $249, with $50 extra for switchboard.

Against the above investment for a new and modern equipment which will save you 40 per cent. to 50 per cent. on your current consumption, you have to purchase the generator you spoke of.

You would also have to provide a cast iron base and coupling which would cost at least $25 to $30 more, and if for single phase a 10 H. P. motor would cost you over $200.

If for three phase such a motor would cost you around $140, which, in my opinion, would be a very bad investment on your part, and you would never secure the results with this outfit as you could with the specially constructed equipment for the purpose. In addition it is possible that the generator on which you are figuring does not run at the correct speed which should be 1,720 to 1,750 r. p. m. for the motors I have priced above.

A D. C. motor of 10 to 12 H. P. capacity would cost you as much as, if not more than the single phase motor mentioned above. Taken as a whole, I recommend that you install a new modern motor generator with switchboard for two lamps as referred to above, if you wish to operate two machines to dissolve one picture into the other.

EXHIBITIONS IN PLACES NOT FIREPROOF

J. L. W., Utica, N. Y.:—*I intend to start a traveling exhibition with motion pictures among the Polish population with the intention to obtain funds for the Polish Relief.*

Kindly advise me if the exhibition could be given in church halls, or other places which are not fireproof and are located above ground floor. What laws are existing at the present time regarding the same in Pennsylvania, New York and Massachusetts?

Can the machine be operated by a person not possessing operator's license?

Does the same fire law exist when using calcium gas or electricity?

Ans. In all cases where motion pictures are exhibited to audiences you must provide an approved type of motion picture machine with all fire-protecting shutters, magazines and devices. This machine must be placed in a fire-proof asbestos booth.

The machine and the film should always be in the hands of a competent licensed operator. It would be unwise, though in some instances it might be allowable, to let an inexperienced and unlicensed operator handle film and moving picture machines.

If I were you I would write to the city authorities and especially to the fire chief of each town or city where you intend to exhibit and lay before these authorities your case with the request that they give you by return mail the conditions under which they will allow you to exhibit.

You will naturally have to state the hall in which you wish to give the performance in the various places and if you do not know, you might ask, with your request in what hall the city authorities allow performances of the kind you intend to give.

In Massachusetts I am sure that they will not allow you to operate without a licensed operator and I am also quite sure that you will have to have a special permission to use calcium gas, and I am not at all sure that you may use, in the state of Massachusetts, calcium gas as stored in tanks under pressure; but they may allow the gas making outfit known as the model "B," which manufactures the gas from chemicals as required and does not store the gas and which is absolutely harmless and free from danger.

The same laws do not exist in different states and if you want to be further advised I recommend that you, in addition to writing to the local authorities of each place where you desire to exhibit and get their permission, that you write to the state department having control of the rules and regulations for motion picture projection in each state.

In Massachusetts the motion picture shows come under the direct supervision of the state police department.

More Speer Carbon Boosters

UNIVERSAL FILM EXCHANGE
OF NEW YORK,
229 Meadow Street,
New Haven, Conn.

Sept. 17th, 1915.

Gentlemen:—

We acknowledge receipt of one package of ¾ x 12 carbons which we have given a good trial and which have proven very satisfactory.

We would like to have you quote us by the thousand or more on the following sizes:

⅝ x 6
⅝ x 12
¾ x 6
¾ x 12

Your earliest attention in this matter will be appreciated, as we have been short of carbons for the past two months.

Yours Universally,
Universal Film Exchange
of New York,
(signed) Ben. G. Salvini,
Branch Manager.

S. A. Lynch,
Gazette-News Building,
Asheville, N. C.

January the 26th, 1916.

Gentlemen:—

We received the 100—⅝ x 12″ carbons the early part of this week. Your carbons give us absolute satisfaction. We will want the following order of carbon Expressed to us immediately.

300—¾ x 12″ cored carbons.
300—¾ x 6″ cored carbons.
400—⅝ x 12″ cored carbons.

Our operators found your carbons to be satisfactory in every respect, and asked that we use your carbons exclusively.

Trusting you will ship the above order at once, and with best wishes, we are

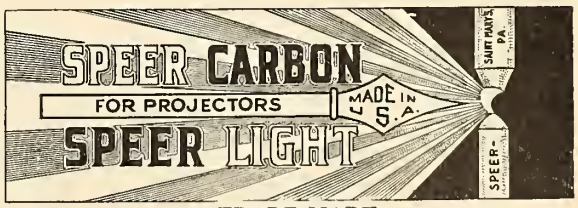
Very truly yours,
S. A. LYNCH ENTERPRISES.

Maid in U. S. A.—Recommended By All Particular Operators

NET CASH PRICES

½x12, cored, pointed both ends, $37.50 per M. (1,000 in a case)
9/16x12, cored, pointed both ends, $40.00 per M. (1,000 in a case)
⅝x12, cored, pointed both ends, $50.00 per M. (1,000 in a case)
¾x12, cored, pointed both ends, $70.00 per M. (1,000 in a case)
⅞x12, cored, pointed one end, $115.00 per M. (500 in a case)
1x12, cored, pointed one end, $150.00 per M. (500 in a case)

We Fill Sample Orders for 100 Carbons at the Above Pro Rata Prices



TRADE MARK

Speer Carbon Company Dept. "N"

(Makers of carbon for Electrical purposes during the past 25 years)

Saint Mary's, Pa.

For Sale by Leading M. P. Machine Distributors, Including the Following:

J. H. Hallberg, 36 East 23rd St., New York, N. Y.
E. E. Fulton Co., 154 W. Lake St., Chicago, Ill.
Kleine Optical Co., 166 N. State St., Chicago, Ill

UP-TO-DATE

Theatres are using the

FEASTER

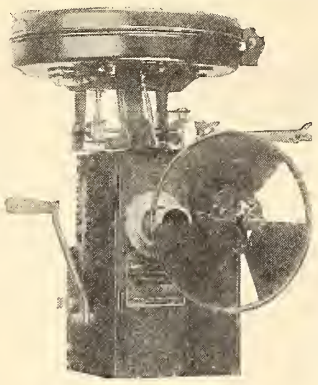
NO-REWIND SYSTEM

There's a Reason Why

ASK YOUR DEALER

Feaster Corporation

1482 Broadway, New York



Feaster on Simplex Head

WE ARE HEADQUARTERS FOR

Hallberg's 20th Century Motor Generator

Changes A. C. to D. C. at less cost, yet greater efficiency than any other. Ask for descriptive circular

Power, Simplex and Baird Machines and Minusa Gold Fibre Screens

LEWIS M. SWAAB

1329 VINE STREET, PHILADELPHIA, PA.

REFLEX

(Made in Switzerland)

The Quality Carbons of the World

Reflex D. C. Carbons have a Specially Constructed Negative with Copper Coated Core.

Do not be alarmed about a carbon shortage. Try REFLEX carbons and solve all your difficulties.

Send us your order now. REFLEX results will please and surprise you.

¾ x 12 plain cored, $10.00 per 100 carbons
⅝ x 12 plain cored, $7.50 per 100 carbons
⅝ x 6 copper coated cored, $3.75 per 100 carbons
½ x 6 copper coated cored, $2.75 per 100 carbons

If your dealer cannot supply you with REFLEX carbons, send cash with your order or instruct us to ship C. O. D. and we will fill sample orders in lots of not less than fifty each in all the above sizes.

Write us for descriptive circular.

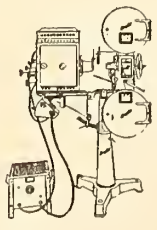
JONES & CAMMACK, Sole Importers

12 Bridge Street New York City

EVERYTHING

PERTAINING TO THE THEATRE

Large and Complete Stock



Sole Southern Distributors

Simplex Projectors

50 Page Illustrated Supply Catalogue mailed upon request

LUCAS THEATRE SUPPLY CO.

ATLANTA, GEORGIA

I am sorry that I cannot give you the detailed information as to the laws in the different states and furthermore the old rules are subject to change from time to time and any information that I might give would in all probability be subject to change in some individual cases.

HOW TO OVERCOME CARBON SPUTTER

R. W., Sandwich, Ill.:—*I have been using ⅝ in. Bio carbons and have been getting a very good light. I received a trial shipment of ¾ in. Speer carbons and seem to have considerable trouble.*

The light sputters more than it ought to, and the light seems to come and go. Can you suggest any way of setting carbons to overcome this?

I am using a Powers 6-A machine and use A. C. 110 volt, 60 cycles, single phase and am drawing the highest amperes possible through a Fort Wayne Compensarc.

Ans.—The change from imported carbons to domestic will in most instances require a change in the adjustment of the current controller such as the Compensarc or the rheostat, if one is used; also it may be possible that a change in the setting of the carbons and the method of maintaining the arc must be made.

The reason for a change of this kind is that the different make carbons are not composed of the same materials. Some carbons are made under higher pressure than others.

Then again different chemicals are used in the core filling for the different carbons and some carbons are made with large core and some with small core.

All differences in the quality and make-up of the different carbons must be considered and I happen to know that the Speer carbon in the ¾ in. size was first made with a core offering considerably lower resistance than with the Bio carbon.

The manufacturer then reduced the size of the core to increase the resistance of the arc but on a quantity of carbons sent out the core was really too small, which increased the resistance too much and made the carbon burn very poorly on A. C.

The manufacturer then increased the size of the core but not to quite such an extent as the original size and also changed the mixture for the core so that now, I believe, the Speer carbon in the ¾ in. size is very satisfactory.

The ⅝ in. size which I have also made extensive tests of, never gave any trouble excepting in some instances where a ⅝ in. carbon was used over 50 or 55 amperes, under which condition you might expect them to give trouble from penciling.

My suggestion to you will be to communicate with the Speer Carbon Company, of St. Mary's, Pa., sending to them one new carbon which you have not used and one of the carbons after it has been burned; in fact, send two burnt carbons, one set of them, so that the factory can see how the points look and test your carbons under their conditions.

You will then receive a report from the factory and you can rest assured that if your carbons are not right they will be replaced free of charge.

I find that the best carbon setting with A. C. is to have the lower carbon set vertically and the upper one inclined backward to the extent of about 30 degrees from the vertical line.

If you should happen to have the Speer carbons with the low resistance core, it may be that you will get better results operating on the 50 ampere notch of your Compensarc, but I would by all means, communicate with the Speer factory at once and send them the samples, as the factory will be sure to help you out.

TWELVE HUNDRED ATTEND FIFTH ANNUAL OPERATORS' BALL IN WASHINGTON, D. C.

Special to Motion Picture News

Washington, Feb. 12.

TWELVE hundred persons attended the fifth annual ball of the Motion Picture Operators' Union, Local 224, of Washington, D. C. President B. A. Spellbring, chairman ex-officio of the entertainment committee, directed the arrangements and saw to it that the affair was completely successful.

A motion picture was taken of the dancers. Honor guests were Eddie Fallell, of the General Film Company, Atlanta; F. B. Sweet, of the Powers Company, Boston; H. L. Berkholm, of the Simplex Company, New York; and Mr. and Mrs. Howett, of Baltimore Local 181.

ST. LOUIS INDUSTRIAL MOTION PICTURE FILMS COMMONWEALTH STEEL PLANT

HARRY LE MERTHA, E. P. Lasche and G. B. Harney have organized a company for the production of industrial motion pictures in St. Louis. These men are well known in business circles there, and Mr. Le Mertha has been a moving picture cameraman for some time.

The firm has turned out a very satisfactory film of the Commonwealth Steel plant in Granite City, Ill., and just finished a two-reel film for the St. Louis *Globe-Democrat,* besides having contracts for other films to be made immediately, some of them to be used for advertising purposes, some to be kept as records, and others for distribution.

The film company, which is known as the St. Louis Industrial Motion Picture Company, has offices and studio in the Swanson-Crawford Exchange building, at 14 North Ninth street.

ROTHAPFEL ORGANIZES NEWS SERVICE FOR KNICKERBOCKER THEATRE

DIRECTOR S. L. ROTHAPFEL, of the Knickerbocker theatre, has inaugurated a greater New York news service of his own for the exclusive use of that playhouse.

An equipment of moving picture photographic apparatus and flash lights, has been installed, and a big automobile stands at the door, with "steam up" day and night.

When the tip flashes over the wire that some unusual news development is taking place, a squad of snap-shotters sally forth and dash pell mell for the scene, which is projected on the Knickerbocker screen within twenty-four hours. H. S. Martin, an expert moving picture operator and former newspaper photographer with the New York *Evening Sun,* has been engaged to take charge of this service.

SPEED CONTROLLER GIVES SALES RIGHTS OF ARC CONTROLLER FOR MICHIGAN TO DETROIT COMPANY

THE Speed Controller Company, Inc., 257 William street, New York City, announces that it has given the entire sales rights on its arc controller for the state of Michigan to the Detroit Theatre Equipment Company of 154 Woodward avenue.

The rights for the state of Ohio have been granted to the American Slide Company of Columbus.

This is the beginning of a definite distribution plan which will be carried out by the company.

OPERATORS' UNION, No. 173, ABSORBS RIVAL, IN TORONTO

THE Toronto operators' lodge of the international association, No. 173, announces that they have completed their publicity campaign, having taken over the opposition union, lock stock and barrel.

This union, which was called the Canadian Union of Operators, was only preventing the older body from covering the territory completely, and now, with the absorption, there are only twenty-two theatres in Toronto and adjoining territory not using union men and under union rules.

PATERSON, N. J., OPERATORS ELECT MARSHALL PRESIDENT AT ITS MEETING ON JANUARY 30

THE Moving Picture Operators' Protective Union, Local 362, of Paterson, N. J., and vicinity, elected the following officers at its January 30 meeting:

President, John Marshall; vice-president, William Thompson; recording secretary, Charles Nissen; treasurer, Sam Krakower; sergeant-at-arms, Fred Endelbrecth; business agent for Paterson, Carl Halverson; business agent for Passaic, Thomas Brennon.

SPAHR, GENERAL MANAGER, ENTERPRISE OPTICAL, RETURNS TO CHICAGO FROM DETROIT

O. F. Spahr, general manager of the Enterprise Optical Manufacturing Company, of Chicago, has just returned from a short trip, having visited the dealers in Detroit, Mich., and Cleveland, Ohio.

THUMB FULCO TACKS

E. E. Fulton Co.
156 W. Lake St.
Chicago

The Department Store of the Moving Picture Trade

THE BOX OF 100 POINTERS

Every Exhibitor will appreciate the usefulness of the Fulco Thumb Tack.

FULCO FULCO

The handiest thing ever for putting up Posters, Photos, Cards, Announcements, Decorations, etc.

FULCO FULCO FULCO

Made in two sizes:

Size No. 3, per 100...15c.
Size No. 4, per 100...20c.

FACIAL EXPRESSION

Film Producers spend staggering sums in salaries to actors and actresses who, with their knowledge of "FACIAL EXPRESSION," convey to us the trend and plot of the play—wonderful, yes MARVELOUS! Often a "hidden smile" or "wink" will convey to the audience that which words would be inadequate to describe—and all in the fraction of a second.

What if the screen shows a CLOUDY picture and the highlights and the shadows of the face are "flat"—the audience did not SEE THE POINT. WHAT THEN! Just mingle with your audience tonight and you'll KNOW.

Is it any wonder that some exhibitors FAIL? No, they go down by mere force of gravity.

The MINUSA GOLD FIBRE SCREEN, "Built by Brains," will show your films in their "True Light"—to the highlights on a single hair. The facial expression will be as in real life—soft, beautiful. While a "Minusa" shows a very Brilliant, Natural picture, it is not glaring, and WILL NOT TIRE THE EYES!

Get a "Minusa" and watch YOUR facial expression change. You'll SMILE—Always.

Write or Wire for Samples and Prices.

The "ORIGINAL GOLD FIBRE SCREEN"-Perfected.

MINUSA MINUSA CINÉ PRODUCTS COMPANY SCREENS "BUILT BY BRAINS"

SAINT LOUIS Broadway at Chestnut | CHICAGO SAN FRANCISCO | PITTSBURGH CALGARY, ALBERTA | NEW YORK 19 West Twenty-third Street

COSTS LESS!!!

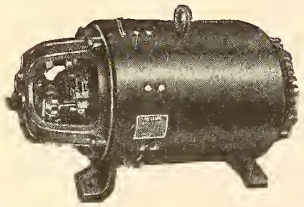
Gives Best Light!!

Smallest and Lightest!

Fits in any Booth and can be installed by Your Operator

Send for Free Bulletin No. 1

HALLBERG 20th CENTURY MOTOR GENERATOR



Costs Only **$249** With Regulator for Operating (1) Arc at the time at **30 to 70 Amp. D. C.**

$20 extra for control for (2) 30 to 40 amp. arcs—or $50 extra for control for (2) 30-40 amp. arcs on fine switchboard with volt and amp. meters and special field rheostat—No live part on front of boards.

For 110 or 220 volt, 60 cycle, 2 or 3 phase A. C. Line. For single phase, $40 extra.

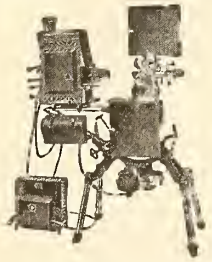
Weight, 450 lbs. Height, 15" Width, 15" Length, 28"

Other Sizes and Styles of All Kinds—Quoted Upon Request

I am distributor of "SPEER CARBONS," all makes of moving picture machines and furnish everything complete for the theatre, new and used apparatus.

IMPORTANT NOTICE

All quotations on Imported Carbons are withdrawn. Write for new prices.



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LOBBY AND TEA ROOM MAGNETS IN ENGLISH THEATRES

THE comfort of the patron is of primary importance in the minds of English theatre builders, as is shown in the case of the Lime Street Picture House, of Liverpool, and Holderness Hall, of Hull.

In a preceding article we described the features of the interior of the auditoriums of both these houses. There are other features, however, which are of equal importance.

In the case of the Lime Street Picture House, we have two features of paramount interest. The lobby, instead of being an ordinary runway between the street and auditorium, is so arranged that as you enter it, it gives the appearance of being the entrance

VESTIBULE TEA ROOM
LIME STREET PICTURE HOUSE, LIVERPOOL, ENGLAND

to some well-equipped hotel, with palms and plants decorating it.

The stairs of the balcony are set in at the side and are not noticed at first glance.

For the benefit of the patrons there is a public telephone booth at one side, which is not an ordinary unsightly wooden closet set up at one side of the lobby, but is built into the wall in the form of a closet with a leadcd glass door leading into it.

Another feature of this house is the tea room, which is fittcd up with comfortable sofas and chairs, in which the patrons, either before or after the shows, may gather.

VESTIBULE ENTRANCE, HOLDERNESS HALL, HULL, ENGLAND

In addition to being an attractive feature, this is a source of considerable income to the proprietor, and also gives him a strong advertising feature.

Holderness Hall, of Hull, has a combination of lobby and rest room; that is, in the side of the lobby there is a large open fireplace around which are grouped comfortable chairs for the patrons who are waiting for the next show or who are delayed in leaving.

Instead of the tea room this house has a cafe, which opens off the landing on the stairs leading to the balcony. This, like the

Better Satisfaction

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

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Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name .....

Theatre .....

City .....

State .....

tea room idea, is an advertising point, and also a source of income.

Both these theatres use, as described before, the indirect lighting system in the auditorium. This is also true in the lobbies and rest rooms. The light is not only soothing, but most pleasing, and should be more universally adopted in this country.

THEATRE NEWS OF VARIOUS STATES

NEW HAMPSHIRE

R. H. Hurd, of North Berwick, has purchased the Home theatre moving picture business of Roberts and Keniston in South Berwick.

E. Johnson has opened his motion picture place in Pepperell. This theatre is located on Main street in the old Lawrence hall, and has been completely remodelled.

NORTH CAROLINA

J. E. Scarborough is completing a new moving picture theatre on Pettigrew street between Mangum and Church streets, Durham. The building is designed for office and lodge rooms above the theatre and will give accommodations to thirty offices as well as provide for a meeting place for some of the colored lodges. The cost of overhauling the building and putting it in shape is in the neighborhood of $1,500.

OHIO

If the plans of Manager Joseph Grossman, of the Standard theatre, the most prosperous of Cleveland's downtown houses, mature, the Lake Erie city will soon have its first duplex theatre. Mr. Grossman wants to lease property adjoining his theatre and put up a duplicate building connected with the present house by a doorway leading from the lobby. Cleveland is more poorly equipped in the way of downtown theatres than any large city in the country. The Standard, with a seating capacity of about 700, ranks as the largest downtown motion picture house in the city, but if the plans for the duplex house go through, it will increase its accommodation to 1,550 seats.

OKLAHOMA

The Colonial theatre at Wirt was burned January 19. Manager G. W. Jennings announces that he will rebuild at an early date.

The Regal theatre at Pauls Valley was burned recently, but will be rebuilt soon, as announced by Manager H. C. Harrison.

Carl Gregg is making over and improving the Broadway theatre at Tulsa, and will play vaudeville and pictures.

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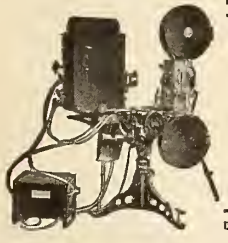

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where projection is concerned is to be found in the American Standard Motion Picture Machine, the MASTER MODEL. Its many refinements, its numerous aids towards perfect and easy operation, its durability, its simplicity—these and other features have won for it a place all its own in the field of projection.

Exhibitors everywhere who use it state they never will go without it. Operators who have run it claim the MASTER MODEL as their favorite. And the people who see its work on the screen announce the projection to be the finest ever.

For particulars, write to

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be made to sell for $200.00 and be up to date," said a representative of a manufacturer of a popular make machine; and **he** was **astonished** after we **showed him** figures of the cost of the **best material** and **labor** that goes to make up a first class **Projection Machine,** admitting that a fair profit can be made on selling a complete machine for $200.00.

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DEALERS handling our goods know what we can do. Ask them to show you our **catalogue;** prices are interesting.

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Building and Furnishings

Edited by Nathan Myers

Damp Plaster Nuisance and How It Can Be Cured

Decorations Prevented from Discoloration and Peeling with a Little Precaution—"Pitting" in the Surface Is Avoided by the Use of Calcined Lime Instead of the Old-Fashioned Kind—Masonry Rendered Impervious by Liquid Waterproof Cement

"THE music pit of the theatre which I occupy is periodically flooded with water which comes in from the surrounding ground," writes a correspondent. "At all times it shows a slight dampness. The nuisance is getting worse, and I would appreciate it if you could advise me what is best to do to correct this fault."

From the above question I understand that the sub-surface soil upon which the theatre is built is hard-pan or clay which does not allow surface water to pass through.

Certain seasons of the year, most generally in spring when rains are heaviest and after the thaw of winter's snow, surface water accumulates to such a great extent that unless the sub-surface soil is sand and gravel, such water forces itself through masonry.

The writer has seen even the best of cement walls subject to such conditions.

Unless your pit is actually subject to water pressure, as it would be if it were near a river or other body of water, I would suggest that the entire house side of the masonry of the musicians' pit be chipped off so as to present an entirely new clean rough surface.

Wash Masonry with Liquid Waterproof Cement

Such masonry should then be washed with a liquid waterproof cement and the entire body given several successive thin coats of waterproof cement as well as a cement hardener.

The experienced mason or cement contractor could do this work very reasonably. There are many different waterproofing compounds on the market, and the contractor could advise as to what is most used in your locality.

It is best to leave the selection of this compound to the contractor, making him responsible on a guarantee to waterproof the pit.

If any particular brand of material is suggested to him, you will take the responsibility away from the contractor where it should be placed, because, no matter how good the quality of the ingredients, if the workmanship is not of the best and if the material is not used with judgment, failure will result.

"I am about to re-decorate my theatre, made necessary by the fact, that the decorations done at the time of completing the building are entirely discolored and in some places have peeled off," writes another correspondent. "Will you ylease give me your idea how to prevent a repetition of this?"

Discoloration and peeling off of decorations might result from various causes, especially when a finish is given the O. K. by a builder to plaster shortly after the latter material is placed.

Any finish applied to damp or green wall plaster will surely result in discoloration, and sometimes peel. No wall finish should be applied until the plaster is thoroughly dry.

By this is meant not only at the surface, but it should be dry through its entire body. Even the wall in back of the same should also be thoroughly dry, for if the wall is not thoroughly seasoned, the dampness contained in the masonry must work itself out in time.

Moisture Evaporated Toward Interior

The tendency is for the moisture to evaporate toward the interior of the building where the building is heated and the dry interior will attract the dampness through the plaster and spoil the decoration.

The writer has known buildings that were supposed to have been thoroughly dried out after months of heat being applied, only to find the decorations spoiled after every precaution was taken in the line of sizing the plaster.

Discoloration will also follow when the finished plaster contains too much lime, and not enough of plaster paris.

Pitting of the walls will result where old fashioned lime is used and where the said lime is not thoroughly slacked. This can be avoided by using in finished plaster nothing but calcined lime, now put up in bags.

Where the wall surfaces are broken up, with well designed plaster decorations, it is well to leave the decorating of the theatre until two or three years have passed, by that time the plaster and walls will be dry. This has proven very successful in many instances.

White Wall Not Always Objectionable

The white walls have not been objectionable to the motion picture theatre. They do not reflect light to the disadvantage of the screen.

Where the plaster is damp below the surface of the adjacent outside ground, the walls must be thoroughly waterproofed, as described in previous article.

In your instance, be sure that before redecorating no dampness comes through from the exterior wall. Get at the source of the defect. Then thoroughly remove the present decorations and resize the walls well with a dependable size.

The Bridgeport Wood Finishing Company manufactures a material especially suitable for sizing walls that might become damp.

NATHAN MYERS.

BUFFALO, N. Y., UNDERGOES UPHEAVAL IN FILM CIRCLES; SEVERAL THEATRES CHANGE MANAGERS AND POLICIES.

THERE has been a regular explosion in Buffalo (N. Y.) photoplay circles during the past week. Several theatres changed managers and policy, while it is understood one theatre will close in the near future, and will be closely followed by another.

Mitchell H. Mark, president of the Mitchell H. Mark Strand Theatre Company, which operates the Strand, New York, after several conferences with the United Theatrical Enterprises, Inc., has effected a consolidation of the New Victoria and Elmwood theatres, both of which houses will have new managers under the new régime.

Edward L. Hyman, former assistant manager of the Strand theatre, and manager of the Family theatre, will go to the New Victoria, while Leon S. Brick, of the Regent theatre, will take control of the Elmwood.

It is rumored that the Regent theatre will close. Employes have been given notice. Under the new policy, it is said that the prices at the Elmwood will be raised to fifteen cents and the Paramount program presented, while the Victoria will also run the Paramount after the Elmwood, but at ten cents.

The Globe theatre, which has been closed, at Main and Ferry streets, for several months, has reopened under new management. The Palace theatre has cancelled its Triangle program, discharged the orchestra, and will go back to its old policy of ten cents admission, with leading features as the program.

"The Strange Case of Mary Page" is one of the new numbers booked at the Palace. William Rosenthal, former assistant man-

ager of the Palace, becomes assistant manager of the New Victoria, while it is expected that E. S. Davis, now managing the Elmwood, will take charge of one of the United Theatrical Enterprises, Inc., houses. This company controls the Colonial, Columbia, Keith's Allendale, and a few other smaller houses. William Leyser, formerly manager of the Marlowe, will go to the Family.

The charging of fifteen cents admission at the Elmwood is a radical move, indeed, and its effect will be watched with interest.

No local theatre, except Shea's Hippodrome, has ever "got away" with anything over ten cents admission. The coming of "The Birth of a Nation" to the Star, a local legitimate house, for a season of four weeks at a top price of two dollars, will also be watched with interest.

The effect on over one hundred theatres in Buffalo and its resultant "fever-heat" competition, is beginning to show a reaction. The territory upon which a theatre can now draw for patrons has become decidedly limited.

There is a big house in almost every section of the city. In some sections of the east side there is a house on every corner. At Lafayette square there are three big houses, almost next door to each other. These are the Lyric, Family and Olympic. Two blocks away are the Strand and Palace.

Within a block of these are several other houses, the Bijou Dream, Keith's, the Hippodrome and the Academy. Naturally the competition among these theatres is very militant.

Several houses which, a few years ago, were among the most popular and prosperous of Buffalo theatres, have now, with the building of several new, large institutions, taken "a seat to the rear," and just about holding their own.

Among the survivors at the final reckoning will be those houses which, with an admission price of ten cents, are giving their patrons a good program, good music and an atmosphere that tends to draw patrons, because of its homelikeness.

Several Buffalo houses have been particularly unfortunate in having three or four managers within a year.

Patrons become friendly with one manager, get acquainted with him, begin to get "chummy," and offer friendly suggestions for improvement of the house; the house begins to get better pictures, and subsequent better business—and zip! a change takes place and another manager is announced.

It is said that one locality was so displeased with the coming of a new manager that one patron offered to get up a list of 1,000 names, offering to send this list of "pleased patrons" to the controlling company, in an effort to retain the manager whose work had built up a good business and who had given patrons what they wanted.

There are many mangers in Buffalo who apply 1916 ideas to their houses, who study conditions and act accordingly, while some still draw on those methods which were "the thing," when "Washington Crossed the Delaware." They talk "class" from early morning till late at night, but action, "sticktoitiveness" and "up and doing" are things not in their personal makeup.

ONLY ONE STRAND IN NEW ORLEANS SINCE MILLER OBLIGINGLY CHANGED HIS TO THE EMPIRE

THE question of "button, button, who's got the button?," which promised to fade into insignificance beside the much more interesting question "who's going to build the first Strand theatre in New Orleans?," has been decided, and permanently decided, it is thought.

Not long ago the DeSoto Building Company announced the purchase of a site in Baronne street and plans for the erection of their new theatre, which was to be called the Strand.

A few days following this, Jac. Miller, owner of the Hippodrome theatre in Baronne street, began remodelling a three-story building in the 1000 block in Baronne street, which he announced would be called the Strand.

Leo Fellman, president of the DeSoto Building Company, got busy on the telephone, and the conversation went something like this:

"Hello, Mr. Miller! We're building a Strand theatre over here in Baronne street. Can't you leave us alone?"

"Well," (the answer) "I didn't read the papers; but I suppose if you thought of it first, it's your idea so go ahead, and we'll change the name of ours. A rose by any other name, etc.—"

And very obligingly Mr. Miller re-christened his theatre. It will be the Empire, and open on February 15.

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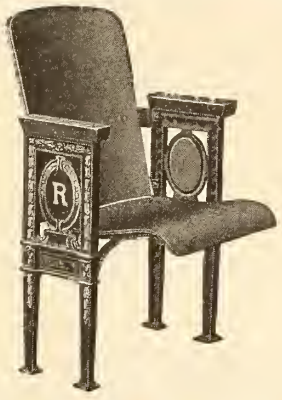

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THE HOME THEATRE, WASHINGTON, D. C., DRAWS PATRONAGE WITH PLAYS FOR EVERY MEMBER OF THE FAMILY

A NEW theatre has opened in the residential section of Washington, D. C., called the Home, which is likely to live up to its name.

It has a seating capacity of about seven hundred.

It has an oriental appearance with its colored tiling decorations, both exterior and interior, and its arches and towers. The display boards are uniformly arranged and lobby display is aimed at attractiveness rather than gaudiness.

The interior is roomy, with a high ceiling and ample ventilation. Artistic lighting system is found both in the side wall brackets and the inverted lamps which hang from the ceiling.

Added to this is a line of lights surrounding the interior lobby, which forms something of a foyer, upon which enter the staircases to the mezzanine tier. These lights are used especially between shows, and aid in the rapid emptying and filling of the theatre.

The mezzanine tier is perhaps the unique feature of the house. This adjoins the lounging promenade, is roomy, and fitted up with comfortable chairs, and promises to be a much sought for location by patrons.

Features will form the program of the Home theatre, with a ten-cent admission.

An orchestra of five furnishes the music, which follows the pictures admirably.

With two machines, there is no delay between reels. The projection is excellent, and altogether the newphotoplay house promises to meet all the up-to-date needs.

$50,000 THEATRE ONE OF SEVERAL PLANNED IN PHILADELPHIA

H. BERMAN, owner of the Great Southern at Third and Snyder avenues, Philadelphia, with 1,200 seats, and of the Penn at Fourth and Dickinson streets, with 1,000 seats, is now supervising both houses.

Piano and violin are used at present but orchestras are contemplated as the next step in betterment.

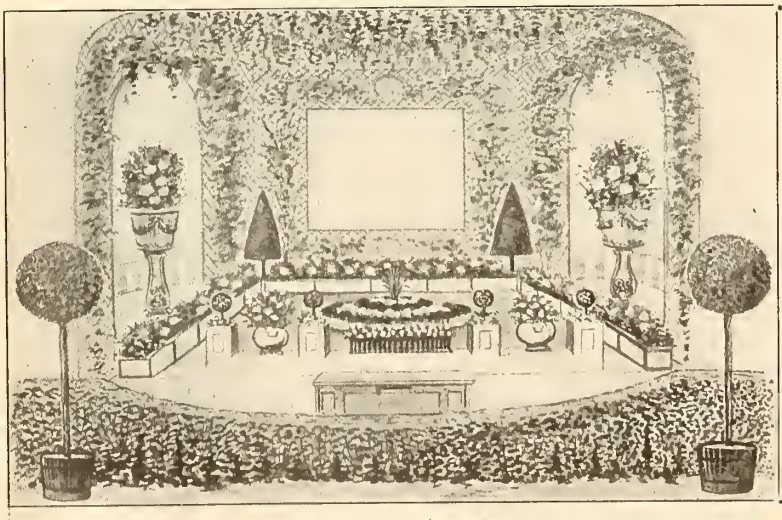
Since the new year a tentative policy of straight ten-cent admission instead of the former five-cent price has been tried. So successful was the move, Mr. Berman expects to make both houses ten-cent ones permanently.

Work will soon begin on a moving picture theatre, costing between $35,000 and $50,000, for James B. Clarke, on a recently-purchased plot at 4765-67 Liberty avenue, Pittsburgh. Plans call for an ornamental front and an interior 135 feet long, fireproofed throughout.

The property was bought at a cost of $15,000.

Announcement has been made at Centralia that Attorney Daniel Murphy, of Philadelphia, who owned the moving picture theatre that was destroyed by fire in Centralia some time ago, contemplates erecting another modern moving picture theatre.

A. J. Houseweart, of Lopez, who recently purchased the Golder lot at Benton, expects to at once erect an up-to-date moving picture house with accommodations for 400.



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The Stage Hand finds in it an old friend who talks familiarly of the things which interest him.
The Motion Picture Machine Operator praises the technical hints of practical value contained and the amusement afforded by the quaint sayings of friend Tim.
Others enjoy it because of its piquant originality.

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Theatre .....

Street .....

City .....State .....

Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres. If you are building, selling, leasing or renovating, kindly communicate it at once for publication.

CALIFORNIA

THE Ellis Street Investment Company, Inc., has awarded contracts for the erection of one of the largest moving picture houses in San Francisco at Ellis and Mason streets.

Ellis J. Arkush has purchased a large lot at Redwood City and will erect a moving picture house. William Topke, of San Mateo, is the architect.

The H. C. Pike estate will erect a one story moving picture theatre on Franklin street, near Fifteenth, Oakland. Edward T. Foulkes, San Francisco, is the architect.

F. C. Malkmes has sold his theatre at Gilroy to J. Hanson and will remove to Campbell.

R. Puccinelli has purchased an interest in the Crescent theatre at Los Banos. C. D. Acker still retains his half interest in this house.

The Majestic theatre at Tulare, which has been closed since S. J. Greenwood sold out last fall to H. H. Lester of Exeter, has been reopened. The entire building has been remodeled by its owner, Michael Reardon, the ceiling raised and the seating capacity increased. It will be conducted for the present as an exclusive moving picture house.

The Regent theatre at San Francisco has been purchased by F. A. Lacy. This well-known house is located in the Fillmore street district.

CANADA

A fire in Timmins, Ontario, one of the farthest North towns resulted in about $500 damage to the Empire theatre, which is using Universal Service. The theatre will only be closed temporarily.

Mr. Giachino, who operates two theatres, one in Haileybury, Ont., and one in Cobalt, Ont., announces his withdrawal from Haileybury owing to unsatisfactory conditions during the last few months.

Newmarket, although only boasting a population of about 1,100 people, now has two houses. The Patricia, the new house just completed, will run Universal Service commencing February 14.

CONNECTICUT

The lease on the Strand theatre, Main street, Bridgeport, has again been transfered to its former owner and manager, Charles Berger. Hereafter the house will be under the personal management of Frank T. Montgomery, a well-known picture man from the south. Prior to opening under the new regime, improvements aggregating several thousands of dollars were made.

ILLINOIS

Manager Donald Bester has re-opened the Court theatre at Kankakee after having it closed for more than a week for remodeling. An entire new front has been installed, the floor dropped to the street level and a new heating and ventilating system put in. The interior has been redecorated in pink and gold.

The Fox theatre management at Aurora plans to show motion pictures every day in the week except Sunday, when vaudeville will be offered.

Harvey Bowser and L. C. Britton have leased the Majestic motion picture theatre at Mt. Vernon and, after making a number of improvements will open.

The Joy, the north end moving picture theatre, Mt. Carmel, has changed hands. George Miller, who for some time has been the proprietor, has sold out to John Coleman. Mr. Coleman has made certain interior improvements to meet the demands of the fire requirements.

KENTUCKY

Fire which broke out early in the evening of February 4 in the Lexington opera house, Lexington, destroyed one reel of film and other reels were damaged by water. The blaze, which started from an ignited piece of film, was confined to a small area owing to the fireproof construction of the booth.

LOUISIANA

N. Sobel, owner of the Washington theatre, Washington and Magazine streets, New Orleans, has installed a 12x16 Minusa screen, enlarged his seating capacity from 500 to 800, and has put in new opera chairs.

MAINE

Pearl Crockett of Brooks was in Bangor recently on a business trip in connection with his new theatre in Brooks. He purchased a power 6-A motion picture machine and will use it in his new theatre, which is to be opened about the first of March. This house, which will be devoted exclusively to motion pictures, will have a seating capacity of 500 and is in a new building. It will be the first house of its kind in Brooks.

For the first time in Bangor the Triangle pictures were shown at the Bijou theatre, a vaudeville house, Monday, February 7. The service is to continue indefinitely.

The Universal theatre in Belfast that was burned down some time ago has just been remodeled and will open in the near future.

Arthur L. Harriman has resigned his position with the Westbrook electrics and has purchased a picture theatre in Norway.

MASSACHUSETTS

James E. Brady has been granted a license to conduct a motion picture show in the building formerly occupied by St. Leo's church, Leominster.

The Ware brothers have purchased the Strand theatre in Peabody and are already operating it.

John J. McDonough has taken a lease on the Tyler theatre, in the Morningside section of Pittsfield, and will continue to conduct it as a motion picture house.

A permit has been granted for moving pictures in Knights of Columbus building, Somerville. Mayor Cliff signed the papers in the name of Past Grand Knight James A. Kiley, who has been working energetically among those opposed to granting a permit.

MICHIGAN

The Wyandotte Theatres Corporation, Wyandotte, has taken over the new Majestic, the Marx and the new Lincoln theatre in that city and will book them in conjunction with the Caille & Guthard theatres of Detroit. Henry Roehrig has been elected president; Carl F. Schroeder, vice-president; Harry Tucker, vice-president; Arthur W. Edwards, secretary, and Henry J. Guthard, of Detroit, treasurer. The corporation has a capital stock of $100,000.

Another moving picture theatre is being planned for Lansing, by Frank E. Church of Lansing, and Howard O. Pierce of Detroit. These men have secured a lease on property on South Washington avenue and expect to break ground for the new enterprise by March 1. The theatre complete will cost

$70,000. Plans call for a large stage, an organ loft and all modern conveniences.

The Bijou theatre, Iron Mountain, is being rebuilt, and will be remodelled into a high-class motion picture theatre.

The Rialto Theatres Company, of Detroit, which some time ago announced that it would erect a handsome theatre at Gratiot avenue and the Boulevard, has purchased the Pearl theatre and property adjoining, which gives it 105 feet on Gratiot avenue at the corner of Mt. Elliott. It is the plan of the company to erect a new theatre on this property, making two altogether. C. Howard Crane, with offices in the Dime Bank building, is the architect for both enterprises. Each theatre will accommodate more than 1,000 people and will likely be amphitheatre style.

MINNESOTA

Andres Brothers and Lidren are erecting a picture theatre at 896-898 E. 7th street, Minneapolis. The cost is estimated at $25,000. Herman J. Andres, who will act as manager, announces that the house will be completed about April 15.

August Wallentin has applied for a permit to erect a store and theatre building at W. 7th street and Main avenue, St. Paul. The theatre is planned to seat 540 people while the entire structure will cost in the neighborhood of $15,000.

The city council of St. Paul has refused permission to C. H. Kenaley to erect a motion picture theatre on the southwest corner of Grand avenue and Chatsworth street.

A one story brick moving picture theatre to cost $8,500 is to be built by P. Potvin at 2100-02 Sixth avenue north, Minneapolis.

Fire, starting in the operator's box, totally destroyed the Royal theatre in Crookston at 10:30 p. m. February 2. Thomas Wallace, the operator, battled with the flames with fire extinguishers until they had gained too much headway and he was forced to leap through the small door and flames to safety. The theatre was recently purchased by J. N. Neumann of Bemidji, and was being managed by his son, Ernest Neumann. His loss will amount to several hundred dollars as the fixtures were entirely destroyed. His insurance recently expired and was not renewed.

MISSOURI

C. W. Morelock, manager of the Pageant theatre, 5851 Delmar bl., St. Louis, has bought out the interest in the theatre held by B. P. Bogy and M. P. Howard.

Mr. Morelock will make alterations in the house by putting in mirrors and marble slabs in the lobby, and by employing union musicians in the orchestra, and will make only occasional use of the Unit symphony organ, which was a bone of contention between the theatre management and the Musicians' union when the house opened last fall.

The program will be changed daily in the future, many big features will be used, and the admission will be reduced to ten cents for all seats.

The Merry Widow theatre, 1451 Chouteau avenue, St. Louis, has been sold to F. A. Klockenbrink by George Hay, who has been operating the place for several years. The Merry Widow has a seating capacity of 400, and is a five cent house.

Charles Loeffel has purchased the Hickory theatre, at Hickory street and Jefferson avenue, St. Louis, from Charles Monette. The Hickory is a small house in a busy district, and plays to good audiences at five cents admission.

The Franklin theatre, on 9th street and Franklin avenue, St. Louis, has passed into the hands of J. W. Cotter, and was opened to the public on February 10. Mr. Cotter was formerly manager of a feature film exchange in St. Louis.

NEW JERSEY

Irving Engel, formerly manager of the Al. Reeves Theatrical Company, has taken over the management of the Clinton theatre, South Clinton avenue, Trenton. He has been in the theatrical business for years and is now starting a chain of motion picture houses for a New York company.

NEW YORK

The plot 118x79 at the northwest corner of Fordham road and Davidson avenue, New York City, has been sold by the

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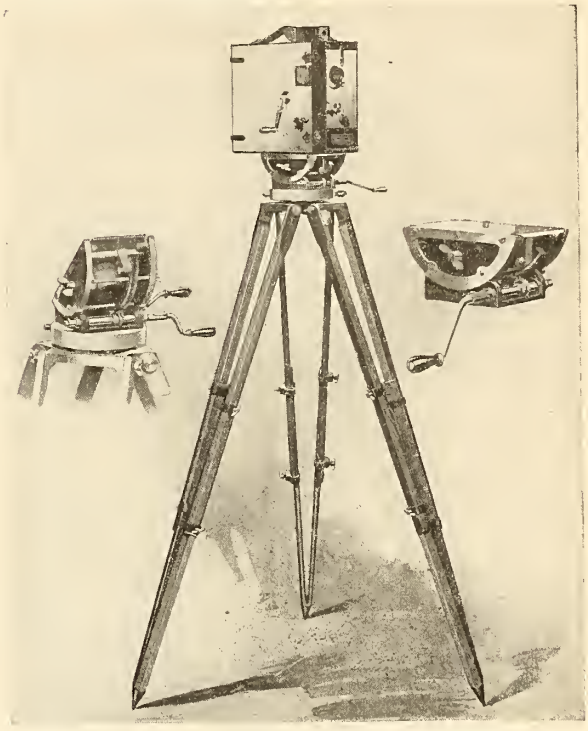

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Thorne estate to Lewine and Kempner, who will erect a motion picture theatre.

L. J. Fookes, controlling a chain of vaudeville and motion picture theatres, leased through Joseph A. Wasserman the Park theatre at 180th street and Southern boulevard, New York City. Mr. Fookes also leased through the same broker from the Casino Amusement Company the Darling theatre, at Gloversville.

Joseph Weisbeck, Alden's postmaster, has purchased the moving picture show business in that city.

Frank L. Mueller, of Thirteenth street, College Point, has bought from the Besio Theatre Company, the Regent moving picture theatre on Thirteenth street near Fourth avenue. Thomas Smith was the broker. The consideration was not made public.

L. A. Lang has again become the owner of Lang's Dreamland on West State street, Olean, purchasing the motion picture house from Peter Georgitson and others, to whom he sold it some months ago.

OHIO

C. W. Deible and E. J. Renner have sold the Dome motion picture theatre, North Hazel and West Federal streets, Youngstown, to a local concern headed by C. J. Mohrle. The theatre brought the former owners $110,000. Joseph Trunk will probably remain in his position of manager.

Gus Schroeder, manufacturer of artificial flowers, who has decorated most of the leading motion picture theatres of Cleveland, has become an exhibitor. He has leased the Enjoy-U theatre at Lake avenue, Lakewood.

PENNSYLVANIA

Plans for the moving picture theatre to be erected in North Pittsburg street, Connellsville, by C. A. Wagner and John Wishart, have been returned from Harrisburg with approval, and work will be commenced on the building as soon as possible.

TENNESSEE

Chattanooga is to have a high-class moving picture theatre exclusively for negroes. Atlanta parties have closed a contract with Tom S. Wilcox, owner of the property at the northeast corner of A and East Ninth streets, by which a thoroughly modern and fireproof building is to be erected there. Work of demolishing the old building which has stood at that corner for many years has started and the building will be completely razed before long.

Mr. Wilcox has stated that he has asked for bids and that the contract would be awarded shortly. The building will be brick and concrete, 40x100 feet, and will be especially designed for picture show purposes. It is to be finished April 10.

WASHINGTON

The Mabton Majestic theatre, Mabton, has changed ownership. W. P. Hibbard, who has been manager of the theatre, will retire February 1. The new manager will be F. X. Nagler, of North Yakima. The building will be remodeled.

FRESNO THEATRE INAUGURATES "FAMILY DAY" AT TEN CENTS, AND CHILDREN'S DAY AT ONE CENT

THE Klassay theatre on I street, between Mariposa and Tulare streets, Fresno, was opened on January 29 under most auspicious circumstances. This house, which has a seating capacity of three hundred and five, is one of the best equipped in the San Joaquin Valley.

A ladies' rest room has been fitted up, there are automatic ticket vending and change making machines in the ticket office and fifteen ventilators insure an abundance of fresh air at all times.

However, it is the policy of this latest house of K. Cashin that is the most interesting. Once each month there is to be a benefit performance at which time the proceeds will go to some charitable organization.

Each Monday will be Family Day and on this day an entire family, no matter how large, will be admitted for ten cents.

On Saturday afternoons a special matinee for children will be given, to which an admission price of one cent will be charged.

Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

FIFTY PER CENT. PICTURE AND FIFTY PER CENT. MUSIC, CECIL B. DE MILLE FORMULA FOR SUCCESS

THE old adage that half a loaf is better than none at all may apply to hunger, but not to motion pictures, in the opinion of Cecil B. De Mille, of the Jesse L. Lasky Feature Play Company.

Mr. De Mille, who produced for the Lasky company, the Paramount picture productions in which Geraldine Farrar, the noted prima donna, appeared, has taken up the cudgels against the automatic organ, the boy pianist and the squeaky violin in the many badly managed motion picture theatres in the United States.

"For a motion picture audience to watch an exciting production accompanied by the most impossible kind of music, is as ridiculous as for an opera audience to hear a prima donna sing to the music of the overture.

"I venture to say that fifty per cent. of the success of a motion picture is dependent upon the manner in which it is exhibited. The present system is absolutely chaotic.

"The effect produced in motion picture houses my playing big selections of music is just the same as though, at the Metropolitan Opera House, the tenor had finished his great aria and the prima donna came on to sing her love motif but the orchestra kept right on with the tenor's aria.

"It is asking too much of the public to analyze the reasons for the confusion which follows in their own minds.

The orchestra starting from nowhere in particular as regards the continuity of the performance, will start playing "The Tales of Hoffman" and then will play it through to its finish whether the scenes of the picture are comedy, tragedy or pathos.

"Motion pictures are more to be likened to the opera in its most popular form than to the legitimate drama. On this account music plays a most important part in the effectiveness of the entertainment.

"If the choice were to be given to the eleven million people in the United States who attend motion pictures daily, whether they wished their motion pictures with bad music or no music at all, the vote for the latter condition would be unanimous, I believe."

Mr. De Mille said in his opinion, one of the next great developments of the photoplay entertainment, will be the uniform distribution of music with the film production.

The question of the proper music as an accompaniment to the motion picture production is not a new problem for Mr. De Mille to discuss.

When Mr. De Mille's production of Geraldine Farrar in "Carmen" was shown privately last September to Paramount exchange men at the Paramount Convention in Chicago, Mr. De Mille in a short address declared:

"Now you have seen what we do. Now you have seen our share towards making a worthy production. You have seen the results of hours of hard work, of thousands of dollars investment and the most earnest co-operation between the world's leading operatic actress and a studio, united in the purpose of making a masterful production.

"All the advice I have to tell you, gentlemen, who are going out over the country and who are closely in touch with the exhibitors, is that you tell them to give the picture half a chance with the public and it will succeed.

"Tell them not to murder it with a lot of trashy music and tell them that no music at all is better than bad music.

"I venture to say that the producers' part in the success of a picture production is only fifty per cent., the other fifty per cent. is up to the exhibitor."

Mr. De Mille said that after difficult, but decidedly worth while efforts, some standardization had been reached in the manner of projecting the films made by the various companies.

He said he believed that some uniform system of music distribution or regulation would be obtained soon. Mr. De Mille, in behalf of the Lasky company, has taken up this problem on entirely practical basis with W. W. Hodkinson, president of the Paramount Pictures Corporation.

SCHIRMER, FISCHER AND LYON AND HEALY SUPPLY NUMBERS SUGGESTED IN MUSIC PLOTS APPEARING IN "NEWS"

John G. Pinkerton, McConnelsville, Ohio.—"The Meditation," from the opera "Thais," I am sure can be gotten at any time from music houses such as G. Schirmer, 3 East Forty-third street; Carl Fischer, 4-6 Cooper Square, New York, or Lyon & Healy, Chicago, Ill.

The number is very well known as a violin solo, but there are piano and organ arrangements. Every number suggested in music plots appearing in this department can be supplied by these same music houses.

However, if you should have any difficulty in obtaining the numbers suggested, I should be very glad to have you communicate the facts to me, and I would give publicity to the matter in such manner as would help to make the obtaining of these numbers convenient.

There is a tendency to jealousy on the part of some publishers which is in a sense detrimental to good picture music, and we feel it our duty to discourage it if we possibly can.

Good musical numbers, regardless of who publishes them, is what a picture theatre wants and for the benefit of all publishers at large, it is highly essential that any boycott on the sale of any musical number should not be possible.

If you were to buy your music through one of the above mentioned houses I feel sure that they would see to it that you were properly served.

We will continue publishing all correspondence that we feel is beneficial or for the information of those interested in picture music and will always be glad to hear from you.

MUSICIANS FIND MUSIC PLOTS APPEARING IN THE "NEWS" BENEFICIAL

Ernst Luz, Motion Picture News.

Dear Sir: Received music plot for Carmen and it works out fine. I greatly appreciate your kindness in sending it. I would like and very much appreciate receiving musical plots for the following William Fox productions: "Blindness of Devotion," "Woman's Past," "Broken Law" and "A Mother's Secret."

Yours, etc.,

D. N. MILLER.

ANS.—We are certainly glad to hear that you found the plot for "Carmen" of benefit, and according to your request, I have mailed you the other four plots.

It is needless for me to tell you that it would be impossible for me to supply exhibitors all over the country with musical plots gratis, and as the plots I sent you are but sketches, and not what I would call strictly complete for theatre work, I would not feel

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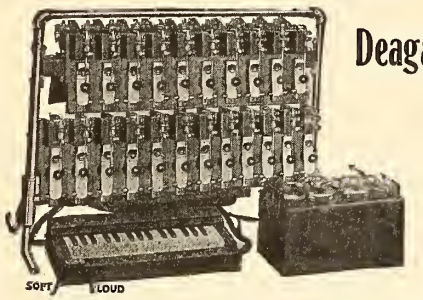

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Set No. 3 consists of an Agitato-Hurry and Lamentation. Good for fights, riots, etc., ending in despair or death.
Set No. 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.
Set No. 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.
Set No. 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.
Set No. 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.
Set No. 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert galop for the chase.
Set No. 9 is a three numbered Storm scene. A.1 is a Storm Hurry. B.2 is an Allegro Agitato. C.3 a Plaintive Andante as an Aftermath.

No picture player can afford to be without these numbers. All numbers arranged for Piano, Organ, One Man Orchestra Player or Orchestral combinations from 2 to 35 pieces.

Prices:—Small Orch. including Organ and Cello.....25 cents each Set
Full Orch. .....35 cents each Set
Piano Solo and Accom.....10 cents each Set
Extra Parts .....5 cents each part

PHOTO PLAY MUSIC CO., Publishers.
New York Theatre, 1530 Broadway, New York City

justified in selling them. I have been approached on this subject many times, and I feel convinced that the producer of photoplays is the proper person to supply music plots for their different features or other pictures.

The matter of music plots is a business that can only be properly incorporated for the benefit of the picture theatre when it is done strictly in conjunction with the producer of film.

It has been proven to me conclusively that the sale of music plots compiled in such manner as to make their use practical and profitable to the exhibitor could be made a profitable business. Nevertheless at its best it would necessarily be short-lived, as it could never demand any protection.

The producer of film is the only party that can give a capable musician and photoplay scholar the necessary opportunities for making a plot which will be of positive value to the exhibitor.

As an exhibitor, I ask you to require of your exchanges that they furnish you with plots for music. Until we get plots for all features, we should be very lenient with our criticisms. When music plots or music becomes a part of film rental, many minds will be concentrated on the possible results to be obtained by such plots after which the degree of proficiency will assert itself naturally. Credit will be given to him that deserves it.

Concerted movement by the exhibitors and picture musicians is the only way of correcting the present lack of enthusiasm for the betterment of picture music for all—not the few exhibitors.

J. M. Allan:—By following the music plots in MOTION PICTURE NEWS, you will note that the names of publishers of numbers suggested appear after such number in parenthesis.

Following the plots and the suggestions is the only method I could recommend to you for accumulating a good repertoire of suitable instrumental music for pictures.

If you do not care to write to the different publishers separately, you will be able to buy the music suggested through Carl Fischer, 4-6 Cooper Square, New York City; Ditson and Company, 8 East Thirty-fourth street, or G. Schirmer, Inc., 3 East Forty-third street, New York City.

SINGER ACCOMPANIES "SILVER THREADS AMONG THE GOLD" IN BIRMINGHAM, ALABAMA

AN UNUSUAL musical innovation in connection with the showing of the film "Silver Threads Among the Gold" attended by gratifying results, was accomplished by H. M. Newsome, manager and owner of the Trianon theatre in Birmingham, Alabama, recently.

Miss Will Nell Lavender, a noted singer, appeared in characteristic songs while the picture was being projected, and the audience was so pleased with the combination that Manager Newsome believes that the Birmingham public will relish more of this musical-movie dish in the future.

"Silver Threads Among the Gold" is Miss Lavender's own undertaking, and it was in the promotion and accompaniment of it that induced her to renounce Broadway for the nonce upon a tour of the South that has resulted in signal success.

Launched as an experiment, her undertaking no longer is in that state, but has added an innovation to the presentation of film drama that promises to revolutionize the method.

"NE'ER-DO-WELL" PREMIERE WITH THIRTY-PIECE SYMPHONY ORCHESTRA SETS NEW MARK FOR PICTURE MUSIC

"THE NE'ER-DO-WELL" shown at the Candler theatre, New York City, accompanied by a symphony orchestra of thirty pieces, brings new stimulus to the field of picture music.

Selig's screen version of "The Ne'er-Do-Well," which had its premiere presentation at the Candler theatre, New York, on February 10, showed that the producers of big feature films know that to give their productions proper presentation, music is by no means a factor that should be omitted.

This production was accompanied by an orchestra of thirty capable musicians which certainly added to the effect of the production.

With more such enterprising producers entering the field of filmdom we can look forward to productions in the future that will have but one rival, namely, grand opera.

Music Plot for Fox Feature: "Merely Mary Ann"

By Ernst Luz. Projection Time Seventy Minutes

THIS plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested need not be used; similar numbers, or numbers suggested by the Notes will do as well. It is intended that no unnecessary expense be added for exhibitor or musician.

	Description of Music	*Number Suggested*	*Cue to Stop Number*
		PART 1.	
1.	Inter. (L.) XXX	"Cinderella" (M. Witmark)	"Mary's mother."
2.	Desc. (Path.)	"Heartease" (J. Remick)	
3.	Desc. (S. H. Rom.)	"Heart's Aflame" (Jos. W. Stern and Company).	"Col. Robt. B. Melmont," etc.
4.	Rom. Intro. and Waltz	"Sweet Repose" (Jos. W. Stern)	Connects 1 and 2.
		PART 2.	
			"Sid, a character that needs," etc
5.	Fox trot	"Honeymoon" (Jos. W. Stern)	Dinner bell rung by slavey.
6.	Dinner Bell Imitation		
7.	Desc. (H. Rom.)	"Evensong" (Chappell and Company)	Star boarder follows girl into hallway.
8.	Hurry	"A. B. C. Dramatic Set No. 2"—B2 (Jos. W. Stern and Company)	"It's all her fault."
9.	Neutral (L.)	"Alone at Last" (Karczag)	Connects 2 and 3.
		PART 3.	
10.	Waltz	"Rosemary" (J. Remick)	After "God bless Mr. Launcelot."
11.	Medley 2/4	"Bombom Bay" (Shapiro Bernstein)	Tough heeler accosts girl at dance hall.
12.	H. Dr. Andante	"A. B. C. Dramatic Set No. 5"—D4 (Jos. W. Stern and Company)	Girl exits from proprietor's office.
13.	Hornpipe	Fisher's Hornpipe	After dance, or "You haven't brought," etc.
14.	Desc. (H. Rom.)	"Twilight" (Chappell and Company)	Connects 3 and 4.
		PART 4.	
15.	Waltz (Len. H. Leg.)	"Sphinx" (Chappell and Company)	"The Rev. Samuel Smedge," etc.
16.	Inter. (L.)	"Cinderella" (M. Witmark)	Housekeeper's daughter takes shoes and gloves to musician.
17.	H. Intro. and Waltz	"Spring, Beautiful Spring" (Jos. W. Stern and Company)	Connects 4 and 5.
		PART 5	
			Mary enters room and finds lock broken.
18.	H. Dr. Andante	"A. B. C. Dramatic Set No. 3"—B2 (Jos. W. Stern and Company)	Healer tries Mary's door.
19.	Hurry XXXX	"A. B. C. Dramatic Set No. 3"—A1	"Very well, officer, I will be in court," etc.
20.	H. Dr. Andante	"A. B. C. Dramatic Set No. 3"—B2	"Thursday."
21.	Last Night I Dreamed of You	(Abramson)	
22.	Waltz (Len. H. Leg.)	"Artist's Reverie" (Jos. W. Stern and Company).	To end.

Note: This picture is different from the usual, the leading character being an unsophisticated person and her action continues light throughout the entire picture.

The story nevertheless has very strong pathos which shows great contrast in the picture.

Exceptional care should therefore be taken in selecting frivolous numbers where light numbers are suggested, making your romantic and pathetic numbers the other extreme; namely, very slow and legato.

Nos. 1 and 16 should be light 2/4 numbers, can have a polka suggestion.

Nos. 2. 3, 7 and 14 are the points where positive pathetic and romantic appeals must be obtained.

No. 15, must be a slow waltz with a minor key predominant, so as to continue the appeal created in No. 14.

Nos. 4 and 17 are concert waltzes with slow legato introductions.

No. 5 should be a fox-trot played very lightly.

No. 6 is an imitation of ringing a dinner bell. This should not be accompanied by any music.

No. 9 can be a selection of light comic opera airs and should play about nine minutes.

No. 10 is a waltz movement to carry the time to the next one given.

No. 11 is a medley 2/4 number of some popular song. It accompanies dancing on the stage.

No. 13 is a horn pipe and also accompanies dancing on the stage.

No. 21 is a song published by Abramson and Company, and is positively suggested on the screen. Should be played once through.

No. 22 should be a slow waltz lento movement played very legato, and having a minor strain predominant.

Nos. 9, 12, 18, 19 and 20 are short melodramatic numbers as are sold by Jos. W. Stern and Company.

The light action together with the cabaret scenes make this picture difficult to play on the organ with much satisfaction. The first and fourth reel nevertheless afford good organ opportunities.

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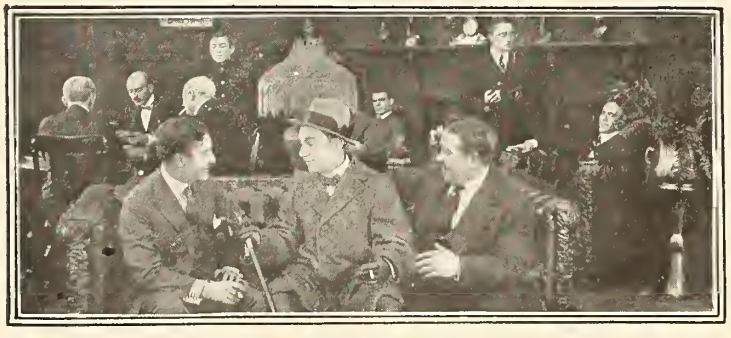

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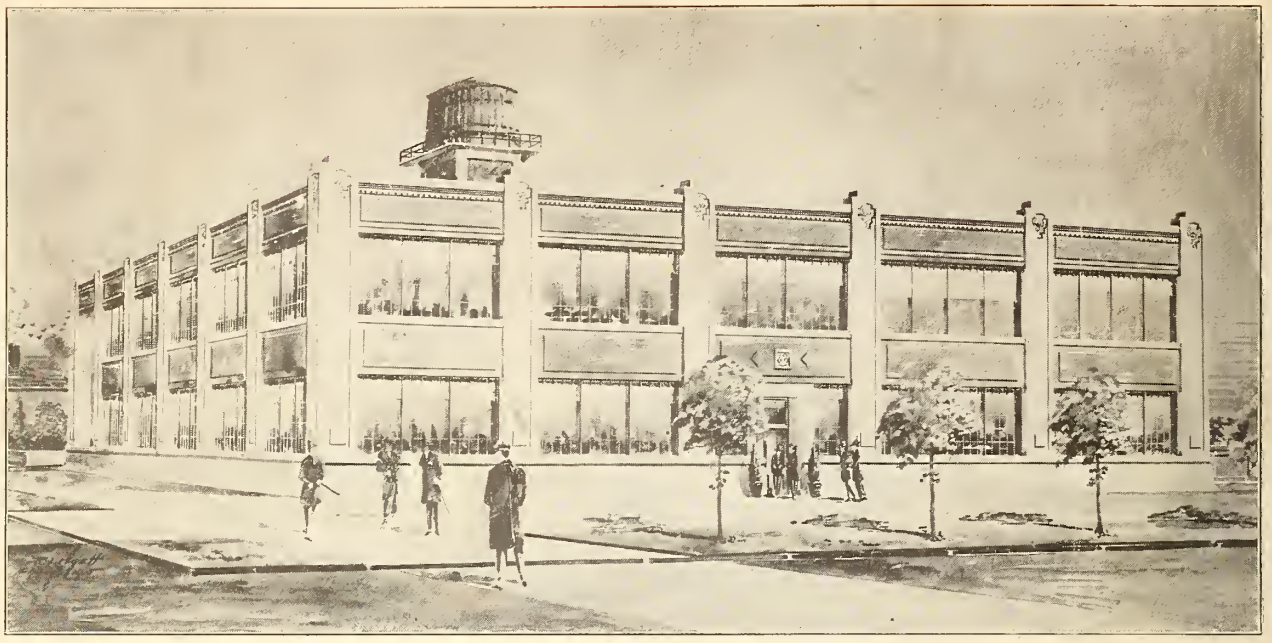

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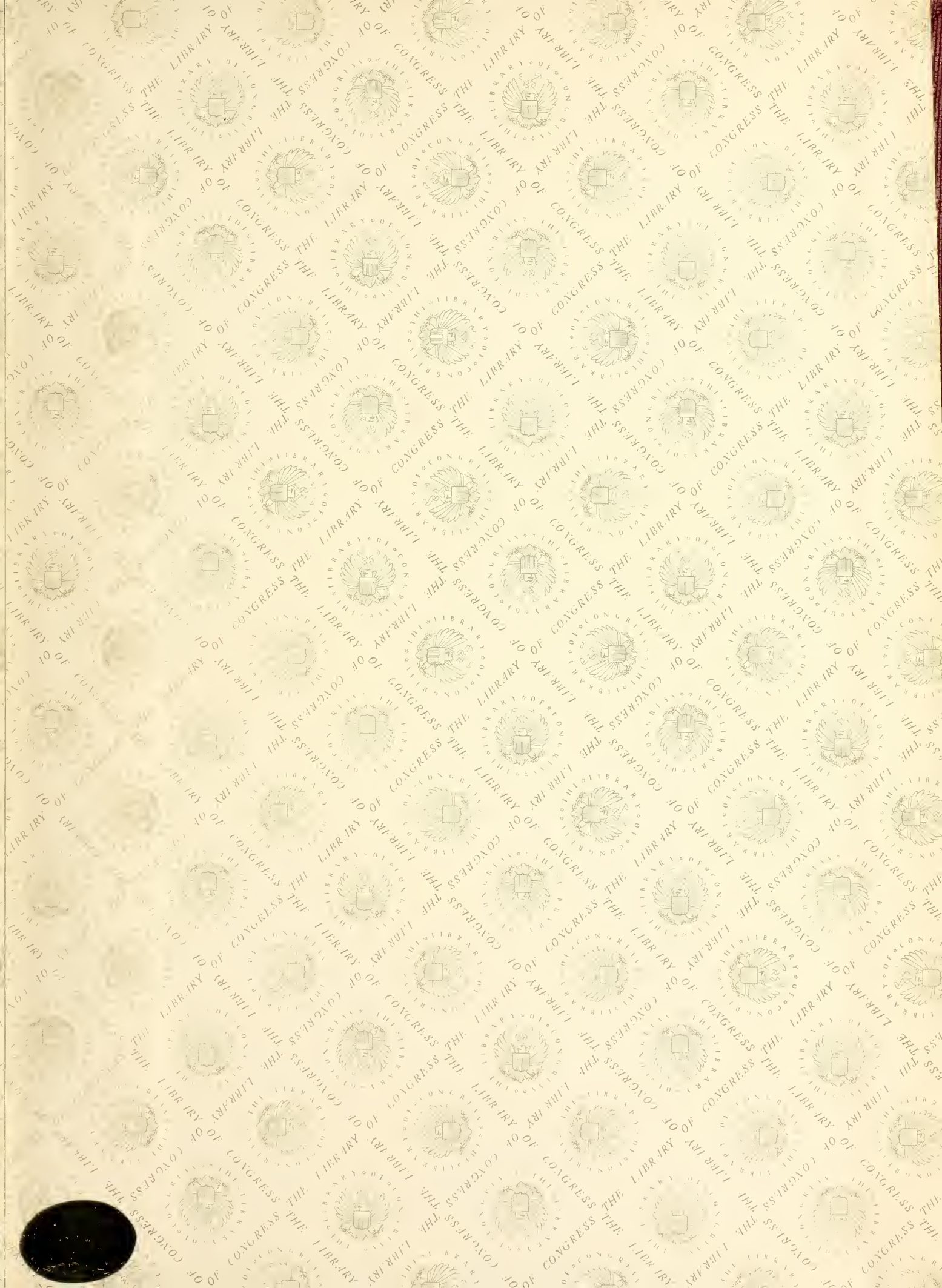
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